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Fabio leads Nina into the tomb. Scene from George Kleine's five-part release "Vendetta" adapted from the Marie Corelli novel.

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Vol. XII CHICAGO, JULY 4, 1914 No. 1

Many Edison Offerings of Merit

Old Success Revived

CLEEK, of Scotland Yard, solves "The Mystery of the Lost Stradivarius," in Edison's one reel detective story of this name to be released on July 28.

As with many of the other releases of the "Cleek" series the story requires especially made settings, such as paneled walls, secret wire connections, etc. As Cleek, Ben Wilson represents the unassuming, scientific type of detective, who works on the theory of deductions rather than the suspicions aroused by circumstance.

In the gradual development of the mystery one is led to suspect that Vera North, an entirely innocent party, is either directly guilty or a party before the fact, in the opening and robbing of the safe of Sascha Boronoff. The climax comes when Cleek, after making observations, reveals a secret compartment in the wall in which Boronoff lies bound and gagged. Miss North is cleared of suspicion and the servant, Paradine, and Monsieur Mentone taken into custody for the crime.

SEVERAL years ago a one reel drama, "Laddie," was released by the Edison company. This subject has been reproduced, lengthened, and improved upon in the two reel release of July 24 under the same title.

The story is a pathetic one of a successful young



A pathetic bit from Edison's "Laddie."

doctor who realizes that his aged mother's style and dress are "behind the times," and feels rather ashamed and humiliated because of it. The deep, maternal love and self-sacrificing spirit which actuates the mother to leave when she sees she is not wanted, appeals to a person in that one spot which is seldom laid open to another's confidence.

Mrs. Carter's only son, John or Laddie, gets an opportunity to enter college and study medicine.



One of the places where they laugh in Edison's "Something to a Door."

Denying herself the only comfort of her widowhood, Mrs. Carter sends John away to school.

Fifteen years later the Carter residence is sold and Mrs. Carter forced to vacate. She decides to go to Laddie, who is now a successful doctor in the city. Glad to see his mother but ashamed of her countrified clothes and embarrassed manner, Laddie does not reveal her identity to his servants. Violet Meredith, Laddie's fiancee, calls on him. Mrs. Carter enters the room and Violet is hurriedly escorted out of it without being introduced. This arouses the suspicion in Mrs. Carter's mind that she is in the way, and explains Laddie's queer attitude which she had before overlooked as a professional peculiarity.

That night she leaves and is found the next day by Violet huddled in the shelter of a building, weak from exposure. Not recognizing her, Violet has her taken to a hospital and summons Laddie to take care of her.

In the meantime, when Laddie discovers that his mother has left he realizes that she is dearest of all to him and hurries out in search of her, but without success. In answer to Violet's call he goes to the hospital and finds his new patient to be his mother. A tearful meeting takes place, misunderstandings are straightened out, and happy in the restoration of her

son's love and affection, Mrs. Carter succumbs to the illness contracted in her recent exposure.

JULY 22 is the day announced for the release of the Edison split reel comedies, "A Deal in Statuary," and "His Wife's Burglar." They balance a reel perfectly, both containing the funniest angles of unplanned situations, and both are by Charles M. Seay. They are exactly the kind of comedies to take off the serious edge and relieve the pent-up feelings aroused by tragic drama.

"A Deal in Statuary" is the story of a young sculpturist's attempt to get money from his rich aunt by powdering two of his servants and representing them as statues made by him. A mischievous boy and a pin upset his chances until he finally is successful in finishing one himself, whereupon his aunt rewards him with $5,000.

"His Wife's Burglar" turns out to be Mrs. Smith's husband, who has placed a dummy under the bed to scare her and then, after she has called the police, crawls under himself to get his glasses. After his explanation at the station Mrs. Smith leads home her life-mate and leaves the policemen laughing in anticipation of Mr. Smith's chastisement.

HUMOROUS situations aplenty are found in Edison's comedy release of July 29, "Something to a Door." The complications in the story are the most natural results of the enthusiasm with which two young people love and the hatred which the girl's father bears for her suitor.

Arthur Houseman and Elsie MacLeod are the principal fun-makers in this one reel of mirth.

The story centers about Jim Ferris' love for Bessie Hammond, of which Papa Hammond is aware and to which he is greatly opposed.

One night, after forbidding Bessie to receive Ferris, Mr. Hammond is called away on business and Bessie promptly calls up Jim and invites him over. His overcoat at the tailor's, Ferris takes his roommate's new coat. Mr. Hammond's unexpected return causes Jim to take refuge behind the piano and to forcibly realize that he is to be there indefinitely when Mr. Hammond sits down to read, after sending Bessie upstairs to bed. After three hours of reading and dozing Mr. Hammond prepares to retire and Jim sneaks out. In closing the door, which has a catch-lock, Jim catches his coat and is seen on the porch by Mr. Hammond. He calls up the police and then notices that Jim has slipped out of his coat and is gone. He goes in pursuit and gets locked out himself. The police arrest the man on the porch. Ferris' explanation of the absence of his chum's coat causes him to scurry to the station to try and recover it. Jim hurries after him, and at the station meets Bessie who has come in behalf of her father. All things explained, Mr. Hammond is forced to admit his unreasonable persecution of Bessie's lover.

"THE TWO DOCTORS" will be released by the Edison studio on July 14. It is a light one-reel drama written by Charles M. Seay, well staged and directed and a little outside of the beaten path traversed by "the triangle." The triangle in this cast is not "that infernal one" that figures so prominently in divorce cases. Sally Crute, Augustus Phillips and Bob Manning are the principal characters.

Dr. Martin and Dr. Westerly are roommates at college, though of distinctly different temperaments. After graduation Martin takes up a practice in a small town, Homeville, and becomes known as a friend of the people. Westerly's practice is in a large city where his exorbitant prices and pirate-like methods make him rich.

A patient whom Westerly had refused to treat longer, because of her inability to pay, is sent to the country by some friends, and there comes under the care of Martin, whose skillful treatment and frequent admonitions to forget about the payment soon bring her back to health.

One day Martin is called to see a man who had accidentally shot himself while hunting. The new patient turns out to be Dr. Westerly. Martin has him taken to his own home and asks his former patient, Alice, to nurse him. Recognition is mutual. Duty compels both Martin and Alice to do their best for him. Westerley is soon able to leave. He offers Martin a chance to earn a very comfortable income in the city, but his offer is refused, as arrangements have already been made whereby Alice will become Mrs. Martin and a permanent resident of Homeville.

Powell a Railroader

Frank Powell, director for Pathe Freres, has had another thriller which ends with a question mark. The other day it was necessary to get a railroad scene to complete a picture upon which he was working. But none of your up-to-date road beds and locomotives. No siree! The scene demanded one of those old fashioned black noser types and so Mr. Powell whirled off seventy miles into the country to a jerk water station where such an engine was known to exist, still occasionally useful despite its age, but mostly filling the part of a good natured relic and curiosity.

Preliminary arrangements were made, and perched on the red-rusty cow catcher with his camera he "choo-chooed" laboriously still farther into the back woods. At twenty-eight miles from where he started and with nothing more exciting about them than an old yellow cow and her calf, Mr. Powell suddenly made the discovery that it was impossible to turn the old "'76er" around for the return trip.

Nothing could be done but to back up the whole twenty-eight miles, and so seated on the tail of the soft coal tender, with the click, click, click of the camera humming a merry tune in his ears, while the black soot and cinders trailed back and rapidly filled them. he crawled back to the pretty little country station and civilization. But half way back the regular, or irregular, fireman had to go help his mother-in-law catch the runaway family "Dobbin." The emergency of course, introduced Mr. Powell into the fine art of engine stoking. He finished the trip and the picture in "some style" he says, but does not hesitate to add that being a fireman is some job. While he feels that he is deserving of congratulations for having "busted into the railroad game somewhere near the bottom," he is not loath to add that he thinks its possibilities are not particularly attractive to the average moving picture director.

"Blue Knot, King of Polo"

A fascinating American topical with a strong dramatic tone. Elmer Boseke and his famous polo pony "Blue Knot," take part in the subject. Edward Coxen and George Field appear as brothers, rivals for the hand of the same woman. Coxen wins.

Biograph Kids Are Wonderful Girls

Chicago Exhibitor's Daughters



Flora Foster.

BILLY carried the box and Flora delivered the message. And afterward Mr. Sweeney explained that Billy and Flora were his conception of flowers and that when the business of convention week prevented his calling personally, to pay Chicago respects, he thought the nicest thing possible was to send Billy and Flora lovely peonies and kind regards.

So they came and Billy carried the box and Flora delivered the message—and that is typical of the lives of both the little girls. For Billy, so-named because she plays the role of boy so frequently, is the rugged strong-featured, strong-muscled one of the two, while Flora, two years older than Billy, is fragile and dainty and her features are delicately cast.



Flo.



Billy.

They are Biograph girls and have been with that company for five years. "The Biograph Kids" is the popular name for them, though now they are getting almost too old for that title. For Flora is sixteen and Billy is fourteen—but they look no more than twelve. Their last name is Foster and their father owns a picture theater in Chicago.

"—and Mr. Sweeney made him leave his theater and come on for convention week," said Flora, as she and Billy sat side by side in the Room of the Green Rug. "We hadn't seen him for a long while," she went on. "You see, we go to boarding school right near the Biograph studio and papa can't leave his business to come on and see us often."

"And we were so glad to see him," put in Billy, "and Mr. Sweeney," said both girls together. Their gray eyes smiled, their lips parted to show white, even teeth and Flora folded her hands in her lap and offered "Billy's real name is Edna."

Billy answered the turn of Flora's head with the explanation, "They always give me boy parts and I like them better than just being a girl. They got a series of boy pictures ready and asked me what name I wanted to have in them and I said 'Billy.' So the series was named 'The Adventures of Billy' and I've been called 'Billy' ever since that by everybody."

"In 'The Ragamuffin' she had to fight a boy," volunteered Flora.

"Of course it was all fixed for me to win, and I got a dollar extra," further explained Billy. "I love to play with boys and outside of school, I always do. I like base-ball and rugby."

"And she drives a big Packard," put in Flora. "She really is just like a boy. I can't do any of those boy things; I like to read and study and after school and when we're not working in pictures, I like to sew on the veranda or to practice singing."

"Flora likes songs like 'I Love You Truly,'" Billy said, and Flora smiled and admitted that she did.

"And Billy likes rag-time and takes dancing lessons. She's going to sign with the Metropolitan ballet. I never would be strong enough to dance like Billy does. My stage favorite is Maud Adams."

"And mine," said Billy, "is Blanche Sweet. We played in Mr. Griffith's company when he was at the Biograph and we like him ever so much. I played the little crippled girl in 'The Escape.' When Blanche Sweet was at the Biograph she used to bring me dolls and help me dress them."

"She was very nice to Billy," approved Flora. "We played with Harry Carey a great deal," she went on. "We think a great deal of Mr. Carey; he is charming." Billy nodded agreement and remembered,

"Both Flora and I played in 'Prince Charming' and Flora was in 'The Wedding Gown' and 'The District Attorney's Conscience' at the Reliance, and 'David Copperfield' at the Thanhouser studio."

"Yes, I was little David," Flora took up the story. "I like sad parts—Billy doesn't." Billy smiled her boyish smile and swung her heelless canvas-shod feet under her chair as though to show how much she didn't like sad parts.

"Billy was in a Reliance picture, too and we were in vaudeville for a little while; and all the rest of the time we



"Billy" Foster.

have been with the Biograph company. Though I'm the older," Flora was inspired to add, "I'm not 'the boss.'" She smiled a gray-eyed smile at Billy who returned a twin one and the remark,

"Neither of us is 'boss,' but I guess I give in to Flora because she is the older."

"But we talk things over and come to an agreement always, so really there is no boss," Flora explained the sisterly situation. "Perhaps we agree so well because we are so different" she finished and as a new thought suggested itself, offered it with a smile, "Just feel Billy's muscle!"

It was a muscle that a boy of more than Billy's age would be proud of; round and hard as the proverbial rock.

And when they took leave in the interest of the Saturday half-holiday that remained to them, it was with equal refinement that their polite good-byes were said. Twin gray eyes smiled from underneath white summer-felt hats,—Flora's hat turned up, Billy's down —and the bobbed hair that curled up about the ears of each was of an identical golden tint.

And you knew that Mr. Sweeney's comparison of them to flowers, was entirely right.

Reporter Gets "Men Higher Up"

Almost every man thinks he can conduct a newspaper, a hotel or a theater, superior to the way in which it is handled on the average. They all look easy, but are in reality difficult, and the inner workings are but little understood by the general public. A cracking good play on a newspaper subject is a coming release of Selig's—"Reporter Jimmie Intervenes." In this vital, up-to-date document, Jimmie, a reportorial top-notcher, gets a line on a big franchise deal that is to be railroaded through the City Council. Through daring persistence and ingenuity he "gets the goods' on the councilman and the franchise-grabbers higher up, so that he wins "a scoop" for his paper, saves the taxpayers' money, saves the good name of the City Council, and wins the girl of his heart in one fell swoop. A thoroughly alert reporter can do these things. just as easy; at any rate Jimmie did with neatness and dispatch.



He wins the girl he loves.

Universal Forms New Rex Company

A new Rex company has been organized by the Universal at its West Coast Studios, Los Angeles, and to fill the roster the Universal has again drawn members of the legitimate drama into its fold, Elsie Jane Wilson and Rupert Julian being the players secured.

Mr. Julian is already known in pictures, having played heavy leads with the Smalley Rex company for some time. He is also well known on the legitimate. Miss Wilson, who is Mrs. Julian in private life, is well known before the footlights of the English provinces of Australia, New Zealand and Africa. During one season she played the woman in Robert Hilliard's performance of "A Fool There Was." Following that she toured the United States in the title role of Henry W. Savage's production of "Everywoman." Later, she was engaged by Manager Blackwell as star in Los Angeles Little Theater. When the Little Theater closed Miss Wilson took her first vacation in four years. For three months she kept house for her husband at his Hollywood bungalow. Finally she was successfully urged to accept a position with her husband as woman lead in the new Rex company.

Lasky Negative Vault

In connection with the new studios the Jesse L. Lasky Feature Play Company contemplates building in the East, shortly, there will be an absolute fire proof, explosion proof, negative vault.

The vault will be composed of small separate vaults within, each negative being in a separate and distinct enclosure, which will have an outlet to the open air. A cooling plant will keep the air at fifty degrees Fahrenheit, permanently.

The separate vaults will be so constructed that if one were to be affected by combustion or fire, the damage would be confined to the one vault only, in that the individual outlets will carry off the gases and combustible air, so that even in the event of a fire, which is almost impossible, but one negative vault will be affected.

The plans for the negative vault, worked out by Charles De Soria and Oscar Apfel, when submitted by Mr. Lasky to Morris Rose, the prominent insurance man, were accepted by the latter as being as near a perfect receptacle for combustibles as had ever been conceived.

Lubin Actor Has Close Call

It would have been a realistic scene which might have been thrown on some motion picture after the players of the Lubin film company had gone to a swamp west of Point Pleasant, New Jersey, to secure a swamp scene had it not been that operators, actors, actresses and workmen were thrown into a state of consternation when George Trimble, the leading man in the troupe, began to sink into the soft loam of the swamp. While it ultimately proved humorous it came mighty close to costing Mr. Trimble his life, as it required the combined efforts of four men with a length of stout rope to keep him from disappearing under the surface.

The actors were ready for the scene, and the cameras were trained upon Mr. Trimble who was to have been shown sinking into the quagmire. Everyone thought it was fine until Mr. Trimble shouted an appeal for help, saying that he was powerless to keep himself from sinking into the swamp. A rope was hastily thrown over the limb of a nearby tree, and in this manner Mr. Trimble's 285 pounds were hoisted with difficulty to safety. Peter J. Lang, also a member of the troupe, who tips the scales at 250, narrowly escaped getting caught in the mire when he attempted to place the rope under Trimble's arms.

Thrilling Play of Political Crooks

Millionaire Foils Plot

FILLED with numerous thrills and characterized by settings and acting of a meritorious nature Essanay's "Night Hawks," which is booked for release on July 10, will undoubtedly prove one of the most popular melodramas seen on the screen for some time.

Francis X. Bushman, who is featured in the production, is ideally cast in the role of a millionaire who becomes involved in a plot laid by a band of political grafters and who is instrumental in foiling them, thereby winning the daughter of the man who has fallen victim of the gang. There is a large cast supporting Mr. Bushman and the acting of all is praiseworthy. Miss Ruth Stonehouse as the heroine puts feeling into her part and uses every thrilling situation she is placed in to the best advantage.

The action is fast and convincing and the interest is sustained up to the final fade out; Mr. Bushman and Miss Stonehouse putting on a very human little love scene at the close. The settings, most of which are interiors, range from scantily furnished



Stone arrives at Varing's office.

rooms in a boarding house to the magnificent parlors in the homes of the wealthy district attorney and the young millionaire, and all succeed in creating the atmosphere which is desired. The exteriors, especially those showing the millionaire's adventures at night are decidedly artistic.

There are several places where mystery predominates all other points in the plot but no attempt is made to develop this. However, it fits gracefully into the general trend of the story, and lends spice to the plot.

The opening of the first reel shows Howard Varing, the district attorney, preparing to secure evidence which will convict a gang of political crooks who are operating in his city. The gang however have kept under cover, and despite the fact that Varing uses every possible means at his command, he can secure nothing that will place them behind the bars.

Wardell, the leader of the gang, learns through the daily papers of Varing's intentions and knows that sooner or later the attorney will secure the evidence he desires so he determines that the only thing to be done is to get him out of the way as soon as possible. He is conferring with two henchmen as



Ruth escapes from Wardell and his henchman.

to the best way to accomplish this end when Stone, another henchman, comes into the office to demand money for a former deal in which he had participated.

Busy planning the destruction of Varing, Wardell orders Stone from the office without paying him and when he refuses to go has him thrown out bodily. This angers Stone and he swears revenge. He determines to learn of the plan his former comrades are discussing and going into the room next door listens and watches through the key-hole.

He hears the details of the plot against the dis-



The capture of the crooks in Humphrey's home.

trict attorney and hurries to Varing's office to tell him of it. Together they return to the rendezvous of the gang and there Varing himself hears the plotters. His temper gets the best of him and as a result

they are discovered. A pistol battle follows and one of the henchmen drops to the floor, dead. Stone, who fired the fatal shot, is himself badly wounded but escapes. Varing is not so lucky and is caught by Wardell and the other henchman and accused of the murder of their pal. A policeman is called and both swear that the murder was deliberate so Varing is placed under arrest.

Stone rushes to the room of Kerns, his pal, where he falls unconscious. When he recovers he realizes that he is fatally wounded and that Varing will probably be accused of the murder of the henchman, so he writes two letters, one to Varing's daughter, Mildred, telling her that he fired the death-bringing shot and the other to Wardell, taunting him by saying he has been revenged. Kerns promises to deliver both the letters and Stone passes away.

Kerns delivers Stone's confession safely to Mildred and then goes to deliver Wardell's letter, but before he can get away from the rendezvous of the gang he is captured and forced to tell where he left the confession, which Stone also mentions in his letter to the leader of the gang. Learning that the success of their plan against the district attorney depends upon their securing Stone's confession they bind Kerns and set out for Varing's home.



Humphrey claims his reward.

About this time Humphrey, a young millionaire, leaves his home in his car to meet some friends in the country. Mildred finds herself alone in the house and hides the letter in a brass box for safe keeping. Wardell and his henchman come to the house and sneak in through an open window. They seize the girl and attempt to snatch the box from her but she escapes and flees through the back door.

Humphrey has become lost and is slowly driving along the road as she runs out. She appeals to him for protection and he gladly comes to her aid. The two ruffians dash up and in the mix-up that follows Wardell is knocked down by Humphrey, but his henchman snatches the box from Mildred and escapes.

Leaving Mildred with the fallen Wardell, the millionaire pursues the crook and finally overtakes him and brings the box back but allows the man to escape. When he reaches his auto, however, both Mildred and Wardell have disappeared. Being at a loss as to what course to follow he takes the box home where he is just examining it when he receives a telephone call from a woman, who says she is a friend of Mildred's and that the girl wants him to bring the box to her.

As a matter of precaution Humphrey leaves the box at home, but goes to the place he was directed. No sooner has he entered the house than he is knocked unconscious by Wardell and his henchman who, assisted by a woman accomplice, had telephoned for him. Seeing that he has not the box with him they rush to his home to try to find it.

As Humphrey slowly returns to consciousness, he hears the moans of a woman in the next room. The doors are locked and he is forced to swing from one window to another by means of the frame work of an awning. When he enters the room he finds Mildred bound and gagged, lying on a bed. She had been kidnapped by Wardell to remove all trace of his attempted robbery.

Together they make their way to Humphrey's automobile and rush towards his home, stopping to pick up some hunters who are returning from an early morning shoot. All make their way to the millionaire's mansion where they surprise the trio of crooks just as they find the box containing the confession.

The gang make a desperate effort to escape and Wardell succeeds in getting away in an automobile, only to be pursued and captured by Humphrey. The police are called and they are started on their way to prison.

The confession of Stone clears the name of Varing and when Humphrey and Mildred slyly appear before him and ask his consent to their marriage he gladly gives them his blessing.

The cast of the picture follows:

Humphrey, a society man	Francis X. Bushman
Howard Varing	John H. Cossar
Mildred Varing, his daughter	Ruth Stonehouse
Stone, a henchman	Charles Hitchcock
Wardell, a political boss	Rapley Holmes
Kerns, Stone's pal	Ed. Dunkinson
The Woman, Wardell's co-schemer	Lillian Drew
Nichols, Murphy } Ward heelers	M. C. VonBetz, Royal Douglas

Prize Scenario Competition

Who can write the best American comedy for the screen?

This question is to be answered in the $1,750 prize scenario contest which is being conducted by the Chartered Theaters Corporation and a New York paper. Three prizes of $1,000, $500 and $250 respectively will be awarded to the writers who submit the three best stories, and practically the same conditions which existed in the recent competition for the best American picture drama will govern this contest.

The contest is open to all writers, the only persons being barred are those who are on the staffs of the paper and the film company which is offering the prizes. Young writers are encouraged to enter this competition as all scripts are submitted by number instead of name and all have an equal chance. The first contest brought forth three winners, none of whom had been writing a year.

Two or three reels is the length suggested by the judges in the present contest, quality rather than quantity influencing their decision.

The School and the Picture Theater

By Dr. Albert Shiels*

SOME OF DR. SHIEL'S STRIKING SENTENCES.

We have made wonderful strides in clean pictures. There is no country in the world that, from the moral standpoint, exhibits a grade of pictures as good as our own.

The superintendents, principals and teachers wield a tremendous influence—it is good business, therefore, as well as good policy and good citizenship, for you to keep in close touch with the schools, to consult them, to refer to them.

An investigation carried on in one city showed that out of 748 school children, 41 per cent of them preferred educational films, 30 per cent dramas, 27 per cent comedies, and just 2 per cent crime. Out of 3,000 children more than half attended a theater once a week or oftener. Only 10 per cent did not attend any.

The two factors of the two greatest educational forces in the world should get together. If the school teacher has not made advances to you, then you should make advances to him.

I SUPPOSE there is not a teacher, on his first view of motion pictures, but has thought at once of their possible educational value in the process of instruction. So his immediate idea naturally is to put motion pictures into the school where the educator may have exclusive control of the films and the methods of exhibiting them. There are many illustrations of this attempt to bring the motion picture into the school. The University of Wisconsin has a circulating library of motion pictures for schools. Missouri, Minnesota, Yale and Annapolis have introduced them. There are also many high schools throughout the country that use the pictures. In New York eleven elementary schools are now equipped, and the number will shortly be increased. The introduction of smaller projecting machines and non-inflammable films will facilitate this development. But this is all a very trifling contribution. Roll up the entire total and it is significant when compared with the daily output of 15,000 theaters throughout the country.

But from the educator's standpoint motion pictures in the schools cannot solve the educational problem. If we could equip all our schools properly, if we could select just the films we needed for geography, history, nature study and literature, if the authorities were able to furnish money enough to extend this method of education on a large scale, it would be true that on every afternoon and evening we should still find parents and children in the motion picture theater just as you find them now: they would be getting part of their education there just as they get other parts of it in the school, in the street and in the home. It is not strange, therefore, that the school people, knowing as they do how important these motion pictures are in the lives and development of children, should be anxious to know what is going on in your places. It is not even unnatural that they should be sometimes suspicious, even if unjustly so.

And we must remember that there is an educational—a psychological side as well. As exhibitors, you cannot reasonably be expected to discover reasons why a constant diet of motion pictures, even if morally unobjectionable, is not good for the intellectual stomachs of children. It would, however, be a wise thing for you to get the educators' point of view and to understand it.

I am, however, concerned this afternoon not with an analysis of the motion picture and its values, but with a more immediate and practical question, that of closer cooperation between the schools and the theater under existing conditions.

Up to a short time ago it was customary to abuse the motion picture theaters. If a boy stole a watch or robbed his parents, it was all duly laid at the door of the "movies." They were all described as vicious resorts without further appeal or investigation. Only recently I heard an educated woman state that they were among the worst features of our city. She confessed she had never been in such a theater. Up to two years ago, had you believed the newspapers, the place of the motion picture theater in a community was on a par with that of a low class saloon.

Three years of constant and consistent abuse had their natural fruits. Yet notwithstanding the fact that some unprincipled men went into the business and some low resorts were opened the motion picture theater survived. About the time that the regular theater people adapted the motion picture exhibition as one of their own activities, the newspapers took a new stand and gave the industry extensive and favorable advertising. Nevertheless, the old reputation, however unjust, cannot readily change. There are many people who yet look upon these places as vulgar and commonplace at best; and among them we may safely include a number who guide the fortunes of our schools. It is necessary to destroy the old reputation. This is not a matter of sentiment but of business. You need, therefore, the co-operation of schools for business reasons. Of course you may not agree with me and feel quite independent of schools and school people; yet it does seem to me—and I know something about schools and motion pictures—that it would be wise for you to keep the school people in mind.

If you have a place in operation, how should it be run? You know as well as I do the value of aisles a little wider than the law requires, of comfortable chairs, of proper lighting, of wide exits with doors opening outward, of exclusion of undesirable people; and any exhibitor who has had these things can tell you that a steady family trade of clean, decent people is a first-class investment. If a man is running this sort of a place, would it not be a good thing for him to ask the school people to visit it, to write them to see what he is doing, explain to them just the sort of show he is giving and the kind of audience he insists on having? You have in New York City an army of 21,000 teachers, and in the country about, another army of 500,000; those are armies worth enlisting in any good cause.

And you want the school people to understand that you not only obey the law regarding the admission of minors, but go beyond it if necessary. You are merchants, but you are citizens too, and you are going to support the schools by every means in your power. It is a bad thing to admit even a possible school pupil during school hours, even if he is above the age limit. It would be wise to let the neighboring school principals and teachers know how you feel about this: they are accustomed to abuse and much criticism from business men, but not to over-much active cooperation.

As motion pictures are run for revenue, like any business, it is a waste of time for educators or reformers to ask exhibitors to produce regularly educational or other like films if the other kind are more popular.

Therefore, while we would not be so foolish as to ask any business man to sacrifice income, it is fair to ask the exhibitors to make some inquiry into the type of pictures that pays best. To hear some manufacturers justify the kind of pictures they turn out, you would suppose that the American motion picture audience must be a vast aggregation of idiots or lunatics. Why not try to find out whether the public doesn't want something better than vulgar slapstick comedy, or actor cow-boys. The point I wish to make is that both manufacturers and exhibitors might give the public a better type of picture, and that exhibitors might try to have the better pictures shown, at least as an experiment. The experiment has been tried, especially in small towns, of having the motion picture in a school for a special occasion, and running the educational film, so-called—for pupils. I know of no reason why this experiment should not be extended; not as a favor or a gift, but as a pure business proposition; of course if the school people look on the motion theater as their natural enemy, or if the motion picture people are indifferent to any new possibilities, be-

*Convention address. Dr. Shiels is a member of New York's Department of Education and of the Board of Censorship.

cause they may be doing a remunerative business, nothing will be done. It takes sympathy, and industry, and brains to get co-operation, and those who get it are the big men with imagination.

The vaudeville of a cheap show cannot, usually, be of the character that commands high pay. Some vaudeville is pathetic; some is just hopelessly poor, but there is a third kind which will do more to hurt the motion picture business than any other thing that I know. We have made wonderful strides in clean pictures. There is no country in the world that, from the moral standpoint, exhibits a grade of pictures as good as our own. But if an exhibitor is going to be foolish enough to neutralize the harmless picture by objectionable vaudeville shows, he will be giving an added argument to the numerous company of ignorant and prejudiced people who are always finding fault with motion pictures and motion picture exhibitors.

And the same remark applies to signs and posters. We are getting out a better poster now, but there are still too many places that put up signs and posters at the front door more suited to a cheap Bowery show than a good motion picture theater.

I have mentioned some of the important phases of motion picture exhibits. Covering all of them, the one thought I wish to emphasize is this: in this country nothing has ever really had a permanent success which has not had the backing of the decent part of the community. Extreme fashions, indecent plays, suggestive novels, have all netted a little extra money to those who may have started the new movement, but the imitators and followers have eventually found these things to be losing propositions. You cannot make a permanent investment on any activity or amusement that caters to the lower tastes of a community. You may recall what Maeterlinck says, "It is the way in which our hours of freedom are spent that determines as much as war or labor, the moral worth of a nation."

Some years ago the motion picture business was threatened by the production of vicious films, and the Board of Censorship, through which the business was practically saved, was for a long time supported by manufacturers and exhibitors that they might be protected from their unworthy fellows.

There are two great institutions in society that stand for what is clean, wholesome and inspiring; the school and the church. The school has the allegiance and support of citizens. They believe in it. The superintendents, principals and teachers wield a tremendous influence, solely as that influence is devoted to the improvement of children. It is good business, therefore, and good policy as well as good citizenship for you to keep in close touch with the schools, to consult them, to refer to them. Of course you meet narrow, ignorant school people sometimes, just as sometimes you meet brutal, stupid, indifferent exhibitors—both are exceptional.

Go to the school people of your neighborhood. Tell them what you are trying to do. Invite them to see your show and make suggestions. Arrange at a minimum price an occasional educational exhibit without loss and possibly without profit. Ask for criticisms. Let the school people feel that you are thoroughly in agreement with them, that a motion picture show can be clean healthful and decent. Let them understand you propose to prove you have just such a show.

This brings up a second point. There are many people who have made actual studies. Have these been capitalized so that the picture trade knows the results? At a recent convention of the National Educational Associaion a state superintendent said that viewing of many motion pictures was a vicious thing for the emotional life of adolescents. Perhaps he is right—perhaps not, but as a contribution it ought to be collated so that a trade organization can get together all the facts or alleged facts, investigate them and be guided by them. Every big business has found that a little money spent in this way gives big dividends. There are many educators and psychologists whose opinion would be well worth while consulting.

Many of the investigations started by citizens' committees and reform societies should have been initiated by exhibitors, for it's an opportunity they should be first to seize. In Nebraska it is stated that 35% of the audience in motion picture places are under 15. What of it? It may mean something to you. South Bend, Indiana, citizens carried on an investigation among 748 school children and showed that 41% of them preferred educational films, 30% dramas, 27% comedies and just 2% crime. Yet some people seem to think that the nearer a picture can get to crime the better it will sell. In the same town, by the way, it was found that out of 3,000 school children, just half went to a motion picture theater once a week or oftener. Only 10% did not attend any. Do you wonder the school people are interested?

It might well be worth while for such exhibitors as are scientifically inclined to get a number of voluntary votes on the pictures they produce and have some clerk tabulate them for sustained periods. School people might well aid in this matter. What we need are more facts and figures on which to base a positive judgment.

The motion picture trade must come to understand—and I am speaking now quite as much for business as for education—that there is more to picture exhibitions than exchanges, rents and box receipts.

To begin with, there must be better appraisal of the educational values and disadvantages of the pictures we now produce. It is true that every picture is—whether for good or ill, an educational picture. Any teacher who has studied the question will note the educational values in dramas, stories, even in comedies. They are representations of foreign lands, customs and dress, there is play for moral forces. And there are few teachers but could point out the tremendous opportunity for development of geography, history, nature science, as yet scarcely touched. I can hear some one say, "There isn't any market for it,"—but wait a moment. As a matter of fact, what positive standards are there to show that the present types of pictures are the best sellers? How much is there of real knowledge and how much of wild chance? And if you, as exhibitors, know better types, to what degree do you control production? Is this a business in which the manufacturer consults his customers, or the customers take what they can get? If, as exhibitors, you could control production, what real knowledge have you of what the public wants except in terms of what you have given?

As a member of the Board of Censors, I am free to say that whether viewed from the standpoint of art, or consistent action, or taste, some of it is poor. The best that can be said of many of our pictures is that they are morally unobjectionable.

Now, in conclusion, motion pictures are a means of education. If the school teacher doesn't believe it he must be blind. If he is interested in his pupils—and every good teacher is—he wants to know that they are having a chance for development. He knows that the desire for amusement is a normal part of every healthy being. Therefore, if he can learn from you how many of his pupils become at one time or another your pupils, too, then he will be interested in what you have to teach them. Teaching is his profession, and though you have never looked upon it that way, it is the profession of exhibitors as well. The two members of this greatest of professions should get together and if the school teacher has not made advances to you, then you should make advances to him.

If in New York alone all the exhibitors and all the school people were working together with some understanding and respect for one another's work, do you realize that it would mean a constituency in New York City alone of just about a million young people?

And I leave, therefore, in the hope that there may be some men here who have thought out the possibilities of a clearing house for the trade that will capitalize facts, figures and opinions so as to protect the trade and improve it; men who have tried out the experiment of writing and talking to and working with the school people. All this may involve labor, thought, misunderstanding, and foolish suspicion; it may require some sustained effort, but when accomplished, whether from the standpoint of better teaching of children, or better sntadard of products or better business, the result will pay.

"Othello" Released Through General

George Kleine has announced that he will release "Othello" or "The Moor of Venice," the big Shakespearean production made under his direction in Venice, Italy, by the Photo Drama Company, through the General Film Company the week of July 6.

The picture is about five reels in length and was made in an environment which was in every way fitting for the reproduction of this divine tragedy.

Produces Real Old Time Melodrama

Cameo of Yellowstone



A REAL old fashioned melodrama with a regular hero, a dashing heroine and a black mustached villain will be the offering of the American Film Manufacturing Company on Monday, July 6, when "Cameo of the Yellowstone" will be released.

In "Cameo" the "Flying A" players return to the style of picture which made them famous, for it is a red-blooded western of the kind that stirs your blood, and thrills you through and through. A bold, bad cattle rustler, a part skillfully enacted by Jack Richardson, causes all the trouble and so makes the film possible. How this cattle rustler saw and rustled the stock from Colonel Houston's ranch, how he saw and fell in love with Hope, the colonel's daughter, how he was "cut out" and finally completely vanquished by Cameo, the cowboy hero of the story, and, finally, how he met an ignoble end at the hands of an Indian squaw to whom he had made love and then deserted, is all told within the two thousand feet of film.

Billy Garwood, as "Cameo," makes the cowpuncher hero a real rough-and-ready man of the West, and no girlie in the audience will ever blame Vivian Rich, as "Hope," for falling head over heels in love with him. The scenic backgrounds against which the story is told are fully up to the American standard, and one or two of them in particular are gems of the photographer's art. The view which we are given of the running fight between Hawkins and the pursuing cowboys is beautiful in the extreme and one keeps wishing and wishing that he may obtain another glimpse of that particular bit of mountain scenery.



Paecha, the squaw, returned to her people by Cameo.

As the story opens, Cameo, the cowpuncher hero of the tale, arrives at the settlement's lone drink emporium just in time to discover Paecha, a little Indian maid, being hurled ruthlessly to the floor by Hawkins, the bad man of the town, who objects to her following him about, even though he has encouraged her to love him.

Cameo tells Hawkins exactly what he thinks of him, then throws Paecha across his saddle pummel and rides off with her to the tepees of her tribe, which are pitched within walking distance of the settlement.

Only the interference of bystanders had prevented a shooting affray between Hawkins and Cameo in the saloon, but once Cameo has departed, Hawkins swears vengeance on him. While idling in the saloon Hawkins has discussed with his followers a plan for rustling some of the cattle owned by Colonel Houston. He believes it will be comparatively easy to make away with the cattle and then to establish an alibi by riding over to the colonel's house, while his men conduct the cattle to a safe hiding place.

The plan once agreed upon, Hawkins and his men hasten to put it into effect. They corner a bunch of cattle and drive them out of the Houston pasture, though from the brow of a distant hill Cameo has seen the whole proceeding. He at once sets out for the Houston ranch to give warning of the cattle rustlers, but arrives at the round-up camp only to discover that Hope has ridden off with Hawkins, Now, though Cameo suspects Hawkins of being mixed up in the cattle rustling he says nothing, but rides on in the expectation of overtaking Hope and her escort.

When Cameo reigns up in front of the Houston home he interrupts Hawkins in the very act of making love to Hope. Hope is naturally delighted over the appearance of her sweetheart—for she has learned to love Cameo — but Hawkins is more than ever chagrined to find himself playing second fiddle to the man who had so recently humiliated him.

Hawkins departs, but it is only to hide outside, where he plans on wreaking vengeance on Cameo when he leaves the Houston roof. As evening falls and the lamps are lighted, however, Hawkins is able to see Cameo through the window, holding Hope in a fond embrace. Angered beyond endurance at this sight, he draws his revolver and sends a bullet crashing through the window. The lamp is struck and extinguished and Cameo, warned of danger, sends Hope to another room while he hides

behind the door, determined to have matters out with Hawkins.

Hawkins enters on tip-toe to learn if he has shot Cameo, and a grippingly tense scene ensues while one man stands one side of the door and the other, less



Hawkins' death in Colonel Houston's home.

than two inches away, on the other side of the same door. Fearing to come farther into the room, Hawkins finally backs out and then Cameo steps forth to capture him. A ray of light exposes the form of Cameo to his foe and a moment later Hawkins sends a bullet through the window and into his opponent's wrist. Cameo, though wounded, is about to dash out and settle scores once and for all with Hawkins, but Hope intervenes and finally persuades him, for his own good, not to kill Hawkins.

The bad man, realizing that the game is up for him, hastens forth to warn his rustler friends to drive the cattle out of the county, but in the meantime the ranchers have been aroused and a full score of cowboys take the trail in pursuit of the rustlers. A thrilling chase follows in which, one after another, the thieves are run down and shot from their mounts. Hawkins, himself, manages to outdistance his pursuers and, thinking that the safest course, doubles back toward the ranch.



Cameo carries off the squaw whom Hawkins had been abusing.

He enters the living room, which he finds deserted, and then crouches behind the table to await any pursuer who may have discovered his trail. Love's instinct has caused Cameo uneasiness for Hope, alone at the ranchhouse and, after taking part in the rounding up of the thieves, he sets out ahead of the others to visit Hope. Entering the room where Hawkins lies in wait for him, he is of course at a disadvantage, and the bad man covers him with his gun and then begins to taunt him for being helpless.

Unknown to Cameo, however, help is at hand, for Paecha, the little squaw, whom he had befriended, has been passing and seen his predicament. Not only has Cameo been kind to her, but Hawkins has basely deserted her, after teaching her to love him, so the girl has a two-fold motive as she brings her own revolver from its holster and sends a bullet crashing through Hawkins' breast. Her vengeance accomplished, Paecha enters the ranchhouse and confesses her crime to Cameo and Hope, who has now entered the room. Neither is willing to see her prosecuted for the deed she has committed and so they permit her to depart in peace.

His enemy lifeless at his feet, the rustlers wiped out in that part of the country, and the cattle all restored to Colonel Houston, Cameo feels that leisure for love making has arrived and accordingly holds out his arms toward Hope who willingly goes to his eager embrace as the picture fades from the screen.

The cast is as follows:

Cameo, a cowpuncher .....William Garwood
Hope, Col. Houston's daughter.....Vivian Rich
Hawkins, cowpuncher and rustler.....Jack Richardson
Col. Houston, ranch owner.....Harry Von Meter
Carson, neighboring rancher.....Harry De Vere
Pasquale, rustler .....Geo. Morrison
Bud, rustler .....Manuel Sampson
Paecha, a squaw.....Josa Melville
Old squaw .....Louise Lester

Decision in Powers-Laemmle Case

By a decision of the Appellate Division of the Supreme Court, given on June 12 in the case of P. A. Powers against the Universal Film Company and Carl Laemmle, the decision of the minor courts against the former was set aside and Mr. Powers given the right to again bring action for the restoration of stock which he claims belongs to him. The court also ruled, however, that the future action must be against the Universal Company alone and that Mr. Laemmle must not be included.

The justices were George L. Ingram, Chester B. McLaughlin, Frank C. Laughlin, John Proctor and Francis M. Scott. Attorney Edward M. Match represented Mr. Powers, while the Universal and Mr. Laemmle were defended by W. G. Morse and J. B. Stanchfield, respectively.

The issue involved is the ownership of certain stock in the Universal Company which was originally the property of David Horsley. Mr. Powers claims he held an option on this stock and that he took advantage of this option before the time had expired. Mr. Laemmle claims that he purchased the same stock from Mr. Horsley. When Mr. Powers asked for a transfer of the stock on the Universal's books it was refused and the suit resulted.

There is no money involved in the action, and in case Mr. Powers is awarded the stock, Mr. Laemmle's purchase money will be returned. No announcement has been made of what action is to be taken in the future, but it is probable that Mr. Powers will continue his suit against the company, as the court gave him power to do.

On the Outside Looking In

By the Goat Man

THIS then, is the first edition of MOTOGRAPHY as a weekly. We have it all arranged with O'Malley, superintendent of second-class mails, Chicago post-office, who says it will go through in the regular way and we won't have to put any more stamps on the wrappers for city subscribers. They all go at a cent a pound now. Will Big Bill Sweeney, Chris Whelan, Sam Levine, Max Hyman and that other Chicago subscriber — besides Sid Smith — please take notice! It is great to be a weekly. For years and years we have hoped for enough clamor to warrant doing it every week. Now we will go along like this until the business demands a daily! That may be taken either way, but at the present rate, if maintained for another five and a half year period, the daily may not be such a bad proposition after all. For the business do move. The things we are doing to-day are quite different from the things we did a few years ago. Now nearly all of the old stars—both sexes—office managers of the "old guard," producers, camera men and dopesters have companies of their own. Money has been lugged in from the highways and byways and film-making has become a mania with the masses. The schemes of yesterday are as nothing, compared with the dreams of tomorrow.



Anna Little, featured in 101 Bison's "Prowlers of the Wild."

But the old guard has been first to discover that the short lengths must be preserved if the business as a whole shall continue to prosper. This is joyful news. I have seen some bully split-reel comedies that are itching to get into the programs. They must lie back for a month or two to give way to stuff that isn't nearly so good—two and three reelers that have been turned out because of footage value, other essentials being subordinated. The same is true of dramas. The story must all be told in a thousand feet with a punch in every inch and more and more of that kind of story. It's the only kind of film for the great mob. The really big films have found their place, but it is hard to handle the big ones in the country towns. It is pretty hard to realize that good old short lengths are brand new to audiences within a hundred miles of Chicago. It is just as hard for the average person to figure out how the third episode of the Adventures of Kathlyn is holding its own less than fifty miles from town. Mercy, where do they all score?

* * *

The making of good short lengths will involve the spending of more and more money. The manufacturers know this thoroughly. They are the shrewdest kind of business men—a thing I have re-



Gathering of the exhibitors at the famous Selig totem pole and a special exhibition in the arena at the Los Angeles Zoo of the Selig Company.



Exhibitor's Day at the Selig Zoo. Taking the last scene in "The Adventures of Kathlyn." Just before Umballah turns the lions into the arena.

peated many times. They do not put their money into the actor's hand merely to gratify the immediate, personal whims of the actor-folk. They do not make larger outlay of funds for properties to keep the car-



Scene from the New York Motion Picture production, "The Wrath of the Gods."

penters and scenic artists busy! And the reward for this added expense can not be seen with the naked eye. Due to a fixed selling plan the program reel that costs five thousand dollars returns no more to the maker than the one that cost one thousand dollars. Some day the condition will be corrected. It is all fine and dandy for the regular program maker to send out a stupendous multiple-reel attraction from time to time. He knows where it will thrive and he can pick the places and impose arbitrary rental charges, dealing direct. He has learned that these big side ventures are expensive propositions if they fall down and highly remunerative when they make a killing. The supposition is that he will go right along taking that chance all by himself. It doesn't hurt the regular program house at all and when properly analyzed, there can be only one result—uplift



This scene will be found in "The Littlest Rebel."

stuff—pulling in a class who are not regular m. p. attendants.

* * *

I get around to the producing plants only occasionally. There is method in my practice for I want always to retain the enthusiasm I feel for film manufacture. The thrill I felt when I first saw a balloon ascension, Niagara Falls, the Rocky Mountains, or the Woolworth Building is still retained. If I rambled around the film manufacturing plants as a regular thing I would lose this cherished enthusiasm. When I go out to the Selig plant, for example, and find a veritable detention station for wild animals and strange foreign birds, I get down on my hands and knees and study the critters with a boy's delight. If I was a regular habitue of the premises, these strangers would become commonplace. The beautiful pair of Australian cranes, the little cat-bear of the Himalayain mountain country, the peacock pheasants of India, the royal bengal tigers would only be part of the landscape. As it is, they mean something more than that. They bring back the recollection that William Nicholas Selig has one great obsession—that of owning the world's most wonderful zoological gar-



Lillian Gish of the Majestic stock company waiting for a scene to be set.

den. If he hasn't attained it yet, fortune and health avoring him, there need be no doubt of the future. For Bill Selig has set his heart on it and beautiful Edendale will be his lasting monument.

* * *

I am going out there myself, next year, and when I do, I'll show you a picture story without flicker.

* * *

Those of you who are patient enough to follow this purely layman's piffle, wherein I set down my personal beliefs, likes and dislikes, may have discovered a vast silence respecting that faction of m. p. exhibitors who will convene at Dayton, July 6-11. This has not been because of disrespect to them. I am going to Dayton to exert a full man-power in attempting to form one great exhibitor's association—an amalgamation of the two organizations that now exist. I was at the birth of both bodies. I have followed their performances past and present. With a common interest in exhibitors' welfare, I can see no reason for two organizations. There

is imperative need for one great body with a broad-gauged man at the head of it and an executive force smart enough to outline a working plan that will meet all the requirements of the association. The time to do this work is at Dayton. A failure to do it will be disastrous to the exhibitors of this country. Fortunately, there is nothing at Dayton to distract the delegates. It isn't in any sense a film center. It is a convenient and accessible point for a large body of exhibitors and I'm sure there will be hundreds of them present to listen to the reasons why all should forget past differences and enlist under one banner. Dayton will go down into history as the place where film men found common ground. It will be the scene of the last national convention of exhibitors. The National Cash Register Company will never again have the honor to be host to a national organization of film men. There are only three places in this country for these gatherings and they are plainly, New York, Chicago and Los Angeles. Los Angeles should have next year's convention. I know one film manufacturer who will guarantee all the expenses of a suitable hall and we all know that all the manufacturers of films in this country will be glad to have the exhibitors as their guests in Los Angeles. When we return from the Dayton meeting I shall hope for two things as having been finally adjusted—one great exhibitor body and Los Angeles, the convention city in 1915.

* * *

The Dayton meeting should declare to the world that motion picture exhibitors are intelligent, far-seeing men with faith in their fellows. Their interests are purely mutual. The censorship problem, the length of show, the kind of show, has a common meaning. It is one cause—the promoting of unselfish interest, and politics should not be countenanced. The delegate who will go to Dayton with his hands tied by the foolish practice of "instructions" acknowledges his own weakness, and openly declares he has no mind of his own. The Dayton meeting is for thinking men and my faith



One of the wartime scenes of "The Littlest Rebel."

in the country exhibitor leads me to believe he will come out of this convention with his colors flying.

* * *

And to think we'd start our weekly on the Fourth of July! The very next number—the one which will be in evidence at Dayton—will be dated July 11, but printed in Chicago, June 30. We need all this time for the newsdealer. MOTOGRAPHY has never made its boasts. We prefer being a "rutter." We hasten slowly, but surely. The service we are rendering is the kind that should interest all film makers and distributors and exhibitors. This service will be amplified and improved,



An exciting moment in Imp's two reeler, "The Adventures of a Girl Reporter."

but it isn't being apologized for. The things we set out to do are well done, if done at all. The shouting will be left for the other fellows.

* * *

See you at Dayton, my brother.

Famous Humorist Discusses Sausage

Irvin S. Cobb says there are 336 kinds of sausage, of which only three are edible. Sir Arthur Conan Doyle admits Mr. Cobb's count is correct but holds the opinion that only two can be eaten. Edward Brennan, soldier of fortune, author and actor, goes even further than Conan Doyle in disputing the American author's claim and holds that only one kind of sausage is eatable. Inasmuch as all three men are globe trotters of renown and have eaten sausage all over the world it may fairly be presumed that they are sausage experts.

The controversy started in this way: Cobb sat in the garden of Our Mutual Girl's house recently, recounting to Miss Phillips and Mayme Kelso his adventures abroad. Mr. Cobb told how he had annotated, connotated, analyzed and even eaten every known form of sausage. Soon after, Miss Phillips related Cobb's sausage statements to Edward Brennan, leading man in Our Mutual Girl serial. Mr. Brennan admitted that Cobb had made a correct tabulation of the different varieties, (an actor conceding, for once, that an author could be right in something), but held that only one kind of sausage is edible,—the kind that the diner prefers at the time he has his meal.

When Sir Arthur and Lady Doyle arrived in New York a few days ago on the *Olympic* they were met by Mr. Brennan. Brennan told Sir Arthur of Mr. Cobb's plunge into motion-picture work and incidentally repeated the Paducah humorist's rash statement in regard to sausage.

"If you have the opportunity," said Sir Arthur, with a twinkle in his eyes, "I wish you would tell him that in my travels through Germany I found all the kinds of sausage he did. But, whereas he found three varieties which were eatable, I found only two. Tell him that I

have made exhaustive experiments of the genus bologna, frankfurter and Wienerwurst and found that only two of the species can be digested."

Brennan promised to convey the English author's message to Cobb and at the first opportunity wrote Cobb of Sir Arthur's criticism. Cobb was romping with his little twin dachshunds on the lawn of his summer home at North Hatley, Quebec, when he received the letter. Painstaking as he is in securing historical and other data for his books, Mr. Cobb at first was displeased at Sir Arthur's criticism.

Gathering "Wieny" and "Wurst," his dachsunds, to his lap (Cobb's lap really is ample) he sat down and, in the heat of passion, dictated the following reply to Sir Arthur:

De gustibus non disputandum. Personally I prefer knackwurst to cervellatwurst, and krautwurst to bratwurst. On occasion I am fond of tafelwurst and bauernwurst. If real hungry I will eat pinkelwurst and luebecker saucischen just as readily as I will down a highly spiced ligature of bologna or a Coney Island hot dog. However, none of these can compare with blutwurst as it is served in Cologne, or with immaculate leberwurst and juicy wienerwurst as they roll out of the sausage fillers in Vienna.

The fifty-seven or more varieties of the genus saucischen of Saxony were quite unfit to eat, principally because the license tags and collor plates of the ingredients were not properly ground. The dogs in Schneeburg are called golf dogs because always they are bound for the links.

In some instances the hydraulic pressure used in compressing the ragout within the outer envelope was not sufficient to ensure a compact product and the rattling of what once were leather collars between the walls of the surrounding capsule gave forth a hollow sound which faintly resembled the bark of a canine wraith. Reasoning from these premises, I surmised—and rightly, I think you will now agree with me—that these species of the genus are not comestibles in the strict sense of the term.

I await your reply, feeling confident that my judgment will be vindicated.



Irving S. Cobb, Our Mutual Girl (Norma Phillips) and Mrs. Knickerbocker (Mayme Kelso.)

While at Our Mutual Girl's house on Long Island Mr. Cobb recently posed for the Mutual movies. Four hundred feet of film were used to encompass Mr. Cobb's bulk. Panoramic views of the Kentucky leviathan were taken from all angles, head on, and at right angles, while fifty feet of celluloid were used up in filming the subject's sausage-container.

Eclair Novelties in Demand

During the week of novelties, souvenirs and advertising surprises of all kinds at the Grand Central Palace, New York City, from June 8 to June 13, one of the most sensational and original hits of the Exposition was the Eclair "Western gun" distributed by that company at its booth. This deadly appearing and realistic looking revolver had all the ear marks of an honest to goodness mining camp weapon. On the handle was imprinted a group of the Eclair Western players and on the barrel on one side was the slogan, "Eclair Hits the Mark," while on the other side was imprinted photographs of the leading Eclair players in bull's eye frames, and the barrel carried the advice, "Aim for Bigger Receipts with Eclairs."

The crowds which visited the Palace clamored so strongly for these revolvers that they broke the railing about the Eclair booth several times, and it was a common sight on the floor to see young and old with those guns stuck in their pockets or held in their hands laughingly holding each other up.

Requests from numerous people and exhibitors out of town have been received at the Eclair offices for thousands of Eclair guns and it is planned by several of the leading exhibitors of the country to hold what will be termed "Western Eclair Night" on which occasion the Eclair revolver will be distributed as souvenirs to all the patrons who attend.

New Company For Warner's Program

Arrangements have been completed whereby the feature productions of the United States Film Corporation will become a regular part of the program of Warner's Features, Inc.

The United States Film Corporation is headed by Arthur Nelson and A. R. Pelton. It is located near San Diego, California, on a 220,000 acre ranch where a commodious studio has been erected. Prominent among the members of the company are Lawrence Peyton, Natalie de Lontan, Karl Formes and others equally well known. Mr. Nelson, president and general director, has been long associated with successful productions, having written, directed and starred in a number of "long-run" plays.

The organization will make a specialty of semi-western three-part films. The date of the first release will soon be announced by Warner's Features, Inc.

Another Max Comedy

The split reel comedy, "Max the Magician," was released by the Pathe Freres company on June 23. Max Linder plays the leading part and is the same funny Max that has supplied the laughs in other Pathe comedies.

A magician, entertains at a party at which Max is present and becomes popular because of his skill. Max aspires to the "art of the mysterious" and at home practices the tricks he has seen, but without success. He receives a letter from Whizzer who, for a very small sum, promises to teach him the magic art. The magician has taken his servant into the secret. When Max arrives he is shown a fluid which makes the portion of the body rubbed with it insensible to pain. To illustrate its use the magician (Whizzer's servant in disguise) rubs it on his face and allows Max to slap him. He shows no sign of pain. Max buys a bottle and introduces it at a party. One of the guests offers herself as a subject but on being slapped yells with pain. Max's social career is ended.

On the same reel are scenic views of the historic Saint Cloud, built in 1658.

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CHICAGO, JULY 4, 1914

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THIS IS THE WEEKLY

VOLUME XII, Number 1—which is this particular issue of Motography—has at least one feature of great significance: It is the first of *fifty-two* which will appear during the next twelve months. For Motography is now a weekly.

When a trade paper is published every seven days it is quite apt to degenerate into a mere newspaper; for the days pass quickly, the work must be done always under a demand for speed, a high pressure that constantly tempts the editorial staff to neglect the small but important details that must have attention if the trade is to be proud of its journal. In almost any trade field a comparison of the weekly papers with those appearing less frequently will show that the latter are the more attractive and interesting.

If, as we are frequently told, Motography has always been pre-eminently attractive and interesting, it has probably been attributed by many to the fact that appearing only every other week gave more time for the niceties of publication. That particular idea we are going to prove wrong. The weekly Motography will be just as attractive as ever—more so, if it is possible to make it.

Motography weekly will, of course, be more of a newspaper than it has previously been—but only in the sense that it will print all the news up to the minute of going to press. It will still remain a magazine in the best sense of the word—one that motion picture men can be proud of, and that the interested lay reader will continue to keep upon his parlor table.

NEW FEATURES FROM OLD REELS

FILM history is full of single reel dramas and comedies that made, in their day, a tremendous hit. These, of course, died the death of all film stories, although they had been seen by but a small proportion of the possible total of theater patrons.

We have touched upon the subject of film revivals before. Needless to say, we unqualifiedly approve of the revival of good film subjects; and in deciding which are the good ones, nothing can be nearer final than the favor of those who have already seen them. The revival not only gives those who have not seen them a chance, but lets those who were particularly impressed see them over again. And that the "over-again" enthusiasts are quite numerous every student of drama knows. Almost everyone can recall plays which he has attended at least twice.

Ordinarily a film revival would merely mean making some new prints from the old negative. In exceptional cases some scenes might be retaken to bring the subject up to date or improve it. But of late it is becoming quite the vogue among producers to select a particularly successful single reel from the dim and dusty past of some two years or so, and reproduce it as a multiple reel feature.

To stretch a single reel subject, already successful and therefore already satisfactory, into two or more reels is quite a trick of producing. Of course the story must have the material in it to make the extra footage, and make it without padding. It must be as good a two or three reel subject as it was originally a single. That, of course, is up to the judgment of the producers. To their credit it may be said that the experiment has now been tried several times without a failure.

It has been difficult to get any more really good

original scenarios for multiple reel features than were absolutely necessary. It is an enterprising stroke to utilize some of the excellent material that has gone to waste after a totally inadequate showing in an abbreviated form. The lists of past releases will doubtless yield much more good stock for this sort of magnified revival.

VAUDEVILLE ON THE WANE

WE used to feel called upon every little while to write bitter editorials condemning the practice of running low grade vaudeville acts to fill out picture theater programs. That is no longer necessary; the custom has already become obsolete. Pictures today are better, and attract more patronage, than even the best vaudeville.

At the convention banquet a few weeks ago Jesse L. Lasky, an old vaudeville man who has gone into pictures, said it could not be denied that vaudeville was on the decline, while the motion picture business promised a brilliant and prosperous future. He announced his intention of devoting every minute of his time to pictures and entirely neglecting vaudeville; and in this project he was receiving splendid support from the exhibitors.

Every motion picture exhibitor is a film fan naturally. But none of them is in business for his health alone, or just because he loves the pictures. As a showman of proper spirit he is ready to show what the people want, be it vaudeville or pictures. He has found the answer to be pictures; the people have lost interest in vaudeville.

There is no need to analyze this situation. Every picture man who is familiar with vaudeville—and most of them are, more or less—knows that it is merely a matter of which is the better show. Long ago, when there were no such pretentious picture productions as are common today, the public would have been willing to get along without vaudeville—and did, except where some exhibitors forced it on them. The secret of the matter is that vaudeville does not and cannot, by its very nature, improve. As an art, if art it can be called, it gains little or nothing from ingenuity and invention. It is essentially the same today as it was when it first gained popularity in the middle of the eighteenth century.

Vaudeville is the narrowest possible form of entertainment. Motion pictures is the broadest possible form.

COMBINE YOUR FORCES

NOW that the exhibitors who attended the convention in New York are again buried in the busy routine of their day's work, the effort to consolidate all the forces of the business into one comprehensive organization should not be allowed to lag.

There is no reason or excuse for more than one association of exhibitors. Those who attended the convention realize that fact; but those who did not attend should realize it also—and not only realize it, but appreciate its importance. To build and maintain any associaton demands hard work and earnestness. To build and maintain two associations in the same field means double work, double expense, double difficulty—and far less than half the benefits.

One of the unfortunate features of two associations is that the members of each are prejudiced against the other. They regard each other as rivals, and spend too much time in acts and discussions of rivalry. Very few are members of both, and most of them consider their own the only real organization, while the rival body is the interloper. These circumstances make it very difficult to absorb either association into the other one.

The only answer to the problem is to organize an entirely new association with an entirely new name and new officers. To this the members of neither old association can object. Most of them will welcome the solution of the difficulty, for they will all concede the absurdity of two organizations.

In every association are a certain number of enthusiasts, men who are willing and glad to work, and who have a real talent for organization and committee functions. These are the men who make successful associations possible, and their talent must not be wasted. There is no reason why committee-men or even officers of the rival associations could not or would not serve on the same committee of a new association.

But these men need no spur. They are already on the job and doing their best. It is the rank and file of exhibitors, busy with their own affairs, who must be convinced that an association is absolutely necessary, that there must be but one association, and that they are the material out of which such an organization must be made. If every exhibitor who reads this (or who has it before him to read if he will) would but give an occasional half hour to discussion of organization with his fellows—his competitors, if you like the term—the benefits of association would at once become so apparent that the new society would be organized in a hurry.

THAT EDISON PATENT AGAIN.

A FEW years ago the word "independent" in motion pictures was a symbol of warfare and litigation. The Motion Picture Patents Company and the independent companies attacked each other hammer and tongs, day and night. But it is quite a little while now since we have heard even a whisper of Patents Company-independent enmity. Each has developed its own half of the field peacefully and quietly, and here and there the two have even lain down in the same bed.

Now we get an echo of the old fight. Judge Mayer of the United States Circuit Court has held that the Warwick camera used by the Laemmle interests is an infringement on the Edison patents controlled by the Motion Picture Patents Company, and has authorized the company to enter a decree perpetually enjoining the independents from using the camera in question.

We shall see now whether the suspension of hostilities between licensed and independent forces is due to an actual amnesty or merely to commercial desuetude. Will the independents continue to use the Warwick camera and carry on the fight, or will they continue it without being required to fight, or will they stop using it?

The Men's Club of the Granville Presbyterian Church, Chicago, visited the laboratories of the American Film Manufacturing Company recently and made a tour of every department evincing considerable interest as the details of procedure were disclosed. The club was loud in its praise of the American "Flying A" and "Beauty" productions, particularly the exquisite photography and gorgeous beauty of nature portrayed.

Motography's Gallery of Picture Players

EDWARD BOULDEN was born in Roanoke, Virginia. His mother was French, his father Irish, and Mr. Boulden seems to have inherited the happy attributes of both nationalities. He is slender, very slender, and has blue-gray eyes, fine teeth and a pleasing personality. His service with the Edison company covers a term of five years and in that time, he claims to have played every role possible, with the exception of that of a policeman. He can give no reason for so popular a characterization being off his list, but owns up to the number of messenger-boy roles that have been thrust upon him. And he makes a perfectly lovable old man. Comedy character parts are his specialty and he possesses a head of thick, blonde hair that lends itself to any variety of comedy make-up. He is seen to advantage in the Andy series of pictures.



Edward Boulden.

CORA WILLIAMS has been in the Edison company for two years playing character parts and she is known as "The girl with the dimples." They are wonderful dimples as film-goers know; but film-goers do not know perhaps, that a voice even more wonderful goes with them. It was her voice and her dimples which inspired the composition of the light opera, "The Laughing Girl," which was known better in Europe than in this country. Here, it developed into the popular "Three Twins" comic opera in which Miss Williams did not appear. She sang in many operatic productions, her years on the legitimate stage having been twenty. Four of these were in dramatic stock and two in operatic stock. After spending several years abroad, she applied to the Edison studio and her first trial resulted in her staying.



Cora Williams.

MAE ABBEY is well known to all who follow any or many of the Edison regular releases and her comedy work has been rewarded with the laughs of the film public. Unique character roles are hers and she handles them in a manner that marks her as a born comedienne. "But I don't like to linger around in the same role for long," Miss Abbey explained what she called her peculiarity. "I'm all enthusiasm going into a role but if it isn't finished in a couple of days, I get awfully tired of it. Motion picture work should teach me patience; and I'm hoping it will." Miss Abbey came to the Edison studio about two years ago and she brought experience from nine years spent on the legitimate stage and three years in stock. Since then, her experience has covered almost every variety of character work and the newest one is always the one that receives her best attention.



Mae Abbey.

CHARLES OGLE is six feet, two and one-half inches and is the tall man of the Edison studio. The screen does not show him to be that tall and Mr. Ogle himself admits that a personal meeting with anybody who has seen him on the screen, is always a surprise to the other person. Character work is Mr. Ogle's special line and he says his five years in Edison stock was preceded by two months at the Biograph studio. He was educated for the ministry, took up law and practiced three years in Hammond, Indiana, and then went on the stage and remained there twenty-seven years, mostly in the service of the Shuberts. and Klaw and Erlanger. He played in Clyde Fitch's "Blue Mouse" company and that was his farewell appearance. After that Biograph and then the Edison company. Mr. Ogle has black eyes, black hair that is somewhat grayed, and a throaty voice.



Charles Ogle.

Walsh an Adventurer

Raoul A. Walsh, who plays heavy leads for the Reliance and Majestic companies, was born in New York City, but he can come pretty near to calling the world his home. When fifteen years old he ran away from home and before he saw New York again he had circled the globe and had visited every continent. He went on a cattleship to South Africa and after a few months there worked his way to South America. His stay in Peru was short but exciting. An Englishman had started a revolution and young Walsh joined him. The revolution was brief and the Englishman was shot. Walsh would have suffered a similar fate had he been caught.



Some months later the adventurous young man was in Mexico where he was a cowboy for a time and then became a bullfighter. He was a professional toreador at Chihuahua for a year but after being seriously injured and spending a long time in a hospital, he moved to Texas. There he played baseball, being a pitcher for one season with the Galveston team of the Texas League.

When the baseball season ended Walsh joined Robert Mantell's company in which he played small parts for three seasons. He finally landed in New York where he played in "Charlie's Aunt," "Salomy Jane," "A Romance of the Underworld" and "Thais." He also appeared in musical comedy where his tenor voice was of value to him.

Two years ago Walsh joined the Biograph company of which D. W. Griffith was director and when Mr. Griffith joined the Reliance and Majestic companies as director in chief, he took Walsh with him. One of the first tasks assigned to Walsh was the role of Villa in "The Life of Villa."

Walsh is an athlete who keeps in training. He plays second base on the Reliance-Majestic team of the California Motion Picture League in which he has a batting average close to .500.

Booklet on Ventilation

The Typhoon Fan Company, 1544 Broadway, New York, has issued a booklet describing its various heating, cooling, ventilating and drying systems which are at present being used extensively in public buildings and theaters throughout the United States and Canada.

The little book explains all the important points of the various fans manufactured by this concern.

Just A Moment Please

Well, fellers, we're off on the long grind.

—

The mere thought of grinding out a whole column of this nonsense once a week instead of every fourteen days has us scared, but we're hoping our friends will all come to the rescue and help out whenever they can.

—

Cleary of Edisonville is proving himself a good fellow by helping us fill nearly a quarter of a column with the champion "still picture" of the world. It is so pre-eminently, so indisputably and so self evidently the stillest sort of a "still" that we have decided to confer upon him the Master of Arts degree of the Caward Art College. Behold his offering just below:



Hold the page about twelve inches from the eyes and on a line parallel with the tip of the nose, then revolve rapidly from left to right (or from right to left if you prefer) and you will have a lifelike motion picture of the Edison booth at the recent Exposition just 2 minutes, 12 9/10 seconds before it was occupied by the Edison stars.

—

Speaking of Edison reminds us that there is a certain party in Orange, N. J., who has had the cruelty to write us:

Never again will I furnish you information regarding the restoration or cultivation of hair on ivory when you continue to ignore my very existence and give the credit to that Robinson man. Although your caricature in a recent issue of Motography resembles a species of cactus, it is very encouraging to know that the tonic was strong enough to bring out *something*.

We're patient and long suffering, but, by heck, there is a LIMIT to what we can stand for.

—

THE EDITOR'S BRAINSTORM.

Anna, the little red head, who presides over the telephone switchboard and helps us out by reading copy on the "Brevities of the Business," yesterday came across a vivid description of a fire which destroyed the village Opry House "shortly after midnight this morning." She wondered when that was, but we patiently explained that it was directly after sunrise this evening, and now she understands perfectly.

—

Speaking of Anna reminds us that we've a new assistant who hasn't been properly introduced yet. His name is Caine and he hails from Milwaukee. He's as tall, lean and lanky as we ourselves and is already getting acquainted with folks in Our Burg. Gentlemen, Mr. Caine. Treat him white and we know he'll do everything possible for you.

—

My, what a long ways it is to the bottom of this column, especially on a hot day.

—

This ought to about make it.

—

Yep, it does.

N. G. C.

Selig Releasing Hot Weather Film

"The Wilderness Mail"

EXHIBITORS looking for a hot weather attraction—a film which will "pack 'em in" when the mercury in the thermometer is trying to climb out of the top of the tube, will hunt a long time before finding a better drawing card for such weather than "The Wilderness Mail," the Selig two-reel feature scheduled for release on July 13.

From the first scene to the last snow greets the eye. It lies in drifts in the forests, it blows and whistles through the cracks of cabins and rough log shacks, and when doors are opened it whirls in a perfect avalanche! Snow covers the players from head to foot, and at times they sink up to their hips in mounds of the flaky stuff, while making their way from one point to another. Won't such a picture as that send a shiver down the backs of your patrons on even the hottest day of summer and enable you to appropriately advertise "Twenty degrees cooler inside"?



Joan drives in the real murderer at the point of a rifle.

However, it must not be supposed that the merit of the production lies entirely in its cool atmosphere, for such is far from being the case—the action in several of the scenes is decidedly hot stuff, and the struggle between Jan and Otto during one portion of the film reminds one vividly of that grim struggle in "The Spoilers" which bids fair to become a standard for all "fights" of the future. Photographically the picture is a gem, and one has only to state that it is played by many of the stars who enacted the principal roles in "The Spoilers" to impress the exhibitor with the fact that it is a noteworthy production. Wheeler Oakman, Joe King, Bessie Eyton, Lillian Hayward and Tom Mix are all well cast and given many opportunities to display their art.

As the story opens we discover that Jan, the hunter, is a gentle young giant and a wholly likable fellow, while Otto, the driver of the wilderness mail, has been spoiled by adulation and is mean, vengeful



Both girls admire the driver of the wilderness mail.

and wholly selfish. Both men have been attracted by Marie, a fascinating siren of the woodlands of the north, who is accepting the adulation of both men, though really more in love with Otto, who has charmed her by his daring and impudence. Marie has a half-sister, Joan, who is of the sweet and lovable type, but over whom Marie has exerted her sway for so long that the girl feels helpless and awkward when her sister is about.

When Jan, the hunter, arrives with a beautiful pelt, Marie throws her arms about him and finally wheedles him into making her a present of the beautiful skin. After Jan has departed, Otto comes upon the scene and Marie again becomes the coquette, and ere Otto leaves he hands Marie a bundle of goods he has brought her from the distant settlement. Joan, also



The outlaw admits his crime to the officers.

in love with Jan, is deeply incensed over the conduct of Marie in coquetting with both men, and while Otto is busy with her sister Joan steals away in the forest by herself.

Later Otto, en route with his mail, comes upon her in the deep snows of the forest and seeks to kiss her. Joan, insulted, screams, and Jan, who happens to have witnessed the struggle from a distant hill, comes to her rescue. The sturdy Jan leaps upon Otto and hurls him away from the girl as a terrier would shake a rat. After a long struggle Otto is completely worsted and goes away swearing revenge.

Shortly afterward Jan is given a commission to deliver a certain letter to a distant fort. He is promised a rich reward if he can deliver the letter before the regular mail reaches the fort, and after calling at the cabin where dwell Marie and Joan, and telling the girls of his mission, he sets out to win the reward. So speedy is his dog team that ere long he passes Otto on the trail and then decides to take a short cut across a frozen lake in the hope of still further gaining on Otto and the regular mail. Unfortunately, however, the ice which covers the lake proves too thin to support Jan and his dog team, and the young hunter is soon floundering about in the ice cold water and calling loudly for help. Otto beholds his predicament and sneeringly deserts Jan, believing that his enemy will surely perish. Happily Jan's dogs are highly intelligent and eventually he is drawn to the surface of the ice by means of the dog harness.

An outlaw who is lying in wait for the mail sees Jan and from a distance shoots at him, but by some lucky chance the hunter escapes the bullet. Realizing his mistake, the outlaw hides again and waits until Otto passes, when he again raises his rifle to hs shoulder and shoots the mail carrier. In order to throw pursuers off his trail the outlaw then climbs a nearby tree by means of a rope which he throws over the branches, and then, crawling out upon a long bough, drops into Jan's trail and hurries off in that direction.

A detail of Northwest mounted police come upon Otto's dead body and soon hit upon Jan's trail as a clue to the route taken by the murderer. Jan delivers his message successfully, but on the return trip is seized by the police and hustled off to the nearest jail.

News of Jan's plight reaches Marie and Joan, and the latter decides to go to Jan without delay, but the other girl contents herself by writing him a note berating him as a coward and declaring that he has killed the only man she loves. Jan, deeply injured by the tone of Marie's note, is immensely cheered when he receives a call from Joan, and after describing to the girl his meeting with Otto and the latter's desertion of him when he sank into the lake, he is surprised to have Joan declare that she will secure the evidence whch will free him.

Hastening to the scene of the crime, Joan soon determines that the murderer must have utilized the branches of the nearby tree in making his escape, and after discovering the dangling rope by which he had ascended to the lowest branches she is sure she is on the right track. Eventually striking the trail of the real murderer, Joan follows and surprises the man in his cabin. Finding the man half drunk, she seizes his rifle and some of the mail he had stolen, as proof that he is the real thief and the murderer, and drives him ahead of her to the headquarters of the mounted police.

Joan's plucky deed in capturing the murderer is loudly praised by the police and Jan is instantly released. The girl's deed has also opened the eyes of the young trapper as to her worth and he realizes that she means far more to him than Marie, her sister, ever had. It is not hard to guess, therefore, that the little church in the clearing will in the near future be the scene of a pretty wedding.

The cast is as follows:

Jan, the trapper.....Wheeler Oakman
Otto, driver of the wilderness mail.....Joe King
Joan .....Bessie Eyton
Marie .....Lillian Hayward
Outlaw .....Tom Mix

Progressive Makes First Release

Screens "Master Cracksman"

"THE MASTER CRACKSMAN" was initially shown at the Cort Theater on Wednesday morning, June 17. This is the first production of the Progressive Motion Picture Corporation and might be said to partake of the firm's corporate name, for it progresses far beyond any other film of the same class which has yet been released. It is in six parts.

A popular drama on the speaking stage, the production of the screen version insures its popularity in pantomime. The scenes from first to last are full of action directed towards a purpose. There are many veins in the story, all apparently running parallel, but toward the end they gradually merge into one, forming a sensational but possible and probable climax.

Originality and well-directed effort in detail, the general completeness of the scenes themselves, and the elimination of the haziness in connection that scenes are wont to have, mark Harry D. Carey as a most able director, aside from any praise due him in his portrayal of the titular role, clever "Gentleman Joe."

In one of the tensest scenes in the picture the pathos is interpreted by a rat, just a plain common ordinary rat, but more effectively than any show of emotion could have done it. The scene is in the death house of a prison. The prisoner, in his solitary confinement, has made friends with a rat and has gotten him into the habit of coming every day for a few crumbs. The day of the execution the rat comes out as usual. The cell is empty. He runs along the bench to where he is in the habit of being petted and fed, but his friend does not appear.

The photography is good throughout, and in several places, such as the camp-fire scenes, exceptional. Cut-backs are used to good advantage.

"The Master Cracksman" is characterized by Harry Carey. "Gentleman Joe," as he is known by the police, is a brainy criminal who plies his trade under the guise of evening clothes. Profession rather than trade would be the name for his system of operating. Mr. Carey makes a typical "gentleman crook."

Cool-headed and quick-witted in a crisis, and like a flash when the time comes for action.

Rexford Burnett, as Harold Martin, had probably the most emotional role in the cast, that of the wayward son unjustly convicted of murder. Louis Morrell is good as the scheming, selfish cousin, Robert Kendall. E. A. Locke is seen as the stern father, Peter J. Martin, a retired diamond merchant. Herbert Russell, as Capt. Dan McRae, is a detective of the aggressive, suspicious type. The role of Violet Dane, Kendall's sweetheart, is well played by Marjorie Bonner. The characters of Ruth Martin and June Day are taken by Fern Foster and Juliette Day respectively. William H. Power plans the role of Nicholas Moses, notorious fence and money lender. The characterization of Redman Day (Roland DeCastro), District Attorney (Hayward Mack) and Officer Jim Buckley (Gregory Allen) complete an able cast of well selected types whose personality and enthusiasm is well demonstrated.

Peter J. Martin, retired diamond merchant, is the owner of a notorious 9-carat diamond which he plans to give his daughter Ruth on her twenty-first birthday at a party in her honor. In order to forestall any attempts at robbery Mr. Martin arranges by 'phone with Dan McRae, a detective, to guard the jewel. "Gentleman Joe" reads of the party and determines to impersonate McRae. The night of the affair he enters McRae's apartments, overcomes him, takes his invitation and calling cards, and is admitted to the party and taken into Mr. Martin's confidence.

Harold Martin, an only and wayward son, has been cut off from further allowance by his father. Robert Kendall, Harold's cousin, who lives with the Martins has become indebted to a Nicholas Moses, who insists that if his debt is not paid within a given time he will bring suit for the money. To avoid this, Kendall decides to steal the "Martin Diamond," which will pay his debts and furnish him with some money besides. The day of the party Kendall meets Harold who is intoxicated. He prevails upon him to take a friend of his, Violet Dane, a woman of questionable character to the party, knowing that by so doing he will get into further trouble with his father.

At the party Harold's appearance with Miss Dane precipitates a quarrel with his father and Harold is ordered from the house.

Before he has a chance to procure the diamond, "Gentleman Joe" discovers Kendall in the act of taking it. McRae's appearance at the party, dishevelled and excited, makes things warm for Joe and by a clever ruse he manages to escape. Later, after the guests leave, he comes back to take the jewel from Kendall's hiding place, and, peering through the window, sees Kendall standing in the room with the diamond in his hand. Mr. Martin enters, discovers the jewel, accuses his nephew of the crime, and is struck on the head with a cane. Entering to seek forgiveness, Harold finds his father dead and his cane lying broken on the floor. The police find him there and arrest him on suspicion. At the station, during a third degree, Harold admits the crime as a means of escaping further persecution.

In reading the account of the murder, Joe learns that he is suspected of the theft of the diamond. To escape arrest he leaves for the hills. While there he reads of Harold's conviction for his father's murder. For Ruth's sake Joe returns, enlists the aid of Violet Dane, who is jealous because of Kendall's attention to Ruth, and they force the murderer and thief to write a confession of his crimes. Joe hands Kendall a gun and gives him the choice of suicide or arrest. The police find Kendall dead and beside him the signed confession. Harold is released and finds that the love of his fiance, June Day, has not in any way lessened because of his recent rashness.

"Gentleman Joe" is visited at his apartments by Dan McRae, who has nothing "on him," and together they talk over the details of the late murder and robbery. Joe passes his jar of tobacco to McRae; the latter inserts his fingers and brings forth the "Martin diamond."

All Star Films Vivid Sinclair Story

George Nash Featured

THE All Star Feature Corporation is presenting Upton Sinclair's story of "The Jungle" in five interesting reels that are photographically perfect, take away the public's appetite for ham and sausage forever-more and that show us-of-this-half how they-of-the-other-half work, and starve, and sacrifice, and exist. And all this is told as it should be. It is as Upton Sinclair hoped to reach the people with his doctrine of a co-operative commonwealth, though it is not as Upton Sinclair told the story in its entirety in his book, "The Jungle." That would have made the film undesirable. As it is, the film may be offered as entertainment or instruction. For it is both.

And in it George Nash, late of "The Yellow Ticket" and "Panthea," gains new laurels in his interpretation of the Lithuanian, Jurgis Rudkus. He makes a splendid Jurgis, and Gail Kane of "Seven Keys to Baldpate" is all that the character calls for in the role of Ona, sweetheart of Jurgis and, later, his wife. Mrs. Julia Hurley, already known to film goers as a screen artist, is praise-worthy as the old mother, Elzbieta. The other characters which carry along the pitiful story of the hardness of life in the foreign settlement "back of the yards" and the one of packing-house disregard of impurity in its products, all are true to their respective roles. An especial word of praise is due the settings, as the atmosphere of the whole five reels depends almost entirely upon their adherence to things as they are, in packing-town. The "yards" with their cattle-runs, their elevated runways and the interior views of portions of the packing-house, conform to the originals. While the picture was taken in Jersey, the locale might easily be taken for that of the big "yards" of Chicago, in which setting the story was written.

In about fifty feet of the picture, the author of "The Jungle," Mr. Sinclair is seen in the socialist hall to which Jurgis and others of the toilers turn for enlightenment as to the way out of the long-hours and short-pay and strike problems.

The story in brief runs as follows:

In a peasant village of far away Lithuania lives old Antanas with his wife, his step-daughter Ona, and two younger children, Kotrina and Stanislovas. Jurgis Rudkus, of a neighboring village, is betrothed to the beautiful Ona.

Jokubas Szedvillas, an old friend of Antanas, who some years earlier has come to America in search of fortune, writes in glowing terms to Antanas, telling of the great opportunities which the country offers and bidding him to come to it. Antanas becoming enthused, decides to migrate with his family. Jurgis is persuaded to go with them, as is Marija Berczyuska, a cousin of Ona's.



George Nash as "Jurgis" and Gail Kane as "Ona" in "The Jungle."

Arriving in America, the party goes to Chicago to meet Jokubas, and finds him established as the proprietor of an humble delicatessen shop. Among Jokubas' patrons is Connor, the foreman of the Durham packing house, and exercising his small influence, Jokubas secures employment through Connor for Jurgis, Ona, little Stanislovas and old Antanas.

Marija secures employment as a maid in the household of John Durham, the king of packingtown, and with each hand bringing its earnings to the humble household, soon happiness surrounds the hopeful people.

With this successful progression, there comes the eventful marriage of Ona and Jurgis, bringing its happiness to all save Marija, who, harboring a secret love for Jurgis, weeps in solitude as she watches her Jurgis being taken away from her by another.

Jokubas, with an eye for the commission which he sees for himself, unwisely advocates the purchase of a little cottage, and Jurgis, filled with enthusiasm and desire for Ona's happiness, gathers the family savings together and makes the initial payment, leaving no provision for the inevitable hardships which are to come.

Then suddenly into this new found golden world of happiness and content creeps a darkening cloud of despondency and despair for the unsuspecting Jurgis and his folk.

Durham, the packing house magnate, angered by the extravagance of his wife and son Freddy, orders a wage reduction of 20 per cent in his plant. Jurgis, leading his coworkers, pleads for a compromise at 10 per cent, and the flat refusal of Durham brings on a strike. Poverty comes upon the strikers, and old Antanas, weakened by the confinement of his horrible work and the absence of proper nourishment, is taken in the grip of death. Unable to meet the mortgage payment, the family is evicted from the little home. A strange sickness overtakes Kotrina, and she too, poisoned by the ill-smelling product of Durham's factory, dies in her mother's arms.

Freddy Durham, the wild young son of Durham, violates the trust of Marija, and as she demands money from him for her starving family, is overheard by Mrs. Durham, and peremptorily ordered from the house. Cowering with shame, she finds her way to the barren attic room which now houses her family and there meets Jurgis, who questions her and secures an admission of her guilt.

She is ordered from this home by Jurgis, and, homeless, she turns to the streets. She meets with a chance acquaintance who points an easier way to her, and with the sole desire of in some way aiding her starving kinsfolk, Marija's road to disgrace is begun.

Connor, the foreman, believing that at last Ona, whom he has long coveted, is within his power, calls at her home and attempts to force his attentions. In utter despair and with the sole thought of securing food for her starving baby, she reluctantly accepts his overtures. With the coming of the morning, Jurgis awakes from a drunken slumber to find Ona absent. Soon she returns with food which the money secured from Connor has enabled her to buy, but it is too late, for already the baby has died. In her emotion she denounces Connor, and Jurgis learns of her sacrifice. Blind with anger, he tears from the room in search of Connor to seek his vengeance. He finds him at the stockyards, and a terrific fight ensues in which Jurgis throws Connor from the runway down among the stampeding cattle. News of his deed is soon spread, and Jurgis, returning home just in time to bid good-bye to Ona as she lies dying, is arrested by the police. His plea for justice unheeded, he is convicted for his assault on the foreman and sentenced to prison.

Some time later Jurgis is freed and returns in search of his family, but can find no trace of them. Wandering aimlessly he drifts into a socialist meeting and for the first time since coming to America, hears a kindly word from a stranger and soon there is born in his breast an admiration for the teachings offered him. A brighter path opens its way and he becomes a teacher of the doctrines which have been taught him.

Once more on a brighter road, while preaching his doctrines to his fellow workmen, Jurgis' attention is drawn toward the curious action of a young girl who seeks to throw herself into the river. He rushes to her and prevents her act, discovering her to be the long lost Marija.



Upton Sinclair has addressed the Socialist meeting and made a convert of Jurgis.

Learning of the whereabouts of Elzbieta and Stanislova, Jurgis soon unites the family and leading Marija to the brighter land of his teachings, the "Co-operative Commonwealth," the love which Marija has always borne finds a way to Jurgis' heart.

The big Cines studios at Rome, were the scenes of lively preparations recently when three big companies of Cines players left for remote parts of the globe, according to a letter from the Baron Fassini to George Kleine.

Sans Grease Paint and Wig

By Mabel Condon



Hughie Mack

"DANCING around—we were dancing around.—"

And others who had intended to, decided, with the sudden appearance of Hughie Mack on the floor, that they would wait for the next one and thus avoid the crush.

"—then he'd dip with his knees," syncopated the orchestra of four. But not Hughie. He grape-vined, he lame-ducked, he whirled, (judiciously), but he did *not* dip with his knees. He had regard for his three-hundred and forty-some pounds, also for the three or four other couples the floor managed to accommodate. For nobody but a Flora Finch would have survived had Hughie followed the dictates of the music and dipped with his knees.

"He'd trot her to a corner—" prompted the musical four.

The corners, also the side-lines of the Screen Club's impromptu ball-room were filled with valiant Screeners. They took up just as little space as possible, in tribute to Hughie and the limitations of the floor, and Hughie in return averted numberless panics by keeping nicely within the border-lines thus formed.

"Ah there, Hughie!" It was William Russell in salutation from the side-lines.

"All I get from here is a rear view of Hughie," came a voice back of Mr. Russell. "If he has a partner, she's successfully hidden."

Mr. Russell moved aside a mere two inches and allowed Billy Quirk a better view. "I see—he's not dancing alone then," Billy decided and returned to his glass of lemonade with the cherry in it.

"And the people would stay till the break of the day—

"While they were dancing around.—"

The music stopped. Hughie brought two knuckle-padded hands violently together several times and then allowed the valiant Screeners to continue the applause while he gently patted his forehead with an out-size linen handkerchief. But the musicians, as though the task of providing dance music for a fat man were a greater effort than that of observing tempo and rhythm for those who kept within the two-hundred pound limit, unhearingly deserted their wearied instruments and departed refreshment-wards.

"Water, water everywhere, but lemonade to drink," invited Hughie, seeing no water at all but plenty of other things. "Wait here and I'll bring some."

He made an opening through the crowds that a taxi could easily have followed, as far as space was concerned and, returning triumphant and lemonade-laden, took possession of the other chair the corner offered. I moved mine forward to be on a speaking level with Mr. Mack, for his occupancy of a chair also bespoke that of several feet of whatever space happened to be in front of it. At that, he looked as though he were sitting on the chair's very edge.

"Aren't you afraid lemonade will make you thin?" I asked, knowing he wasn't and that it wouldn't, anyway.

"Been training all my life, and the more I trained the fatter I got; I say 'trained' and 'got' because I stopped training."

"But you didn't stop getting fat."

"No, and I'm getting fatter. I always was fat, though. When I was sixteen, I weighed two-hundred and twenty pounds and went in for all the athletics going. And I went right along with them, a pound a day almost. I continued training, though, thinking that each new week or month would mark the beginning of my thinness. Instead of that—look at me!"

"Yes, but look at your Vitagraph comedies! You couldn't afford to get thin," I reminded him as the cherry in my glass eluded the two pursuing straws, for the third time. "The last time we talked about weight, you weighed three-hundred and eighteen."

"That was last summer, wasn't it?"

"Yes, in the Vitagraph studio yard. You were dressed as a messenger boy. It was a hot day."

"If I was dressed as a messenger boy, it *must* have been a hot day," decided Hughie. "The hotter and tighter the clothes I have to wear the hotter the day is sure to be."

"Well, the day *was* hot and your suit certainly looked tight," I remembered.

"John Bunny and Lillian Walker were taking you for a swim and there was nothing I wanted more on that hot day, than a swim," Hughie recalled. "But I had to stay and be a messenger boy."

"Yes, and you told me that you were twenty-eight years old and that before you came into pictures, you were an undertaker."

"I was, and the offer to work in pictures was purely accidental. It came from the Vitagraph company and was so much more profitable than undertaking that I gave the business to my brother and stayed here. That was almost two years ago. I came the day Bunny sailed for England. The only other theatrical experience I had was vaudeville; but I like pictures better," he concluded, resting his empty glass on the palm of one fat hand.

"I'm comfortable, even if I am fat, and I'm peaceable; I don't like arguments," he added.

"So I never have any," he further added.

Hughie's brown eyes closed to the tiniest of slits as he smiled his acknowledgment of a greeting from Marguerite Snow. It was the variety of smile that never fails to delight film goers and that added much to the enjoyment of the last personal-appearance sketch at the Vitagraph's Broadway theater, where

Mr. Mack was among those who scored highest in the way of laughs and popularity.

"I have to have everything I wear made to order —but I'm comfortable," he repeated. "And I'm glad that this is the last night of the exposition," he digressed. "Heat and crowds may melt some people, but not me, and I'm three-hundred and forty-something right now."

"Mercy!" I consoled, letting him have my empty glass as the musicians reseated themselves.

And Hughie Mack cleared a path for everybody as he returned the glasses to the brass railed counter and the man with the white apron.

Players Leave for Canada

The entire cast of the Life Photo Film Corporation, now engaged in the making of the six-part western psychological drama, "Northern Lights," left for Montreal, Canada, last week in a special car to complete the pictures that form a part of this production. As an instance of the extravagant scale upon which the Life Photo Film Corporation is putting on this production, a contract was made with the Army & Navy Stores Co. to ship to Canada, uniforms, accoutrements and complete outfit to supply an army of 700 soldiers and 400 Indians, which take part in the production in addition to the regular cast. The contract for this equipment called for the payments on a rental basis, in excess of three thousand dollars. The company, it is expected, will be gone for from two to three weeks. Mr. Edgar Lewis, the director, stated that this production is being staged with details never before attempted in motion pictures.



Harry Spingler, juvenile lead of Life Photo Company.



Elita Proctor Otis, William H. Tooker and George de Carlton in "The Greyhound."

Immediately following the completion of "Northern Lights" the players will start work on "Capt. Swift," the drama which enjoyed such a long run on Broadway.

The company also purchased the world's motion picture rights to Dorothy Vernon of Haddon Hall, written by C. Haddon Chambers. The novelized form of the story is one of the most popular novels written within the past decade.

A cable was forwarded to Edward M. Roskam, president of the company, who is now in London, advising him of the fact, and requesting him to call at Haddon Hall, in the north of England where the story was originally laid, to the end that proper arrangements may be made to take the pictures at that spot.

The Photoplaywright of the Future

Emmett Campbell Hall, whose name, had the present practice of screen-credit to authors been in general use for the past three years, would be as familiar to every exhibitor and motion picture patron in the country as it is in the scenario departments and studios, and who at the present time, as a staff writer, is supplying many of the noteworthy Lubin dramas is most optimistic with regard to the future of the capable photoplaywright.

"The time will come," he says, "when the photoplaywright of real ability will have a personal following vastly exceeding, numerically, that of any author of books or short stories, for the reason that the photoplaywright's public is from three to five million for each release, while that of the most popular writer of printed fiction will not average 200,000 for a short story, and a slightly larger number for a very successful book.

"The exhibitors and the public will come to count on good plays from certain authors, and will ask for them, in advance, just as the works of popular fiction writers are ordered by book stores and individuals long before they go to press. The film manufacturers will of course avail themselves of this ready-to-wear popularity, and will advertise "A John Doe Drama every Wednesday"—if someone has been wise enough to tie John with a contract—or "A Special Richard Roe Feature." The fact that it is a release of the Nevermiss Company will be accented mildly, not shouted, for it will be appreciated that the important point is whether or not this particular release is good, and the Nevermiss Company will be too wise to perpetuate the mistake of proclaiming loudly that **all** Nevermiss releases are the acme of attainment—the Nevermiss trademark will mean to the trade just what the imprint of a good publishing house does—and we buy our books not, for instance, because they are published by Harper, but because they were written by Mark Twain. The manufacturer's name will guarantee photography and general standard of production—the names of the author and actors will hold out the promise of entertainment, for, as most persons are coming to admit, it is, when all is said and done, the story and the acting that count most. The greatest director who does, or ever will, live cannot make a good release from a poor story, though he may make a wonderful *picture*—a photodrama with the drama left out."

Of Interest to the Trade

Convention at Dayton

The annual convention and exposition of the Motion Picture Exhibitors' League of America will be held in Dayton, Ohio, during the week of July 6, and preparations are being made to accommodate a host of trade people.

Elaborate plans have been laid for the entertainment of the visitors and the schedule of business which will be transacted has been so arranged that it will in no way interfere with the social features. Governor Cox of Ohio will officially open the convention by pressing an electric button at the executive mansion in Columbus and Mayor Shroyer of Dayton will deliver the address of welcome.

The Memorial Hall has been chosen as the official meeting place and registration booths will be located there and at the Algonquin Hotel, all those who attend the convention being requested to register at one of these places and receive an order for a badge.

Every angle of the business will be touched upon at the exposition but for the benefit of the exhibitors it has been decided to bar the public during the morning hours each day, thus giving the showmen an opportunity to visit the many booths before the floor becomes crowded. At 1.30 P. M., however, the doors will be opened to all those who wish to attend the display.

To encourage the buying from manufacturers who have rented booths the committee in charge has offered several cash prizes for the exhibitors who buy the largest amount of goods from the booths.

Following is the program:

MONDAY, JULY 6.

10 A. M.—Governor James Cox of Ohio will start the exposition by pressing a button in the executive office at Columbus.

10.30 A. M.—Opening of the Second International Exposition of the Motion Picture Art. Address of welcome by Mayor Shroyer of Dayton to the manufacturers, jobbers and dealers of the motion picture industry.

7.30 P. M.—General review of leading feature film at Memorial Hall.

10 P. M.—Entertainment and cabaret show on Algonquin Hotel's roof garden.

TUESDAY, JULY 7.

10 A. M.—The Fourth Annual National Convention of the Motion Picture Exhibitor's League of America will convene. Address of welcome by Mayor Shroyer.

1.30 P. M.—Entertainment at National Cash Register Company, including scientific demonstration, cinematography review, luncheon, trip to country club, dancing, etc.

1.30 P. M.—Convention reconvenes. Executive session.

7.30 P. M.—Exhibitions and demonstrations at Memorial Hall.

WEDNESDAY, JULY 8.

10 A. M.—Convention reconvenes. Election of national officers.

2 P. M.—Aeroplane flights at Wright's field. Auto sightseeing tour of the city.

2 P. M.—Convention reconvenes. Open meeting. Manufacturers, jobbers, dealers and exhibitors are cordially invited to take part in this meeting.

7.30 P. M.—Reception of leading actors and actresses.

THURSDAY, JULY 9.

9.30 A. M.—Grand prize parade.

10.30 A. M.—Convention reconvenes.

10.30 A. M.—Meeting in the West Assembly Room of the manufacturers, jobbers and dealers of the motion picture industry exclusively.

1.30 P. M.—Visit to the National Military Home, the largest home in the United States, also a visit to Lakeside Park, Dayton's beautiful amusement park. An impromptu moving picture will be taken of the Soldiers' Home. Everybody invited.

7.30 P. M.—Exhibitions, reviews and receptions at Memorial Hall.

FRIDAY, JULY 10.

10 A. M.—Convention reconvenes. Open meeting for manufacturers, jobbers, dealers and exhibitors to discuss the consor question.

2 P. M.—Convention reconvenes.

2.30 P. M.—Visits to the White City Amusement Park for an afternoon outing.

7.30 P. M.—Fourth annual banquet of the M. P. E. L. of A.

7.30 P. M.—At Memorial Hall, varied entertainment and receptions.

SATURDAY, JULY 11.

10 A. M.—Convention reconvenes.

2 P. M.—Convention reconvenes.

3 P. M.—Awarding of prizes at Memorial Hall.

7 P. M.—General review of feature films and farewell receptions of leading actors and actresses.

Kleine Secures Cohan Comedies

George Kleine, who was responsible for the appearance of "Quo Vadis" and several other famous pictures in America, has just completed arrangements with Cohan & Harris, whereby he secures all rights to film two of the greatest comedy successes of that theatrical firm, "Officer 666" and "Stop Thief."

A deal has also been closed for the use of one of the big eastern studios of a licensed company and plans are being laid by Mr. Kleine to produce the plays in America, this being his first venture in the manufacturing game on this side of the water.

Life Photo Company Moves

About nine hours after the fire underwriters had ordered them to vacate the premises at 102 West One Hundred and First street, New York City, the Life Photo Film Company had secured a tract of land at Grantwood, N. J., and had drawn plans for an enlarged studio.

The order came at 8:30 on the evening of June 19 and was the result of a decision of the fire chief that the building was unfit for use for the purpose of handling films.

Luck favored the company as the play they are now engaged in making, "Northern Lights," required

the removal of the entire cast to Canada the latter part of the same week, to get several exterior scenes.

The executive offices of the company, together with the office force of the Commercial Motion Pictures Company, Inc., which occupied the same building, moved to the Candler building about a month ago, so the closing of the plant will in no way affect the output of either of the companies.

Eclectic's Drama of India

Calcutta, India, is the scene of the plot in Eclectic's release of July 1 entitled, "The Pearl of the Punjab," a three part story in which jealousy, gratitude, and devotion all play prominent parts.



The Pathe players in Eclectic's "The Pearl of the Punjab."

Under the direction of Fred Wright, the picture was taken in St. Augustine which offers ideal scenery for Indian jungle and settlement pictures. To insert a little realism a jungle hunt on elephants is shown in which a tiger is seen bounding across the open foreground.

Popular Pathe players are seen in the cast which is as follows: Nellie Craig as Aissa, the Pearl of the Punjab; Lillian Wiggins as Sarah Hamilton; Walter Seymour as Captain Carruthers of the British medical service; George Busby as Colonel Herbert Allen, and Charles Brunnell as George Hamilton, who with his daughter, Sarah, has taken up residence in Calcutta.



Aissa conveys Carruthers to her jungle home.

While on a hunting trip in North India, George Hamilton and his daughter, Sarah, meet and adopt a little girl whose mother has just died. Aissa, as she is called, becomes Sarah's maid, and, because of Sarah's unmanageable temper, has an unhappy life. Captain Carruthers, a British surgeon, to whom Sarah is engaged, calls one day and witnesses her cruel treatment of Aissa. He reproves her for it. They quarrel and Sarah, in a rage, calls off the engagement and orders him from the house. His defence of her, stirs in Aissa a devotion to Carruthers that will last through life.

In the meantime the rich Colonel Allen has been paying attention to Sarah, and, because of his influence and wealth makes a favorable impression on her. Some time later Carruthers witnesses an affectionate scene between Sarah and the Colonel and in a jealous frenzy rushes in and strikes his superior officer, badly wounding him.

Aissa pleads with Carruthers to escape but he refuses. Securing the assistance of some of the other servants she drugs the surgeon and secretly has him



The English officer and his wife pause at a native village.

taken to her native village. The tension of the last few weeks brings on a fever from which Carruthers recovers, but without any memory of the past. Aissa's devotion at last brings response from the surgeon and he stays at the Indian settlement where he becomes known as a wonderful healer.

After Carruthers' escape the colonel is nursed back to health and marries Sarah. On a hunting trip later he is stricken with appendicitis and taken to the village of the noted healer. His beard covering the scar, the colonel is not recognized by Carruthers who agrees to perform the operation. Sarah's appearance revives the surgeon's memory and, realizing the identity of his patient, he is at first tempted to allow him to die, but is brought to his senses by Aissa. The operation is successful. On recovering consciousness Allen recognizes his saviour and sits up, causing a bleeding in the wound which results in his death, but not however before he begs Carruthers' forgiveness. Unmoved by her husband's death, Sarah asks the surgeon to return to civilization with her but is spurned, his choice being Aissa whom he intends to make his wife.

Californinia Motion Picture Corporation

Reports from the Pacific coast to the effect that the California Motion Picture Corporation has created an unusual stir by the magnitude of its producing activities at San Rafael, have found wide currency throughout the motion picture trade.

This corporation, which is devoting its time exclusively to feature adaptations from famous books, plays and operas, has been carrying on actual operations at its Marin County studio, situated at the base of Mt. Tamalpais, since the first of May, the intention being to get several productions ahead and thus insure the prompt release of its features on definite dates without the necessity of hurried and inadequate work, should an unforeseen circumstance cause a temporary delay in the filming of any production.

According to an announcement just made the first production to be offered the public will be "Salomy Jane," as adapted from Paul Armstrong's dramatic version of Bret Harte's famous story. This play would appear as one of significant appropriateness as an initial release for any company bearing the name of the Golden State, since it is not only a story of the most romantic period of California's history, but, in its original book form, was from the pen of the most distinguished author of early California fiction, Bret Harte. A contract has been signed with both the Liebler Company and Paul Armstrong, giving the California Motion Picture Corporation the sole motion picture rights to "Salomy Jane."

The title role in the motion picture adaptation will be assumed by Beatriz Michelena, the beauiful and celebrated prima donna, the announcement of whose debut before the screen has already caused a sensation in theatrical circles.

A long list of critics throughout the country have credited Miss Michelena with being the most beautiful woman on the American operatic stage as well as an actress of extraordinary versatility. This, together with her youth and ideal size, form and animation for picture work, will establish her immediately as one of the greatest favorites in the silent drama. Her operatic work, and she was touring the country as prima donna in the Shubert's production, "Girl from Dixie" when but sixteen years of age, has featured her in some of the greatest successes ever staged in this country, including Kirk La Shelle's production, "Princess Chic," Henry Savage's "Peggy from Paris," Oliver Morosco's "Tik Tok Man of Oz" and John Cort's "Kissing Girl." Those who have watched her acting thus far declare that no part could be better adapted to her than that of the pretty and capricious "Salomy Jane."

Miss Michelena will be supported by one of the best balanced casts ever organized for motion pictures and included in it will be House Peters, late of Frohman's Famous Players. Other members of the notable cast are: Andrew Robson, William Nigh, Ernest Joy and Clara Beyers, all of whom have assumed leading roles when with other companies.

The California Motion Picture Corporation has been financed by a group of some of California's best known business men and capitalists. Among the stockholders and directors are: Herbert Payne, millionaire of Menlo Park; Henry T. Scott, president of the Mercantile National Bank; R. P. Schwerin, vice president and general manager of the Pacific Mail Steamship Company; Charles Templeton Crocker, owner of the St. Francis Hotel and director of the Crocker National Bank; Edwin M. Eddy of the Selwyn Eddy Estate Company; William F. Herrin, vice president and chief counsellor of the Southern Pacific; Christian de Guigne of the Parrott Estate; James Tyson, president of the Seaboard National Bank, and Arthur C. Payne of the Payne Estate. Alex E. Beyfuss is general manager of the Corporation.

To Feature Andrew Mack

Andrew Mack, the favorite interpreter of devil-may-care Irish roles on the speaking stage, will soon be seen in motion pictures through the medium of his famous success, "The Ragged Earl," which is now being produced as a feature on a lavish scale by Popular Plays and Players, Inc., of 1600 Broadway, New York City. Mr. Mack has held great popularity in this country and wherever the English language is spoken, including Great Britain and Australia, for many years through his ability to charm and entertain. He was born in Boston, Massachusetts. When a lad he sang soprano solos in the parish church and was in great demand for concerts and entertainments. At the age of twenty-four he attracted the attention of John Stetson, the old-time manager, who engaged him for a year and presented him to the patrons of the famous old Howard Athenaeum. After that Mr. Mack joined Thatcher and Ryan's Minstrels. He then engaged in dramatic work, where he soon achieved a high reputation. He appeared successfully in "The Ivy Leaf," "The Fairies' Well," "My Aunt Bridget," "A Jolly Surprise," and "Killarney." He next starred in Marcus Moriarty's "Irish Loyalty," and afterwards joined "A Country Sport." He next starred in W. J. Scanlon's play, "Myles Aroon," and after that under the management of Rich and Harris, in "An Irish Gentleman" and "The Ragged Earl," the play in which he will be seen in motion pictures. Since that time Mr. Mack has been starred in "Tom Moore," "Arrah-Na-Pogue" and "At Bay." He has toured this country times innumerable and also has toured England, Ireland and Australia, where he is a prime favorite.



Andrew Mack.

Twist Brings Suit

Stanly Twist, recently connected with the Australian Film Company as general manager of that concern's Australian studios, upon his return to the United States, read in a Cincinnati theatrical journal an article regarding his activities which he considers "false, untrue and seemingly malicious." Feeling that this article has been the cause of his failure to close up certain contracts for a production which he

represents, and that the worry consequent thereto has seriously broken down his health, Mr. Twist has brought suit against the Cincinnati publication for $100,000 damages. The matter is now in the hands of Mr. Twist's attorney.

Pathe Players Enjoy Picnic

That motion picture actors and actresses enjoy a real old fashioned "good time" once in a while just



The Pathe players on their annual outing.

as well as anyone else was clearly demonstrated on Sunday, June 14, when all the players of the Pathe Freres Company attended a picnic given by their employers at Greenwood Lake, N. J.

The party met at the studios about nine-thirty in the morning and motored to the lake, where dinner and supper was served at the Glen Airie hotel. A boat excursion around the lake took up most of the time between the meals and all of the players returned home in the evening declaring it had been a long time since they had spent such an enjoyable day.

Excelsior Release Excellent

The Excelsior Feature Film Company exhibited its first production, a four part drama, "The Toll of Mammon," at the New York Theater Friday morning, June 19.

The "toll" forms the basis of a heart gripping story founded on fact, a veritable tragedy resulting from the upsetting of family harmony by money, or the lack of it. The picture is full of action, the scenes realistic, and the settings luxurious or common as the case necessitates.

The motor boat explosion is one of the most complete and cleverly handled thrills of its kind that has been embodied in pictures. Beautiful exteriors were taken as the result of the company's stay at Lake Placid, New York. The photography is excellent, even, unspotted, and clear.

The story, directed and written by Harry Handworth, features Octavia Handworth, the former Pathe star, supported by a strong cast of well-known screen favorites, among whom are Tom Tempest, Gordon-DeMaine, and William A. Williams. Great credit is due them for the earnestness with which they play their parts, each one seeming to be keyed up to the spirit of the story, thus eliminating any chance of overplaying memorized parts.

Dr. John Wright is a young, rising physician. His wife, who has been raised in luxury, rebels at the comparatively poor surroundings in which she is compelled to live. This is the situation existing when the Wrights receive an invitation to a fashionable social event. The doctor insists on their attending and manages to secure a gown and some jewelry for his wife. At the ball the borrowed necklace disappears. The neighbor who had lent it to the doctor promises to consider the matter settled for the sum of $5,000 and takes Dr. Wright's note for the amount. Some time later the neighbor and two other men decide to exploit a fake tuberculosis cure and, while looking for a doctor whose endorsement will assure its sale, learn of a recent great surgical discovery made by Dr. Wright. They call on him and offer $50,000 for the use of his name. His wife pleads with him to accept, but he asks time to consider and analyze the cure. He finds it to be a fraud and refuses to endorse its use. Through his wife's love of luxury and the threat of foreclosing on the note the promoters induce the doctor to sacrifice his principles before Mammon, the god of riches.

The ingredients of the supposed cure cause the death of a number of those who seek relief through it, and the health authorities investigate. As a result a warrant is issued for the arrest of Dr. Wright and the promoters. In the meantime the doctor has gotten into a quarrel with the promoters and been shot, but the wound is not serious. He is kept a prisoner in the head promoter's house and his wife is notified that he has left town on an extended trip.

Some time later he escapes and, returning home meets the promoters. The arrival of the police interrupts any chance of a settlement of the ill feeling between them and, with but one thought in view, the four attempt to escape in a motor-boat, closely pursued by the police. A revolver battle ensues. Pierced by a bullet, the gasoline tank of the escaping boat explodes and the only survivor is Dr. Wright.

He is convicted and sent to prison, but is par-



The fake promoter threatens Dr. Wright in Excelsior's "The Toll of Mammon."

doned years afterward because of having contracted tuberculosis. In the meantime his child has died and his wife has been earning her living by sewing. She has had a long time to think of the cost of their short-lived luxury. She meets her husband at the prison gates on his release and together they journey to a

sanatorium for the real cure—fresh air. One year later Dr. Wright is pronounced cured, and, with his wife starts on the uphill climb at which the story began many years before. The intermediate years of fraud and its payment represent "The Toll of Mammon."

Mutual Officers Re-elected

At the annual meeting of the stockholders of the Mutual Film Corporation, held in Richmond, Va., on June 17, five directors were elected. The outgoing directors, Crawford Livingston, Felix E. Kahn, George W. Hall, Wilbert Shallenberger and Eddison E. Jones, were unanimously re-elected for terms of three years each. A resolution was adopted by the stockholders approving the conduct of the corporation's business during the past year.

At the annual directors' meeting in New York on June 19, the treasurer's report showed the Mutual to be in a flourishing condition. Regular 7 per cent dividends on preferred stock for the year beginning July 1, 1914, were declared payable quarterly, and a dividend of one-half of 1 per cent with an extra dividend of one-half of 1 per cent on the common stock was declared payable in each of the next four months.

At the same meeting the officers were unanimously re-elected as follows: President and general manager, H. E. Aitken; first vice-president and treasurer, C. J. Hite; second vice-president, John R. Freuler, and secretary, E. L. Thomas. After the meeting President Aitken announced the appointment of James N. Naulty as third vice-president.

World Film and Shuberts Combine

One of the most gigantic and important alliances between the motion picture and theatrical interests ever attempted was formed on June 11 between the World Film Corporation and the Shubert Theatrical Company. The latter will be operated under the name of the Shubert Feature Film Corporation, with a capital stock of $1,000,000, controlling hundreds of plays, dramas, farces, comedies and big sensations. It is the purpose of this corporation to manufacture into moving pictures all the plays of the Shubert Theatrical Company and others that may be acquired by this firm.

A partial list of the productions affected by the alliance includes plays controlled by the Messrs. Shubert, William A. Brady, Charles E. Blaney, Cecil Spooner and Owen Davis. Among some of the best known productions to be filmed and shown by the new alliance are: The New York Hippodrome spectacle "America," the Drury Lane and Manhattan Opera House success "The Whip," "Bought and Paid For," "The Midnight Sons," "The Lure," "Baby Mine," "Girls," "Marcelle," "The Blue Mouse," "The Summer Widowers," "The Girl Behind the Counter," "The Blue Moon," "A Chinese Honeymoon," "The Earl and the Girl," "Way Down East," "Little Miss Brown," "Mother," "Little Women," "The Balkan Princess," "The Gentleman from Mississippi," "The Little Church Around the Corner," "Across the Pacific," "The Boy Detective," and hundreds of others.

The World Film Corporation, with a capital stock of $2,000,000, will exploit the product of the Shubert Feature Film Corporation through its well known organization comprising offices in all principal cities throughout the United States and Canada. Under the terms of the contract the World Film Corporation acquired a large interest in the Shubert Feature Film Corporation which in turn received a generous block of the World Film Corporation's stock. The active officers have not as yet been elected, but it is announced this election will take place in the very near future.

All of the stock in the new corporation has been bought by the banking firms of Edward B. Smith & Co. of New York and Philadelphia, Huhn, Edey & Co. of New York, and George A. Huhn & Sons of Philadelphia.

Among the directors of the combination are Lee Shubert, George B. Cox, Frederick Edey, of Huhn, Edey & Co., Herbert H. Dean of Edward B. Smith & Co., George A. Huhn of Philadelphia, Joseph L. Rhinok, Van Horn Ely of National Properties Company, New York and Pittsburgh, and William Alden Pratt of Edward B. Smith & Co.

The present policy of the combination is to release a feature per week. In addition to the above, arrangements have been made by the World Film Corporation with the McEnnery Syndicate of London and New York to market all features produced by it.

4877 Wins Solax Prize

At the Solax booth during the Motion Picture Exposition at Grand Central Palace, the Blaché studios put up a beautiful large bronze statue as a prize for the holder of the lucky number. Every afternoon and evening during the exposition cards were distributed bearing duplicate numbers, and on Saturday night at 9:30 Claire Whitney drew from a basket five numbers, the fifth being declared the winner of the prize.

Madame Alice Blaché, president of the Solax Company, estimated that at least 10,000 numbers had been distributed and returned to the booth by the time of the drawing, which made the winning of the statue a 10,000-to-1 shot. The fifth number drawn, which was 4,877, proved to be the number held by Edward Reilly of the Gaumont Company, whose home is at 154 Broadway, Flushing, Long Island. He was not at the Exposition at the time of the drawing, but was immediately communicated with by 'phone and advised to play the races for the balance of his days.

Kleine Issues Annual Catalogue

The 20th annual edition of the Kleine Optical Company catalogue is just off the press and ready for distribution. It contains one hundred and seventy-five pages, printed on a highly enameled stock and bound in dainty blue "Advertiser's Cover." The catalogue this year contains many valuable treatises on Lenses, Theater Construction and Kindred Subjects in addition to a complete list of Motion Picture Accessories and Supplies of all kinds. It is by far the most comprehensive book of its kind ever issued.

Buys Film Rights to Brady Books

The Vitagraph Company of America has purchased from Dr. Cyrus Townsend Brady, the eminent divine and author, the rights to three of his best novels. They are "The Fetters of Freedom," "Sir Henry Morgan, Buccaneer," and "The Chalice of Courage."

"The Fetters of Freedom" is a strong religious novel dealing with the life and work of Paul, the Apostle, in his conflict with the Pagan Roman Emperor, Nero.

"Sir Henry Morgan, Buccaneer," is a gripping narrative of the deeds of the famous old pirate and promises to make a tremendous photoplay. The third book, "The Chalice of Courage," is a tale of the mingling of the East and the West, in which the best part of both sections is brought to the fore. The principal scenes of "The Chalice" are laid in the West and this play will be enacted by the Vitagraph California company under the direction of Mr. Sturgeon, who so successfully staged "Captain Alvarez."

The three plays will be made into picture form by Colonel Jasper Ewing Brady, late of the United States Army, but now a member of the Vitagraph's staff. By a strange coincidence, the author of the books and Colonel Brady are brothers, and this means that the combined talent ought to make some productions out of the ordinary.

The staging of these pieces will be under the watchful eyes of J. Stuart Blackton and A. E. Smith.

Nash and Otto Form Producing Co.

One of the significant announcements among the many important ones that have occurred recently in the motion picture industry is that Thomas Nash, and "Big" Otto, both formerly of the Selig Polyscope Company have formed a company of their own to manufacture big feature pictures.

The new company has adopted for its immediate policy, the production of big wild animal features, averaging from three to five reels in length, and produced along elaborate lines with careful attention to detail. For this purpose the new company has purchased an extensive tract of land, about half way between Los Angeles and Pasadena, California.

At present a large force of men are hustling to completion the extensive work of beautifying these grounds and establishing suitable studio and manufacturing facilities.

A large and carefully selected company is already working on the first picture, to be called "The Mysterious Man of the Jungle." This feature will be in four reels and no expense is being spared to make it set a high standard among wild animal productions.

Another Mary Pickford Triumph

Another Mary Pickford achievement will be released on July 1, when the Famous Players Film Company presents this captivating young star in the stirring drama of splendid emotions and heroic action, "The Eagle's Mate," by Anna Alice Chapin, which, as a novel, has been tremendously popular.

The story tells how a little society girl finds her way into the West Virginia hills and after overcoming her disgust at the mode of life of the people there becomes so attached to them that she gives up all that she holds dear to stay with them.

Old Scouts Meet

Fifty-one years ago, a Confederate scout lay all night in a shallow creek watching the Union lines. A Yankee sentinel watched him and was prepared to shoot if the Confederate moved. A meeting that vividly brought back the thrilling days of the civil war and particularly this hair-raising incident, when they were enemies and fought each other for the glory of the blue or the gray, occurred several days ago when Scout W. H. Taylor and D. R. Crane recognized each other on a mimic battlefield at the Universal Film Manufacturing Company's ranch near Los Angeles, California.

At their meeting in that memorable second year of the war, Taylor, a Confederate scout, was following the Union lines in retreat from Pine Run, Virginia, after an attempt to reach Richmond. Taylor, seeking information, started to cross a creek, but seeing Union sentinels on the bank, hid all day in the shallow water, waiting for night. He finally escaped with such information as he could gather.

Crane, in General Meade's army, patroled the bank all day, waiting for a sight of the spy he had suspected.

At the recent meeting the two veterans went over the details of the night and the battles that followed. Both men were weary and sun-burned, they had been living over again some of the battles they had been in years before. These battles were to be part of one of the Universal war dramas. And the surprising feature of the meeting was that it was not the first mimic battle they had been in; both had been working for the same company for twelve months and had never met, until that day. Taylor is employed as a military and woodcraft expert, at Universal City, and Crane as an actor at the Hollywood studios.



The two old veterans meet.

Bergen Heads Wharton Players

Theodore W. and Leopold Wharton, heads of Wharton, Inc., prominent as motion picture directors, have secured Thurlow Bergen, as leading man for the feature productions which that company is now making at its studios in Ithaca, New York.

Brevities of the Business

PERSONAL NOTES.

Manager Joseph Shear of Solax and Blaché Features has returned from Mexico with Director Harry Schenck and a large company of Solax players, including Miss Vinnie Burns who has the distinction of being the only woman to actually enter the fighting zone in Mexico and experience the sensation of being under fire. Miss Burns proudly exhibits a bullet which ploughed up the ground within three feet of her, passing between her horse and the horse of Mr. Schenck, who rode beside her. The company entered Mexico by way of Eagle Pass, Texas, and made their way under a strong guard furnished by General Francisco Murguia of Villa's army to Monclova. It took them fifteen hours to make the trip by train, as the rails had been torn up and the bridges burned so recently that the temporary roadbed made traveling extra slow and hazardous. They arrived in Monclova without interference, thanks to the alertness of heavily armed soldiers who rode upon the engine and the platforms of the coaches. In Monclova the company members were commanded not to venture outside of their lodgings, and Miss Burns' thrilling experiences were due to her disregard of orders and her determination to accompany Director Schenck and Camera-man Charley Pin upon their quest for war scenes. They not only succeeded in getting motion pictures of the battle of Monclova, but also several hundred feet of films showing the departure of trains loaded with the troops bound for Mexico City, where the decisive battle of the war is in preparation.



Harry Schenck.



"Big" Otto has been a well known figure in the animal and circus world for two decades. About five years ago he brought his collection of animals to Chicago and became associated with the Selig Polyscope Company. It was shortly after this that he helped materially in what was considered to be the first wild animal picture that was ever produced. This picture opened up a new field of production, and from that time on until the date of his resignation on May first, Mr. Otto assisted in practically all of the Selig animal productions. In his new company Mr. Otto will personally supervise all productions. With this combination in the field, the trade will look forward eagerly to the product, and already letters and wires are pouring in to the company's new offices in Los Angeles and Mr. Twist's office in New York, requesting information as to what channel the new brand will be marketed through. Mr. Twist states that, despite the tempting offers which have been received, no definite policy of marketing will be decided upon until after Mr. Nash arrives in New York next month with his first sample pictures.

W. W. Johnson, who handles the publicity and advertising on "The Perils of Pauline" series, has an unreleased 30 feet of the seventh episode which he ran lately in the Eclectic projection room. The Safety First Society rather than the censors should pass on it. The picture is of Francis Carlyle's fall from the top of a staircase while carrying Pearl White on his shoulder.

Philip Lonergan's chances of being a stranger to any of the Thanhouser players are few. In fun a friend recently tried to introduce him to one of their leading men but was met with the discouraging reply, "Do I know him? You bet, he's the fellow that has me risking my life by sliding down coal chutes and things." One of Mr. Lonergan's favorite ways of showing friendship is by putting a fellow in a picture where he gets an opportunity to run a race with the water in a sluice, sit in a suspended coal scoop and carry on a revolver fight with pursuers, or some other such pastime. A few of his latest Thanhouser scenarios are: "For Her Child," two reels; "The Widow's Mite," one reel; "The Girl Across the Hall," one reel; the Princess single reels, "The Toy Shop," "His Enemy," and "Professor Snaith."

Henry Hallam was one of the Kalemites whose early morning sleep was being bothered by the monotonous chirping of the sparrows around Kalem House, so when the society for elimination of the nuisance sprung up he was one of the first to volunteer his services. In pulling down one of the nests he noticed that it was unusually heavy but attributing it to an extra heavy crop of eggs, he started to pull it apart when out shot the head of a moccasin. The moccasin is one variety of snake that doesn't know how to take a joke, so after its demise Hallam kept the skin as a souvenir.

Bessie Learn's spare time lately has been put in studying maps and railway guides. A contemplated two months vacation in Europe is the cause of all this anxiety for foreign knowledge. Her original plans were to vacation around the U. S. but she discovered that, during her stage career, she had seen everything of importance or interest in this country. So, having conquered all the curiosity that the U. S. held for her she carries her conquest over the sea.

"Bob" Vignola, Kalem director, is through joking with that Jacksonville company. When he left for Albany some time ago he informed them that he was "wife-hunting." The greeting on his return was all that could be expected—more than he expected. At the depot was a car decorated with a "Just Married" sign; at his apartment everything was done up in mourning, the guests even carrying black-bordered handkerchiefs. This was not only going him one more, but six or seven on his own joke. For consolation he dug into work and turned out a two-reeler in record time.

Bennie of Lubinville pleads guilty to a grouchy publication called The Betzwood Lenz, which rails up, down, and across every member of the Philadelphia company who has incurred his personal displeasure in the past year. It contains a laugh in every paragraph. For "info" about who's who and why at Lubin's, get a line on Bennie.

Harry Weiss, of Chicago, has been made district manager for the World Film Corporation, with offices at 37 South Wabash avenue.

Harry Carey's character as "The Master Cracksman," in the photoplay of that name, automatically gave him the unbounded pleasure (?) of being the companion of a band of hobos. Realism was needed in the scene showing Carey as a true "knight of the road," so, after a good bit of persuasion, backed by financial inducements, a band of tramps agreed to adopt Carey as a member and allow themselves to be photographed. The result is worthy the trouble, but Harry says "never again." If a certain class of people want to cook their food in tin cans, grow whiskers, and avoid soap, that's their business. But Harry wishes to be excused.

Harry Reichenbach, he of the publicity end of the Lasky Feature Play Company, received a gold watch from the convention committee as a "Thank-you" tribute for his helpful share in the management of the motion picture convention just terminated in New York. Some words of praise addressed to "Our Harry" and signed by the names of the committee of six fit nicely within the back cover of the watch. The recipient rejoices that there were not two more on the committee or he might not have received the watch.

Harry J. Cohen, general manager of the Popular Plays and Players Company in the Mecca Building, followed convention week with a trip to Chicago and was back in New York on Monday.

Stanly Twist is back in the eastern film center, and when

he is to be found in the offices of the Inter-Ocean company in the World's Tower it is in the room with his name on the door and the caution "Private." Mr. Twist received a happy welcome from the many who knew him, on his recent arrival in New York.

The Cincinnati branch of the World Film Corporation will be under the supervision of Clay E. Brehm, formerly manager of their New York exchange. H. G. Siegel, formerly manager of the Cosmos Feature Film Company, has been named as Mr. Brehm's successor.

Pearl White, now generally known as "Pauline," owing to the popularity of the "Perils of Pauline," is the subject matter of a two-page interview, finely illustrated, in the July number of the *Cosmopolitan*.

Because an excited spectator kicked the motion picture camera and spoiled the original picture, Eddie Gordon of the Blaché Company, was forced to repeat a dangerous plunge into the Hudson River on a motorcycle to furnish a thrilling climax for the four-reel photodrama entitled "The Yellow Traffic."

George J. Beihoff, formerly district manager of the World Film Corporation in Indianapolis, has been transferred to Philadelphia, in the same capacity.

"The Greyhound," Paul Armstrong's gripping deep sea drama, is enjoying a highly successful run at the Strand Theater, New York City. All of the characters which were made so impressive on the legitimate stage have been faithfully transferred to the screen and the film bids fair to outshine the original work.

E. Mandelbaum has sold his interests in the World Film Corporation, and will devote some of his time and energy in the producing end of the business. There are a number of new branches in the film industry, which Mr. Mandelbaum has under consideration, and it is predicted when these mature something new and novel will be shown the trade. Mr. Mandelbaum will make his headquarters for some time to come at the office of the World Film Corporation, 130 West Forty-sixth street, New York city.

Gabriel Pollock, who for some time has been general scenic director for the Selig studios in Chicago recently left for the California plant of that company taking with him a carload of "property" recently purchased from the Chicago Auditorium Association. This papier-mache work is of most remarkable character, and was made by Robinson of Drury Lane, London. By a curious coincidence, Mr. Pollock, as a boy apprentice, happened to be employed in the Auditorium at the time it was first purchased and assisted in fabricating some of these "properties."

Paul West's series, based on his stories of the alert office boy and to be known as "Bill," will be released by the Komic Company of the Mutual program earlier than was at first announced, July 5 being the date now set for the first picture. Other reels will follow at frequent intervals. "Bill" is a one reel feature and each consecutive reel will be complete, though there will be consecutive interest.

Pretty little Ella Hall, so long a favorite ingenue with the Rex company has been selected as leading woman in the Robert Leonard Rex company.

Arthur N. Smallwood addressed the tenth annual convention of the Associated Advertising Clubs of America at Toronto, Canada, June 22, on the uses of motion pictures in advertising and selling. Mr. Smallwood used a Power's Cameragraph Six A to project motion pictures which his concern has made of many commercial enterprises.

Sam J. Ryan, a former member of the "Lewis and Ryan" vaudeville team and who is now with the Pathe forces is good for a laugh every time he appears on the screen. Most of Ryan's experience was gained on the variety stage but he also has a record of six seasons with George Cohan in musical comedy.

Since the combination between the World Film Corporation, and the Shubert interests a booking department has been formed at the offices of the Corporation, 130 West 46th street, New York, under the supervision of I. H. Simmons, formerly of the Shubert Feature Film Booking Company.

Myrtle Stedman has been reveling in a couple of comedy parts in photoplays put on by Charles Hayden of Bosworth Inc. These comedies were put on as "fillers" during the preparations for the next big Jack London production. Most of Miss Stedman's private time is taken up with singing engagements for she is continually practising.

Two Power's Six A motion picture machines have been installed at Ebbett's ball park, Brooklyn, N. Y., by the Marcus Loew circuit.

W. S. Nast, who will be remembered by theatergoers for his strong and convincing work in the original productions of "The Squaw Man" and "The Virginian," has been added to one of the companies used in producing the plays put out under the Kay Bee, Domino and Broncho brands by the New York Motion Picture Corporation. He will be featured during the summer in a series of stories by Director General Thomas H. Ince.

The Victor company, with Florence Lawrence and Matt Moore in the leads, is now at Duck Island, off the coast of Connecticut, where a number of dramas and comedies are being produced in the open. A feature of the trip, part of which will be in one of the pictures, which recently took place, was a twelve hour launch trip during which Miss Lawrence cooked the meals for her companions on an oil stove.

Hunter Bennett, who has been on the road ever since his connection with the World Film Corporation, is now located at the home office as assistant to the general manager, Lewis J. Selznick. Hard work and sound judgment in organizing out-of-town offices are the qualities which have brought Mr. Bennett to this position of responsibility.

An unbroken week of sunshine has been experienced at Santa Barbara, California. Almost the entire year has been a disappointment with reference to the weather because the sun has been so unreliable, and evasive. When no one can bank on what the day will bring, one will realize what the present high rate of sunlight efficiency means to the directors of the "Flying A" and "Beauty" companies.

Charles Bennett, of the Keystone company, was educated for the law and used to go play-acting at nights, his parents little suspecting his duplicity. What is more, he made his start with Edwin Booth, in what capacity we will not question. He appeared with Booth later in larger parts.

Alexandra Phillips Fahrney, actress and photo-playwright, was the first writer of "scenarios" to get her name flashed on the screen—quite a distinction, by the way. This very clever lady is now in New York and her name should be included in the list of famous writers of photoplays. That it never has been is because she has never sought self-advertisement.

A brand new animal picture, its main plot centering about the life of the circus, with its sawdust rings and tight ropes, is the proposition upon which Director Fred Wright of Pathe is now working. The film is booked for release the latter part of the summer.

Frank Crane, director of Imp dramas, has had little difficulty during the past few days in living up to his title of "S. P. D." (soft pedal director). Frank's wife is in the St. Elizabeth Hospital, New York, where she has just undergone a major operation. Mrs. Crane has been seen on the screen on numerous occasions, though she is not by profession an actress. Frank reports that she is doing well at present.

William D. Taylor is producing "The Judge's Wife" at the Balboa studios, featuring pretty and clever little Neva Delorez. This is Taylor's first try at the producing end, although he has stage managed for the legitimate a-plenty. There is little doubt he will make good, for he has a wealth of experience and much gray matter at his command.

Jack Blystone is now directing Bess Meredyth in her comedies at the Universal. Jack is a splendid fellow and has worked himself up steadily, and he has the full advantage of Bess Meredyth's help. She is at present acting a sort of Sis Hopkins part and she is at her funniest when impersonating country maidens. She says that Blystone is going to make a good director.

"The Crash," a one-reel comedy, is the first to be produced by George Nichols, for nine months prominent director with the Keystone company, who recently joined the Universal-Sterling company to direct a third producing company.

When the *S. S. Olympic* pulled out of the New York harbor, Saturday, June 20, it carried Samuel S. Hutchinson of the American Film Company, and his wife and two sons. Mr. Hutchinson will be abroad until September and plans to visit all of the larger cities of Europe, where he will transact business. His family accompanies him to relieve the monotony of solitary travel.

G. L. P. Vernon, president of the World Film Corporation, has just returned from Europe, where he has been for the past three months. During his stay abroad he formed

a twenty-million dollar corporation for exploiting films in Europe. As it will be necessary for him to devote his entire attention to this corporation, he will resign his office with the World Film Corporation and return to London next week. Arrangements have been made between the World Film Corporaion and Mr. Vernon whereby the World features will be handled by him throughout Europe, and his features by the World Film Corporation throughout the United States and Canada.

Jacques Jacquard is now co-director with Jack Warren Kerrigan of the Kerrigan Victor company of the Universal. The famous star will hereafter be seen in both society and Western dramas, in order that the varying tastes of his many admirers may be satisfied.

Frank Motgomery of the Kalem company has had numerous letters asking for fuller particulars regarding his song competition. The offer is short and simple, $75 for first prize and $25 for second, for the words and music of an Indian song with Mona Darkfeather featured. Two verses and chorus are suggested. The time limit for submitting songs has not been definitely settled as yet.

Francis Ford put on a ballroom scene in "Lucille Love" this week, which is one of the deepest "sets" ever attempted. In this scene a regular cabaret performance by well known people was given and Grace Cunard, in very filmy dance raiment, impersonates a dancer in order to fascinate Lebeque (Mr. Ford). The scenes were directed in a masterly manner, Mr. Ford's specialty being big things.

A bit of almost too realistic real life entered into Allen Curtis' most recent Joker comedy, "His Wife's Family." The location chosen was one in the rougher part of Los Angeles. If there were such things as loafers, bums and thugs in that fair ctiy of Los Angeles they could be found at precisely the corner which Director Curtis decided was the only one that would do. As the story ran, Mr. Asher, as the hero, was to come out of the saloon almost completely under the influence of John Barleycorn. Max did, or rather he came out with the appearance of being intoxicated; but directly after him came three gentlemen of decidedly questionable sobriety. Max did his exit properly and was once more himself, but the trio swayed uncertainly, started to follow, when suddenly their befuddled senses realized the camera's presence. They hesitated, then stumbled back into the saloon with: "Thish bad. Don' wan' picher ta'en like thish!"

Edna Maison is acting opposite Robert Leonard in a Parisian artist's picture this week, and it gives her the opportunity of showing how "chic" she looks in French garments and tremendous creations in the form of hats which are balanced over one ear. In fact, the hats comprise the most solid part of Edna's garments, but she makes a mighty attractive young artist.

The Lubin baseball team will play the Edison baseball club on the Edison Bronx grounds July 4. A special train has been chartered by the Lubin rooters, with John R. Ince as cheer leader. Many of the Lubinites will motor over from Philadelphia in their cars. It is the desire of G. N. Strelfield, manager of the Lubin team, to arrange baseball games with the employes of the various motion picture plants, and all challenges should be addressed to him at the Lubin studio, Philadelphia.

Pauline Bush is back at work again at the Universal studio and just in time to play opposite Murdock Macquarrie in "The Life of Francois Villon," from the book of George Bronson Howard, put into scenario form by Dr. Stafford. The first installment will be in three reels, with ten two-reelers to follow. Both Mr. Macquarrie and Miss Bush have parts well suited to them. Charles Giblin is directing.

Robert Brower, of the Edison company, is the proud possessor of a new Studebaker automobile.

Peter Lang, after a three month's vacation, is back at the Lubin studio, the old home in Philadelphia.

W. H. Bomb, formerly representative of the Syndicate Film Corporation in the New Orleans territory, has been succeeded by M. W. Lawrence.

Anna Luther, one of the Lubin leading women, has been called the best amateur tango dancer in America. Her latest cup was won in a contest in the ballroom of the Hotel Rudolph in Atlantic City, two weeks ago, when she and her partner out-danced forty-three other couples. She was made a very flattering offer to remain at one of Atlantic City's largest hotels all summer to dance, but explained satisfactorily to all concerned that dancing is with her only a side issue.

Among the important actors who appear in the photoplay production of Upton Sinclair's novel, "The Jungle," which will be the attraction at Weber's theater, beginning Monday, June 22, are George Nash, Gail Kane, Robert Cummings, Clarence Handyside, Alice Marc, Julia R. Hurley, May McCabe, Robert Payton Gibbs, and Upton Sinclair himself.

James M. Sheldon, president of the Syndicate Film Corporation, has returned from the South, bringing fine reports of the activity among exhibitors to book and boost "The Million Dollar Mystery."

Ormi Hawley has discovered a reliable antifat, the formula of which she will give free to her sister artists. She calles it *"WORKANWALK."*

Milton H. Fahrney, the well-known director, the first the Nestor company ever had, and Alexandra Phillips Fahrney, left Los Angeles for New Jersey on Friday, the former to direct six reel features and the latter to write special photoplays. They suffered a pang or two at leaving their very beautiful home in Hollywood, but they promise to be back again in a few months' time.

Burton King had a lively day recently. He put on a one-reeler called "Influence of a Pup," and had one child who was full of mischief, another who had never acted before and was shy, a spaniel whose one idea was to get out of the scene, and a bull pup who wanted to chew the spaniel. How on earth King got it is hard to imagine, but he did all right.

ROLL OF STATES.

CALIFORNIA.

The Exhibition Moving Picture Company, of which Dr. A. M. Roberts is the president and general manager, has the exclusive concession and is now building an up-to-date moving picture theater on the "Isthmus" of the Panama-California Exposition, at San Diego, from plans prepared by Architect A. Lawrence Valk of Los Angeles.

DELAWARE.

Picture Theater, Wilmington, 35x125 feet, brick and concrete, Wallace E. Hance, architect, 204 West 24th street; cost, $20,000.

ILLINOIS.

Effingham is to have a new moving picture theater, the building for which is being erected on South Banker street.

Charles T. Hutchinson has purchased the De Luxe and Liberty motion picture theaters on South Adams street, Peoria, the first in the 200 block and the latter in the 300 block. John Bontjes was the owner of the playhouses.

East Moline has an airdome located at Thirteenth street.

R. T. LaFrille, proprietor of the Grand theater in Sterling, will erect a moving picture theater in Dixon.

W. J. West, manager of the Majestic, Willard and Grand theaters in Kewanee, will soon open a moving picture theater at Galesburg.

J. W. Wilcox will open an airdrome in Rockford at 1116 South Main street.

INDIANA.

The Royal theater in Frankfort, on South Main street, will be enlarged.

Edwin G. Sourbier was appointed receiver for the Peerless Film Company at Indianapolis, by Judge Collier of Superior Court, when it was found that the company was insolvent. George W. Koehne, a creditor of the company, petitioned for the receiver.

The Princess theater, in Montpelier, owned by Orr Braden, was purchased by J. H. Twibell, who took possession immediately.

Work on the new moving picture theater at Calhoun and Montgomery streets, Fort Wayne, is progressing very rapidly.

The Delight Picture House Company, Indianapolis; capital stock, $3,000; moving picture houses; directors, Walter W. Connel, Jr., Grace M. Connel, Blanche Connel.

Robert E. Chatten, receiver of the Jefferson Theater Company at Goshen, has filed a $40,000 bond, signed by Lou Vail, Hainer Egbert, C. A. Pooley and others. The receiver has advertised that the building will be sold at public sale Monday, July 6.

IOWA.

An airdome was opened in Des Moines Decoration Day. It has a seating capacity of 1,600 and is located between Seventh and Eighth streets on Locust.

The new moving picture theater in Columbus Junction is nearing completion and when ready for business will be one of

the most up-to-date concerns of similar nature in this section.

Des Moines was selected for the next convention of the Iowa Motion Picture Exhibitors' league which will be held next fall. Abe Frankle was elected second vice-president of the organization, that being the only office vacant.

KENTUCKY.

The No Name theater in Henderson, will close for improvements.

The Palace Amusement Company will have plans prepared for the erection of a moving picture theater to be located in Louisville.

MICHIGAN.

Under the direction of John H. Kunsky, motion picture magnate, ground was broken at the southeast corner of Woodward and Kenilworth avenue, Detroit, for the erection of a theater, costing $75,000 and seating 1,750. Operations also will be started upon the construction of Mr. Kunsky's new Strand theater, Jefferson and Hillger avenues, which will have a capacity of 1,500 and cost approximately $100,000.

The Bijou theater in Baraga will undergo extensive improvements.

Edward Roy is making extensive alterations in his moving picture theater on Main street, Pontiac.

MISSOURI.

James Houchin will have plans prepared for the erection of a moving picture theater in Columbia.

Bert Stapleton, of Memphis, has rented the Sam R. East building in Kakoka, and will install a motion picture theater.

MONTANA.

John B. Ritch will be the manager of a new moving picture house to be opened in the Slater building in Butte on its completion next September. It will be known as the Myrtle theater and will have a seating capacity of about 500.

NEBRASKA.

The Acme Amusement Company will erect a two-story moving picture theater in Lincoln.

NEW JERSEY.

A theater of fireproof construction and capable of seating 1,200, is to be erected by Hyman Rosensohn at 48 Palisade avenue, Englewood. It will cover a ground area of 50x134 feet and will cost approximately $35,000.

NEW YORK.

Ground was broken for a new moving picture theater for Thomas Maloy. It is to be located on the west side of Broadway, between Harrison avenue and John street. The playhouse will be open about July 15.

Essential Film Manufacturing Co., Inc., Manhattan—Motion pictures; capital $50,000. Incorporators: R. A. Smith, T. F. MacMahon, M. Jagemann, New York City.

Louis Schrag has leased for the Consumers' Brewing Company, of Brooklyn, the buildings formerly occupied by them at Woodside, Long Island, to the Bon Ray Film Company for a term of years.

Classay Film Company, $25,000. L. Hubner, L. A. Ackley, E. Mandelbaum, 126 West Forty-sixth street.

Century Film Company, Inc., Manhattan—Motion pictures, etc.; capital $300,000. Incoroprators: F. Leonard, F. B. Coigne, J. Streicher, New York City.

Colossal Films Attractions, Inc., Manhattan—Manufacturers and deal in motion pictures; capital $100,000. Incorporators: W. W. Newcomer, A. T. Bell, O. S. Bowling, New York City.

The Allied Features, Inc., Manhattan—Motion pictures etc.; capital $500,000. Incorporators: H. Lubin, A. B. Graham, M. H. Fink, New York City.

The Famous Players-Charles Frohman Co., Inc., Manhattan—Motion pictures; capital $250,000. Incorporators: H. Harris, E. K. Harris, R. A. Kohn, New York City.

M. G. H. Corporation, New York; to record events for moving picture films, general photograph business; $500,000. J. T. Magee, Brooklyn, New York; L. H. Rogers, New York City; Ballard McCall, Garden City, Long Island; A. J. Stobbart, East Orange, New Jersey; L. E. Wales, Wilmington.

Ground was broken at 825 Eastern avenue, Schnectady, for an airdrome which is to be owned and operated by James L. Gates.

OHIO.

The Madison Square Theater Company, Cleveland, motion pictures; $30,000; Fred A. Desberg, E. P. Strong, I. Grohs, M. J. Roan and F. A. Cooke.

The new moving picture theater being erected at 10 South Main street, by Botzum Brothers, is nearing completion. It is being erected at a cost of $100,000, and will be known as the "Orpheum" and promises to be the most modern of any of the recently erected picture houses in Akron.

The Sedamsville Moving Picture and Entertainment Company, Cincinnati, $5,000; L. C. White, C. A. White, Matt Glaser.

The Linkenheil Planing Company was awarded the general contract for the erection of a $7,000 picture theater at the corner of Thurman avenue and Jaeger street, Columbus, for William Hinterschied and William Theodo. Work will be started at once.

Plans for a new picture theater on an elaborate scale to be erected by Montgomery and Lines at Fifth and Ringgold streets, Dayton, have been completed by Architect Oliver Ritzert.

OKLAHOMA.

J. M. Mingle and L. C. Buckles will have plans prepared for the erection of a moving picture theater in Manchester.

PENNSYLVANIA.

Moving Pitcure Theater, 2637-39 Germantown avenue, Philadelphia, to be erected by Margolin & Block; one-story, brick, concrete and terra cotta.

Picture Theater, Nos. 2640 to 2646, Kensington avenue, Philadelphia, for John Knoell, one-story brick, 74x108 feet, Plans will be completed in a few days.

The William Penn theater on Edgemont avenue, near Sixth street, Chester, will undergo extensive improvements.

D. H. Lash has received a contract for a one-story and basement, fireproof construction, moving picture theater, 40x100 feet in size, to be built on a lot fronting in Boggs avenue, opposite the McCargo School, Pittsburg. The building was designed by T. Ed. Cornelius, and will cost $10,000.

The unfinished moving picture theater at the northeast corner of Twenty-fifth and Cambria streets, Philadelphia, was conveyed recently, by John J. Grelis to Abraham E. Altman for a nominal sum and a mortgage of $10,000. It occupies a lot 124 feet 5 inches by 60 feet, and is assessed at $10,000.

C. Frank Schwep has awarded a contract to the R. T. and C. D. Stewart Contracting company for a moving picture theater building on South Twelfth street, Easton.

SOUTH CAROLINA.

Wylie Anthony is having plans prepared for the erection of a moving picture theater, Gaffney.

TENNESSEE.

A new moving picture theater with a seating capacity of 1,200, will be erected on South Main street next to Hotel Gayoso in Memphis, on ground now occupied by a one-story building used as a flower store. It will be constructed by J. B. Snowden at a cost of $60,000. The Majestic Theater company will lease the property for a term of years, according to information given out by those financiaaly interested.

TEXAS.

The Perpetual Motion Picture company of San Antonio, capital stock, $1,000. Incorporators: M. M. Lindheim, Bonney B. Briley and C. F. Briley.

M. M. Williams will begin at once the erection of an airdome on Lee Avenue, Southerland Springs, which will be occupied by Mr. Briggs with his motion picture show as soon as completed.

The building formerly occupied by the Dixie moving picture theater in Houston has been leased by R. L. Ruckle and L. N. Bracker of Taylor, who will shortly open a first class motion picture theater, to be known as the Queen. The front has been completely remodeled and the latest model opera chairs installed, making the place modern and convenient in every respect.

The Fort Worth picture theater was damaged by fire recently.

Fort Worth Motion Picture Company, Fort Worth; capital $100,000. Incorporators: E. E. Baldridge, C. C. Doyle, T. P. Finnegan.

WASHINGTON.

One of the finest motion picture theaters is being erected in Tacoma, for Eugene Levy. It will be opened some time in July, costing $100,000.

WEST VIRGINIA.

The Moundsville moving picture theater will undergo extensive improvements.

WISCONSIN.

Motion pictures will be shown every night during the summer season at the Assembly Auditorium, in Delavan.

The New Orpheum moving picture theater in Oshkosh, recently opened to the public, is regarded as the handsomest in the Northwest. It is under the direction of Roy Cummings, and A. H. Allen is acting manager.

Fred Bossert, owner of the Bijou theater in Grand Rapids, has sold his interests to W. H. Fintzel of Webster, S. D.

Thomas and A. J. Saxe have had plans drawn by Lamb & Co. of New York, for the erection of a theater costing $650,000, on the site just north of the Wisconsin hotel on Third street, Milwaukee.

Complete Record of Current Films

Believeing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

Current Releases

Monday.

D	6-22	Song of Sunny Italy	Biograph	1,000
C	6-22	The Basket Habit	Edison	1,000
D	6-22	The Show Girl's Glove	Kalem	2,000
C	6-22	Max, the Magician	Pathe	500
S	6-22	Historic St. Cloud	Pathe	500
D	6-22	Me An' Bill	Selig	2,000
T	6-22	Hearst-Selig News Pictorial, No. 33	Selig	1,000
D	6-22	Maria's Sacrifice	Vitagraph	1,000

Tuesday.

D	6-23	A Midnight Guest	Kleine-Cines	2,000
D	6-23	A Foolish Agreement	Edison	1,000
D	6-23	The Countess	Essanay	1,000
C	6-23	The Conductor's Courtship	Kalem	1,000
C	6-23	Nice Nursey	Lubin	500
C	6-24	Brown's Big Brother	Lubin	500
C	6-23	A Good Time Spoiled	Melies	1,000
S	6-23	Glacier National Park in Winter	Pathe	500
E	6-23	The Marmot	Pathe	500
C	6-23	The Servant Question Out West	Selig	500
C	6-23	Doc Yak and the Limited Train	Selig	500
D	6-23	The Passing of Diana	Vitagraph	2,000

Wednesday.

C	6-24	The Mysterious Package	Edison	500
E	6-24	On the Ice	Edison	500
C	6-24	The Epidemic	Essanay	1,000
D	6-24	Through the Flames	Kalem	2,000
D	6-24	The Greater Treasure	Lubin	2,000
D	6-24	Mother	Melies	1,000
T	6-24	Pathe's Weekly, No. 42, 1914	Pathe	1,000
D	6-24	Somebody's Sister	Selig	1,000
C	6-24	The "Bear" Facts	Vitagraph	1,000

Thursday.

D	6-25	The Ragamuffin	Biograph	1,000
C	6-25	Sophie Finds a Hero	Essanay	1,000
D	6-25	The Candidate for Mayor	Lubin	2,000
C	6-25	A Peculiar Inheritance	Melies	1,000
T	6-25	Hearst-Selig News Pictorial, No. 34	Selig	1,000
C	6-25	Happy-Go-Lucky	Vitagraph	1,000

Friday.

D	6-26	The Man in the Street	Edison	3,000
D	6-26	The Chasm	Essanay	2,000
C	6-26	An Elopement in Rome	Kalem	500
T	6-26	Labor Demonstration in Hyde Park, London	Kalem	500
D	6-26	A Practical Demonstration	Lubin	1,000
D	6-26	The Captain's Chair	Selig	1,000
C	626	The Old Maid's Baby	Vitagraph	1,000

Saturday.

C	6-27	A Spanish Omlet	Biograph	1,000
C	6-27	Ribbons and Boxing Gloves	Biograph	1,000
D	6-27	Dolly Plays Detective (10th of the Dolly of the Dailies)	Edison	1,000
D	6-27	Broncho Billy's Jealousy	Essanay	1,000
D	6-27	The Gypsy Gambler	Kalem	1,000
C	6-27	Who's Boss	Lubin	500
C	6-27	His Sudden Recovery	Lubin	500
D	6-27	A Shadow on the Wall	Melies	2,000
D	6-27	The Right to Happiness	Selig	1,000
D	6-27	His Wife and His Work	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Luhin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

Advance Releases

Monday.

D	6-29	The Hour of the Law	Biograph	2,000
C	6-29	The Revenged Servant Girl (7th of "The Wood Be Wed" Series)	Edison	1,000
D	6-29	The Flaw in the Alibi	Kalem	2,000
S	6-29	Visit to Paris	Pathe	500
S	6-29	Rapids and Water Falls of New Zealand	Pathe	500
D	6-29	The Leopard's Foundling	Selig	2,000
T	6-29	Hearst-Selig News Pictorial	Selig	1,000
D	6-29	The Gang	Vitagraph	1,000

Tuesday.

D	6-30	The Bondage of Evil	Kleine-Cclio	2,000
D	6-30	The Mystery of the Fadeless Tints (8th of the "Chronicles of Cleek") Series	Edison	1,000
C	6-30	The Daring Young Person	Essanay	1,000
D	6-30	The Wire Chief's Reward	Kalem	1,000
C	6-30	The Walko Sisters	Lubin	1,000
C	6-30	One Suit of Clothes	Melies	1,000
S	6-30	A French Village in Senegal, West Africa	Pathe	500
E	6-30	Venomous Serpents	Pathe	500
D	6-30	Hearts of Men	Selig	1,000
D	6-30	The Poor Folks' Boy	Vitagraph	2,000

Wednesday.

C	7-1	Back to the Simple Life	Edison	1,000
C	7-1	The Fable of "The Good Fairy"	Essanay	1,000
D	7-1	The Fatal Portrait	Kalem	2,000
D	7-1	The Living Fear	Lubin	2,000
D	7-1	The Monk's Sacrifice	Melies	1,000
T	7-1	Pathe's Weekly, No. 43, 1914	Pathe	1,000
D	7-1	The Empty Sleeve	Selig	1,000
C	7-1	The Circus and the Boy	Vitagraph	1,000

Thursday.

C	7-2	The Goat	Biograph	500
C	7-2	The Firemen's Social	Biograph	500
C	7-2	Sophie Gets Stung	Essanay	1,000
D	7-2	The Shadow of Tragedy	Lubin	2,000
C	7-2	Womanly Curiosity	Melies	1,000
D	7-2	The Prescription	Melies	1,000
T	7-2	Hearst-Selig News Pictorial, No. 36	Selig	1,000
D	7-2	Two Step-children	Vitagraph	1,000

Friday.

D	7-3	The Shattered Tree	Edison	2,000
D	7-3	Trinkets of Tragedy	Essanay	2,000
C	7-3	Fleeing from the Flees	Kalem	500
T	7-3	Trooping the Colors	Kalem	500
D	7-3	The Doom of Duty	Lubin	1,000
C	7-3	Making Good With Her Family	Selig	500
C	7-3	Doc Yak Wishes	Selig	500
C	7-3	A Train of Incidents	Vitagraph	1,000

Saturday.

D	7-4	The Crackman's Gratitude	Biograph	1,000
D	7-4	Molly, the Drummer Boy	Edison	1,000
D	7-4	Broncho Billy's Punishment	Essanay	1,000
D	7-4	The Political Boss	Kalem	1,000
C	7-4	It's a Shame	Lubin	500
C	7-4	The Kidnaped Bride	Lubin	500
D	7-4	Hidden Death	Melies	2,000
D	7-4	The Little Hoho	Selig	1,000
D	7-4	The Toll	Vitagraph	2,000

MISCELLANEOUS FEATURES.

The Mystery of the Hansom Cab	Sawyer	3,000
The Devil's Eye	Apex	4,000
Never Too Late to Mend	Sawyer	4,000
An Aerial Revenge	Itala	3,000
Captain Alvarez	Broadway Star	6,000
Joseph and His Coat of Many Colors	Sawyer	6,000
Seven Days	Klaw & Erlanger	3,000
"Doc"	Eleanor Gates	4,000
Kids of the Movies	Child Players	
The Cry of the Captive	Blinkhorn	2,000
The Tiger Countess	Film Releases	3,000
Wife Wanted	Broadway Star	2,000
The Actress' Redemption	Features Ideal	4,000
Mother Love	Warner's	3,000
Bringing in the Law	Warner's	3,000
The Toll of Love	Garrison	4,000
The Bird of Prey	Eclipse-Urban	2,000
The Mystery of Green Park	Eclipse-Urban	2,000
A Throw of the Dice	Blinkhorn	2,000
The Sensation of the Age	Chariot	
The Evils of Divorce	Schiller	3,000
In Defiance of the Law	Selig	3,000

Mutual Program

Sunday.

C	6-21	The Deceiver	Komic	1,000
D	6-21	The Severed Thong	Majestic	2,000
C	6-21	The Outlaw's Nemesis	Thanhouser	1,000

Monday.

D	6-22	The Painted Lady's Child	American	2,000
C	6-22	Title Not Reported	Keystone	
D	6-22	Our Mutual Girl, No. 23	Reliance	1,000

Tuesday.

C	6-23	The Tale of the Tailor	Beauty	1,000
D	6-23	The Burden	Majestic	1,000
D	6-23	For Her Child	Thanhouser	2,000

Wednesday.

D	6-24	Blue Knot, King of Polo	American	1,000
D	6-24	Desert Thieves	Broncho	2,000
D	6-24	Izzy's Night Out	Reliance	1,000

Thursday.

D	6-25	Frontier Mother	Domino	2,000
		Title Not Reported	Keystone	
T	6-25	Mutual Weekly, No. 78	Mutual	1,000

Friday.

D	6-26	The Voice at the 'Phone, Part Two	Kay-Bee	2,000
D	6-26	The Idiot	Majestic	1,000
C	6-26	Professor Snaith	Princess	1,000

Saturday.

	6-27	Title Not Reported	Keystone	
D	6-27	The Broken Barrier	Reliance	2,000
C	6-27	A Hasty Exit	Royal	1,000

Sunday.

C	6-28	The Wild Girl	Komic	1,000
D	6-28	The Tavern of Tragedy	Majestic	2,000
C	6-28	The Widow's Mite	Thanhouser	1,000

Monday.

D	6-29	The Little House in the Valley	American	2,000
D	6-29	Our Mutual Girl, No. 24	Reliance	1,000
		Title Not Reported	Keystone	

Tuesday.

D	6-30	The Harlow Handicap	Thanhouser	2,000
C	6-30	Suffragette Battle in Nuttyville	Majestic	1,000
D	6-30	Via the Fire Escape	Beauty	1,000

Wednesday.

C	7-1	Shorty Gets Into Trouble	Broncho	2,000
D	7-1	Nature's Touch	American	1,000
D	7-1	Izzy, the Detective	Reliance	1,000

Thursday.

D	7-2	His Hour of Manhood	Domino	2,000
		Title Not Reported	Keystone	
T	7-2	Mutual Weekly, No. 79	Mutual	1,000

Friday.

D	7-3	The Heart of a Crook	Kay-Bee	2,000
D	7-3	The Decoy	Princess	1,000
C	7-3	Mein Lieber Katrina Catches a Convict	American	1,000

Saturday.

D	7-4	The Weaker Strain	Reliance	2,000
C	7-4	Did She Run	Royal	1,000

Sunday.

D	7-5	Angel of Contention	Majestic	2,000
C	7-5	The Cooked Goose	Thanhouser	1,000
C	7-5	Bill No. 1	Komic	1,000

DAILY "MUTUAL" RELEASES
(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Sunday.

D	6-21	The Blunderer's Mark	Eclair	1,000
D	6-21	The Gun Men of Plumas	Frontier	1,000
C	6-21	The Boob Detective	Rex	1,000

Monday.

C	6-22	Papa's Darling	Imp	1,000
C	6-22	The Flirt	Sterling	1,000
D	6-22	The Silent Witness	Victor	2,000

Tuesday.

C	6-23	In Wrong	Crystal	1,000
D	6-23	Lucille Love, the Girl of Mystery, No. 11	Gold Seal	2,000
D	6-23	Universal Ike, Jr., in a Case on the Doctor	Universal Ike	1,000

Wednesday.

D	6-24	Dead Men's Tales	Eclair	3,000
C	6-24	Willy Walrus, Detective	Joker	1,000
D	6-24	The Den of Thieves	Nestor	1,000
T	6-24	Animated Weekly, No. 120	Universal	1,000

Thursday.

D	6-25	The Skull	Imp	2,000
D	6-25	The Woman in Black	Rex	1,000
C	6-25	The Crash	Sterling	1,000

Friday.

C	6-26	Sophie of the Films, No. 4	Nestor	1,000
D	6-26	The Love Victorious	Powers	2,000
D	6-26	The Slavey's Romance	Victor	1,000

Saturday.

D	6-27	The Old Cobbler	"101 Bison"	2,000
C	6-27	Love and Electricity	Joker	1,000

Sunday.

C	6-28	Prince Willy	Eclair	500
C	6-28	Nutty and His Father	Eclair	500
D	6-28	On the Verge	Frontier	1,000
C	6-28	Lost By a Hair	Rex	1,000

Monday.

C	6-29	A Twentieth Century Pirate	Victor	1,000
D	6-29	Adventures of a Girl Reporter	Imp	2,000
C	6-29	It's a Boy	Sterling	1,000

Tuesday.

D	6-30	Lucille Love, the Girl of Mystery, No. 12	Gold Seal	2,000
C	6-30	The Girl in Pants	Crystal	500
C	6-30	Universal Ike, Jr., and the Vampire	Universal Ike	1,000
C	6-30	Her New Hat	Crystal	500

Wednesday.

D	7-1	The Lost Arrow	Nestor	1,000
C	7-1	Bess, the Detective	Joker	1,000
D	7-1	Snowdrift	Eclair	2,000
T	7-1	Animated Weekly, No. 121	Universal	1,000

Thursday.

C	7-2	The One Best Bet	Imp	1,000
D	7-2	The House Discordant	Rex	1,000
C	7-2	The Crash	Sterling	1,000

Friday.

C	7-3	Those College Days	Nestor	1,000
D	7-3	Pearl of the Sea	Powers	1,000
D	7-3	A Ragged Knight	Victor	1,000

Saturday.

C	7-4	Captain Kidd's Priceless Treasure	Joker	1,000
D	7-4	The Hopes of Blind Alley	"101 Bison"	3,000

Sunday.

D	7-5	On the Rio Grande	Rex	1,000
D	7-5	The Broken Barriers	Frontier	1,000
D	7-5	The Greatest of These	Eclair	1,000

DAILY UNIVERSAL RELEASES
(Independent.)

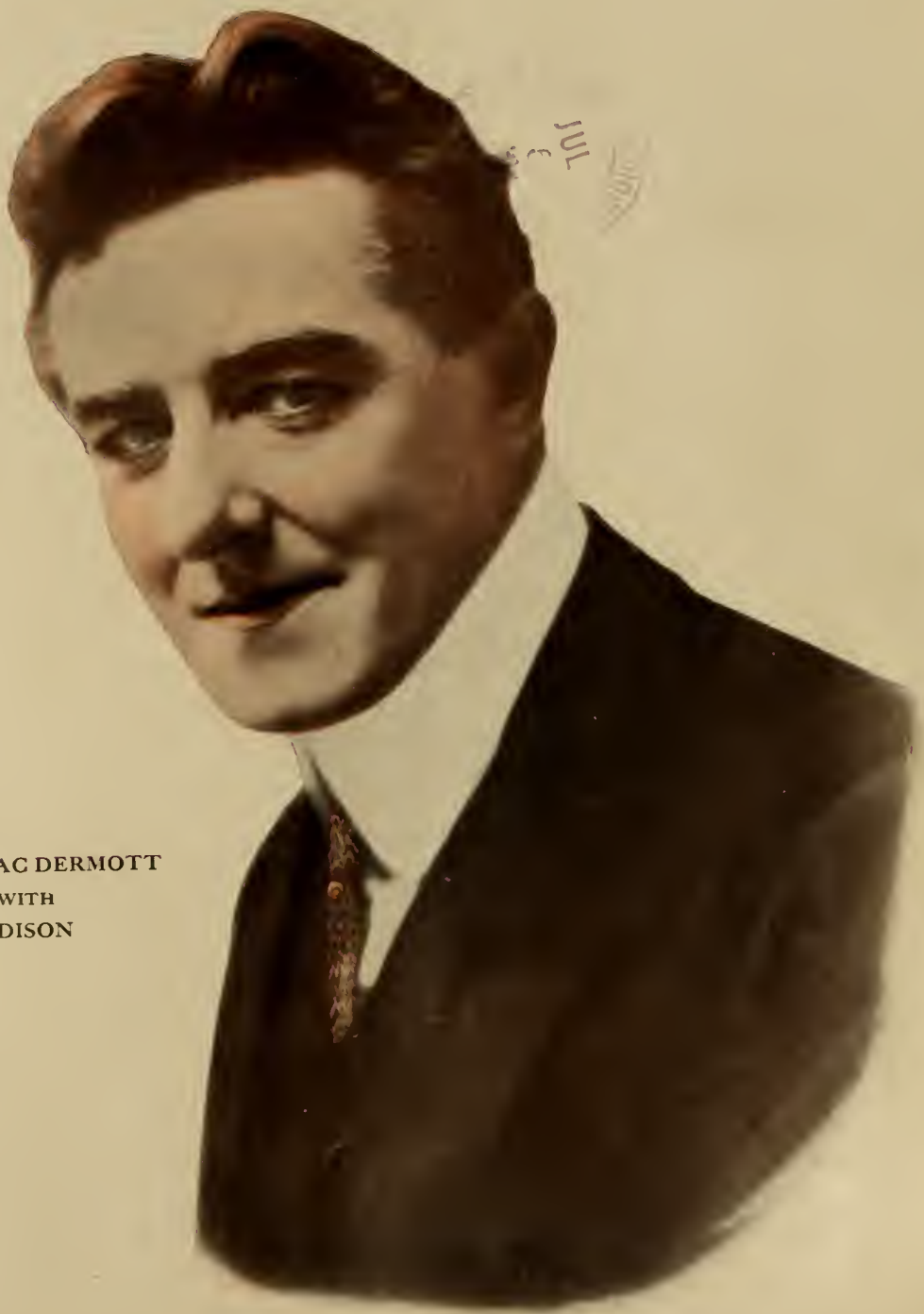
MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Frontier, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, JULY 11, 1914 No. 2



MARC MACDERMOTT
WITH
EDISON



LIFE PHOTO FILM CORPORATION



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The Indians compel Pauline to undergo an ordeal. Scene from eighth episode of "The Perils of Pauline."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, JULY 11, 1914 No. 2

World's Greatest Film is Screened

"Cabiria" A Masterpiece

MR. WEBSTER'S well known dictionary is pitifully inadequate when it comes to supplying adjectives with which to describe "Cabiria," now playing at the Illinois theater, Chicago, the stupendous film offering of the Itala Film Company of Torino, Italy, the story of which is from the pen of Gabriele D'Annunzio. One sits spellbound through the entire three acts and five episodes necessary for the telling of the story, and when the curtain falls at the end feels speechless with awe, for never before have film patrons been offered such a tremendous triumph of motion picture art, never have they beheld such awe-inspiring panoramas outspread before their eyes, never have they seen such spectacular battles or witnessed more massively staged productions. "Cabiria" is the last word in motion pictures—it is the great ultimate beyond which it seems impossible for any manufacturer to go—if one may be permitted to appropriate a word or two from the lexicon of Messrs. Barnum and Bailey it is "the world's greatest" film.



The Gigantic Temple of Moloch.
From the First Scene of the Itala Masterpiece "Cabiria."

From the moment when the first scene—one showing the interior of the temple of the great bronze god, Moloch, where helpless infants are burned alive as sacrifices to the pagan god—is flashed on the screen up to the final subtitle, "the end," action of a most amazing sort is holding your attention. During the production you are taken from the Sicilian city of Catana, which you see destroyed by an eruption of Mount Etna and an earthquake, to ancient Carthage, and from there whisked away to the Alps, where you behold Hannibal accomplishing his history-making descent upon Rome. Next you find yourself beholding the siege of Syracuse and watching Archimedes burning the Roman fleet with his gigantic mirror. You follow the wanderings of Fulvius Axilla, the hero of the tale, returning again to Catana and from there journey again to Carthage, which is by now besieged. Ere the film ends you gaze upon the burning deserts, across which the army of Syphax, king of Cirta, is slowly making its way, and the finish finds you aboard the Roman fleet, returning again to Italy.



The entrance to the palace of Hasdrubel, one of the tremendously big sets.

The gigantic temples, enormous palaces and barbaric reception halls must be seen to be appreciated, for nothing approaching their massiveness and depth has ever been shown on motion picture screens before. One is given an awe-inspiring view of a temple, so gigantic in size that the worshippers within its portals look like pygmies, and while one is yet gasping open-mouthed at the daring of the director who undertook the filming of such a stupendous panorama, the camera is moved slowly to one side or the other and one discovers that the first

view of the temple was but a fragmentary one, and that now the scene has been more than trebled in size.

This trick of the director's in moving the camera about is a most surprising one and opens up many new possibilities for the pictures. Heretofore when the camera shifted from one viewpoint to another it has always been thought necessary to stop the camera and begin a new scene in the second location, but when one can shift the picture-taking apparatus as cleverly as does the Itala director, without causing any flicker or strain on the eyes, it is far preferable to adopt the method used in "Cabiria." One gets the impression that he has, himself, walked from one portion of the temple to another, and the effect is not only most convincing and life-like, but also helps the audience to more clearly fix the location of things in mind.

The scenes depicting the eruption of Mount Etna are wonderful in the extreme, and these alone would make "Cabiria" an extraordinary picture, but when one is taken down into the city of Catana and watches the earth split open before his very eyes, sees the sparks from the volcano falling all about him, and finally witnesses the crumbling of huge buildings, the fall of lofty columns and the collapse of gigantic structures, one feels speechless with awe.

Little less surprising is the attack upon the walled city of Carthage and the spectacular defense of those atop the walls. One beholds ladder after ladder thrust up toward the ramparts, watches scores of Roman soldiers climb the ladders and leap upon the parapets only to be hurled backward and to fall maimed and injured below. Huge rocks, molten metal, spears, javelins, bows and arrows, swords and battle axes, are used by the defenders of the city, while the attacking troops make use of many odd methods for reaching the enemy atop the city wall.

Beautiful in the extreme are the scenes depicting Hannibal's crossing of the Alps. The snow shimmering in the moonlight, while across its smooth surface one beholds an army of thousands steadily advancing, is a picture one cannot forget in a hurry, though closely approaching it in beauty is the one showing the desert at



Fulvius and his slave, Maciste, threaten the life of Bodastoret, the wine-seller, if he reveals their hiding place.

night, with hundreds of camels plodding slowly along against the distant sky-line. A perfect wave of applause, evoked by the beauty of these scenes, sweeps over the house at every performance when this particular part of the picture is reached. Still another scene that lingers with one long after leaving the theater is the boudoir of Sophonisba, with its sparkling pool, fed from a splashing fountain at one side, its gorgeous rugs and



Massinissa, the Numidian King, tempted to renounce allegiance to Rome for love of Sophonisba.

the lithe beauty of the leopard which majestically struts past the camera now and again.

So much space has been devoted to a mention of the spectacular scenes and tremendous settings of "Cabiria" that little remains in which to praise the players, but one cannot stop without mentioning that a more superbly balanced production has seldom if ever been offered—each player is an artist, indeed, and all make the most of the parts assigned them. Fulvius and his giant slave, Maciste, are indeed cast in the mold of heroes, while Cabiria, grown to womanhood, is so beautiful that one cannot wonder Fulvius was willing to risk his life for her. Sophonisba's beauty and grace easily account for her power in shaping the affairs of her country, and the death scene, in which she swallows the poison given her by the Numidian king, was a powerful bit of acting. Mention should also be made of Bodastoret, the wineshop keeper, for better character work one will never find on the picture screen.

When the Roman Empire, at its mightiest, in the third century before Christ, was fighting the rival empires of Carthage and Greece, the story begins:

Cabiria, a beautiful little girl, was saved from death by her nurse on the day when Catana, a city in Sicily, suffered from an eruption of Mount Etna and by an earthquake. The father, Batto, believed her to have perished in the ruins of their house, but she was taken to the seashore by the nurse and they found refuge on an apparently abandoned boat. The boat belonged to Phoenician pirates who had landed to cut wood. Upon their return the pirates took Cabiria and her nurse prisoners, and conveyed them to Carthage. The girl was sold in the slave market to the high priest Karthalo, who desired her for the purpose of offering her up as a sacrifice to the god Moloch.

On the day set for the sacrifice the nurse tried to save the child, pretending that she was infirm and consequently not acceptable to the god. The fraud was discovered and the nurse was flogged by scourges and left unconscious. She met a Roman patrician, Fulvius Axilla, and his powerful slave, Maciste, who were living secretly in Carthage, watching the movements of the rival republic.

Hearing of Cabiria's plight, the two Romans went to the Temple, mingling therein with the faithful shortly before the ceremony. At the moment when the high priest raised Cabiria to cast her through a vast opening in the idol, wherein a seething fire was burning, the slave, Maciste, rushed forward, overcame the priest and carried off the child, followed

by the patrician, Fulvius. The nurse was caught, however, and killed.

Fulvius from his hiding place hearing that the great general, Hannibal, "The Sword of Carthage," had crossed the Alps and was menacing Rome, decided to escape from Carthage in order to reach Rome before the siege. Favored by darkness, he escaped by plunging into the sea and swimming out to a boat. Maciste hid in a garden with his charge.

At that moment Sophonisba, daughter of Hasdrubal, chief of the Carthaginian Republic, and her intended husband, Massinissa, the Numidian King, were in the garden, and they came suddenly upon him. Maciste pleaded with them to save Cabiria from sacrifice.

Overcome by pity, Sophonisba took Cabiria to her father's palace and there secreted her. The slave, Maciste, was made a prisoner and condemned to remain his whole life attached by chains to the arm of a millstone.

Cabiria became the slave of her savior, and was renamed Elissa. Fulvius, arriving in Rome from Carthage, joined the proconsul, Marcelle, in the siege of Syracuse. Archimedes, a captive Greek, by means of rays of light reflected from mirrors, caused the Roman fleet, with which Fulvius was sailing, to burn to the water's edge. Fulvius saved himself by swimming to the coast, where he subsequently reached the house of Cabiria's parents, whom he told that the child still lived. He promised to save her if fate allowed him to return to Carthage.

Fate favored Fulvius by placing him among the commanders of Scipio during the siege of Carthage. One night he penetrated unobserved into the city to explore the enemy's defenses. Returning to a tavern he formerly frequented, he obtained news of his slave, Maciste, whom he released from the millstone. Reunited, Fulvius and Maciste returned to Hannibal's camp. On the way they were intercepted by the army of Syphax, King of Cirta, an ally of the Carthaginians, and were locked in the cellar of Hasdrubal's palace, condemned to die of thirst.

A slave girl, taking pity on them, gave them water to drink through the iron bars. The slave was Cabiria, but they did not recognize her.

Sophonisba, the daughter of Hasdrubal, disturbed by dreams, was convinced that her country's misfortune—(Carthage being besieged by the Romans)—was due to the wrath of the god Moloch. She believes this was her punishment for having taken from him the victim destined for him.

Sophonisba confided in the priest, Karthalo, and presented Elissa to him. The priest recognized in her the little Cabiria who was torn away from him ten years before in the temple by the Roman slave Maciste.

Maciste, from a hiding place, heard the interview between the priest and the girl and learned that she was Cabiria, now grown to beautiful womanhood.

He heard the priest tell Cabiria the price she must pay to him for her life. Without warning Maciste intervened and killed the high priest. He and Fulvius were again overpowered by force of numbers and Elissa was sent back to Sophonisba.

This Queen poisoned herself rather than submit to the Roman yoke, and as a reward to Fulvius, who gave her the poison, restored Elissa to him. The war ended. The Roman vessels again sailed over the sea where the naval victories proclaimed Rome's triumph. On one of the vessels Fulvius and Cabiria returned to Italy, where they were united in marriage.

The cast is as follows:

Batto	Emilio Vardannes
Cabiria, his daughter	Marcellina Bianco
The Nurse Croessa	Teresina Marangoni
Fulvius Axilla, a Roman patrician	Umberto Moszato
His Slave Maciste	Ernesto Pagani
Scipio, the Roman Consul	Didaco Chellini
Lelius	Luigi Comelli
Hannibal	Edouard Davesnes
Hasdrubal, the Carthaginian Suffete	Edouard Davesnes
Sophonisba, Hasdrubal's daughter	Italia Manzini
Karthalo, the high priest of Moloch	Dante Testa
The Wineshop Keeper Bodastoret	Antonio Branioni
Massinissa, the Numidian King	Vitale Destefano
Syphax, King of Cirta	Alessandro Bernard
The Slave Elissa	Lydia Quaranta
Archimedes	Ernesto Gemelli
The Proconsul Marcellus	Luigi Comelli

The American rights to the picture are controlled by the Itala Company, of which Harry R. Raver is the American director general, while the tour is under the direction of Louis F. Werba and Mark A. Luescher. J. J. McCarthy is acting as business manager of Messrs. Werba and Leuscher during the Chicago showing of the film.

Compelled to Race With Death

Pauline Escapes Unharmed

IN the eighth episode of "The Perils of Pauline" the pretty heroine finds dangers of a much different character from those encountered in the effete East, but equally perilous in every way.

A large encampment of Indians plays a prominent part in this release, and the promptings of their superstitious beliefs introduce a genuine thrill—a race down the hillside between Pauline and a huge bowlder, which Pauline escapes by a matter of inches.

In the present episode all of the principal characters are in the West with one exception, Owen, the instigator of the attempts against Pauline's life, and the trend of the story in the last reel leads us to believe that he will soon be on the ground.

At the end of the seventh episode we left Pauline bound in a cave. She manages to free herself and tries to remove the stones that were placed against the opening but is unsuccessful, and gives up hope of escaping when she discovers the presence of a coyote in the cave. The animal disappears and Pauline, knowing that there must be another opening, makes a thorough examination of her prison and finds the passage leading to the open. She crawls through and surprises some Indians who are hunting in the vicinity by coming, as they think, out of the solid earth.

Previous to this the medicine man of an Indian village had prophesied the coming of a golden-haired goddess who would lead them successfully in battle against the white man. The Indians think she is the



Being discovered, Pauline was taken to the Indian village as a captive.

fulfillment of the prophecy, and take her to the village where she is to undergo trial by oracle. To prove that she is immortal she is forced to run down a narrow path on the side of a hill; a boulder is sent rolling



Pauline is taken before the chief.

after her, if it rolls over her without doing her harm she is proven to be the true goddess.

In the meantime Harry has been summoned from New York. He enlists in the hunt for Pauline, and, while scouring the country meets a half-breed who tells him of the test that Pauline is receiving. Harry rushes to the scene and arrives just before Pauline starts on the hopeless race. Half-way up the hill he conceals himself at one side and awaits Pauline's descent. Just as she is opposite him he throws her a rope and pulls her out of the path of the boulder, which goes bounding past, missing her by but a few feet. Arriving at the Haines ranch house Harry and Pauline receive a true western welcome, in which all take part, from owner to lowest paid ranch-hand.



Harry rescues Pauline from certain death.

Bombardment Caused Thrills

The populace of Fort Lee, N. J., awoke one day this week to find a Franco-German village in their midst and were unable to figure out the reason until Will S. Davis, director for Ramo Films, Incorporated, swept his French and German troops with their horses and cannon through its streets, bombarding its houses and terrifying its citizens.

The scenes enacted were for the five-reel feature. "The Conquerors," dramatized by Paul M. Potter, and produced as a photo-drama by Ramo Films, Incorporated. Much time, care and money has been expended in making this production very elaborate and spectacular. The building of the miniature village alone cost over $3,000.

"The Conquerors," as a play, was dramatized by Mr. Potter for Charles Frohman, who produced it several years ago with William Faversham in the leading role, and it ran very successfully for one whole season at the Empire Theater, New York city. This production will be presented to the public September 1, and each month thereafter one just as good, such as the following: "The Victoria Cross," "The Destruction of St. Pierre," "The Mad Muliah" or "The Lovers of the Nile," "The City Directory," etc., all from Mr. Potter's pen.

Another Vitagraph Wreck

The Vitagraph Company went itself one better at Milltown, N. J., on Sunday, June 21, when it photographed what is considered one of the greatest rail-



The spectacular wreck staged by Vitagraph for picture purposes.

road accidents ever enacted for motion pictures. The train, consisting of an engine and three coaches, was toppled down a forty-foot embankment and the engine demolished while the cars took fire and burned to ashes. The scene will be used in "Four Thirteen," a stirring sensational melodrama soon to be released and which outdoes the former railroad picture of this company, "The Wreck."

The fact that the train was to be wrecked was kept exceedingly quiet, as Ralph Ince, the director, feared a crowd would gather and spoil the picture. Despite this, however, about one thousand people from the vicinity lined the ravine, but all sought shelter when the wreckage started to fly.

To Remain with Famous Players

Following the rumors that she is soon to leave the Famous Players Company and join another well known film organization, Miss Mary Pickford, the dainty little star who is known to screen fans throughout the world as "Little Mary," has issued an emphatic denial and states that she appreciates the advantage of her present position and that at no time has she considered making a change.

A Straightforward Talk on Posters

By Joe Brandt*

THERE are so many different angles to the poster situation that I have decided to base my talk on two particular points that I consider most essential. One is a clean front and the other is poster-progressiveness.

In your list of grievances which were presented at one of your meetings I find the following: "Poster advertising of a high grade amusement should be at all times clean and presentable."

Your grievance committee could not have sounded the keynote of the situation better. Posters have become recognized as a tremendously vital element in the success or failure of a theater and are almost as important as the quality of your program. No matter what program you are using, either through choice or by force of circumstances, you are not getting one hundred per cent value out of your investment if you are using dirty, worn-out paper. It may cost you a few cents or a few dollars more to get up a clean front as well as an attractive one, but it will pay you bigger dividends as sure as fate.



Joe Brandt.

Let me ask you to consider the following simile: If a department store wrapped up your bundle in second-hand wrapping paper, mussed up or wrinkled from use, you would have a mighty poor opinion of the quality of goods you had bought. You never saw a bundle go out of an up-to-date department store that was not neat, attractive and classy. Did it ever occur to you that most people are sub-consciously impressed with neatness and attractiveness? It is a general law of human nature and it affects every walk of human life. First impressions are everything and there is no doubt in my mind that you lose a certain percentage of business per year by having people passing your door on account of the dirty appearance of the front, due to torn and soiled paper. The profit you lose in this way alone would have paid you the extra money it would have cost you to buy clean paper from your exchange or from the lithographing house.

I was talking with an exchange man recently on the question of mounted paper, and he agreed with me that no matter how careful his shipping department was when the paper went out, when it came back nine cases out of ten it had been so badly handled and so badly creased that when unfolded it looked like a checkerboard. It doesn't take long to put a piece of mounted paper in an awful state. Sometimes even a ten-day run customer will get a piece of paper that will be so badly bunged up that it is a disgrace to have it hanging in his lobby.

You will probably come back at me and say the exchanges are to blame for this, but during my extended trips I have found that this condition is due to the fact that the exhibitors are not willing to pay even the cost price of lithographs in order to make a decent front for their houses.

What is the use of having cracking good films and a hundred per cent program if you are going to show mussed up posters? You have received a black eye from the public before it has even entered your theater.

I can't understand, to save my life, why an exhibitor should be careless about the front of his theater. He ought to make it as attractive as he knows how. No matter what run of film he is using, he ought to insist on clean, fresh posters. Posters are always an attractive form of advertising. Every time you stick up a dirty, mussed up lithograph in front of your house, you are plainly advertising the fact that you are a careless business man. You are practically forcing an opinion on the public that your show is as your posters, and that is what hurts at the box office.

I don't believe there is an exhibitor living that doesn't, way down in his heart feel that he ought to buy the cleanest, freshest and most attractive paper that he can lay his hands on. It is more economical to pay for new paper than it is to rent paper that has been handled two or three times. Even though you may save a little money on the paper cost, are you considering the amount you are losing by the unfavorable impression you are creating?

While I am talking about clean paper, let me touch on the subject of attractiveness as well. Under this heading comes the poster that doesn't tell the truth. There was a time when the moving picture industry was in its infancy, when you could buy any old kind of a lithograph and stick it up in your lobby and humbug the public. That day is past. But once in a while you will find some film manufacturer putting out a piece of paper that is not only a disgrace to the industry but a disgrace to the community as well.

I don't really think that the manufacturer is entirely to blame for this. There's not a day passes that a publicity man don't receive at least two or three kicks from exhibitors who want highly sensational posters with plenty of gun play and red blood smeared all over them.

Take the Universal as an instance on this subject of sensational posters. We have induced the Morgan Lithograph Company to establish a separate art department for our special benefit, and there is not a drawing for a poster made that is not based on some scene actually in the film the public will see.

You probably realize that we are up against a difficult proposition where we have to satisfy everybody. The following will give you an idea of the many different phases of the poster situation:

One exchange man writes to us: "Your posters, on the whole, are excellent, but be careful not to go strong on the sensational business, as the local authorities are watching the poster situation like a hawk ready to pounce on any exhibitor who shows too much blood and thunder."

I call this particularly to the attention of the New York exhibitor; especially those who come from Buffalo. A few days ago we received the following complaint from an exhibitor: "I noticed that you are cutting out all the dead bodies from the six sheets on your war features. This is a big mistake, as it takes all realism out of the poster."

This particular complaint happened to come from Boston, and upon looking up the matter we found that a movement was on foot in Boston to establish a rigid censorship on posters. Having been notified of this movement we decided to ease up a bit so as not to stir up further agitation against sensationalism. When the matter was brought to the attention of the exhibitor he admitted that we were right and that it was the best thing to do.

I am in sympathy with the man who wants to put punch paper in front of his theater to get the money. But I think there are a great many enemies of the industry in the form of exhibitors who deliberately smear up a piece of paper in order to get a few extra dimes, not thinking of the general effect is has on the public. I am referring particularly, in this instance, to something that occurred in Denver. We

SENTENCES WITH A "PUNCH" FROM JOE BRANDT'S TALK.

Posters have become recognized as a tremendously vital element in the success or failure of a theater and are almost as important as the quality of your program.

You can't use enough posters in front of your house if you are using fresh, clean, new ones.

Go after new business as though you meant it. Advertising makes dollars grow where pennies grew before.

Every time you get something for nothing you can gamble on it that the cost is going to be taken out of something.

*Address before the Convention of the International Motion Picture Association, New York.

sent out a three-sheet that had plenty of punch in it, but the exhibitor was not satisfied; he painted in a few more dead bodies, threw some red paint on it, and made it look like a miniature slaughter house. Of course, it got the crowd, but it also got a complaint from the chief of police.

To get back to my original point, you won't need such a world of sensationalism in your posters if you will only maintain an attractive front. You will find, instead of suffering a loss, that the extra patronage you will have gained will be well worth the money invested.

Now, on the subject of poster progressiveness.

In my opinion it is the falsest kind of economy to economize on posters. You can't use enough posters in front of your house if you are using fresh, clean, new ones. If your exchange is not in a position to furnish you the quality that you want, make a deal direct with the lithograph manufacturer. There is not a film manufacturer in the business who makes a cent on paper; even if you bought a thousand posters for each release, the average film manufacturer would not be a penny richer. The lithograph companies get the profit, whatever it may be, but they are entitled to it as long as they uphold the superior quality of posters, and as long as they are giving you the best paper that money can buy. Using soiled or torn paper as your front is a gigantic mistake. It is a costly folly. Every exhibitor who is doing it is hurting himself and hurting the program he is using.

After you've got the clean poster idea in your mind open up the business throttle. If you have been using one or two six-sheets, try an experiment. Try twice the amount. If you have been buying ten or twenty and doing a little billing in your town, take a couple of more stands. In other words, branch out. Go after new business as though you meant it. Put up a few stands in some new location you have not touched before. You will be surprised at the extra patronage you will get with the small amount expended. Advertising makes dollars grow where pennies grew before. Posters are advertising. Slap them up in front of the people and make them like it; spend your own time and money putting ginger and snap and zip into your business. Be original. Go after new business from a new angle every time. Never let up. Never get into a rut. Don't be afraid to do a new thing, just because it has never been done before. You will find you are making more money by making a hundred little mistakes in experimenting than by the one big mistake of sitting back and doing nothing.

In closing I would like to touch on the point brought out by your grievance committee—that is, posters should be made part of the film service, booked as you book the reels. I have not been able to discuss the matter with your grievance committee, but if I understand the proposition correctly, your grievance committee is trying to make some kind of an arrangement whereby the posters will be included with the rental price. This is a mistake. Every time you get something for nothing, you can gamble on it that the cost is going to be taken out of something. Your grievance committee evidently has in mind the posters that are furnished by some of the feature companies. Just look over the lithograph junk that you get from the ordinary feature man and note the number of cheating and lying situations which he has in his paper that never appear in the film.

Edward L. Saunders Also Speaks

In addition to the above talk by Joe Brandt, which was delivered during the recent convention of the International Motion Picture Exhibitors' Association in New York City, the theater managers also heard from Edward L. Saunders, manager of the New York City Universal Exchange, who spoke on "The Exchange and the Exhibitor." He said in part:

One thing is very important between the exhibitor and the exchange and that is co-operation. It seems to have been overlooked by a great many exhibitors. The general run of exhibitors seem to have the idea that the exchange is going to put it over on them whenever it can. They overlook the fact that anything that is detrimental to the exhibitor is detrimental to the exchange. The real success of the exchange is measured by the success of the exhibitor; we must do the things that are in your interest if we seek our own. One of the big items in the management of an exchange is the care of the film, conserving its condition, especially in a thirty-day service. If the film comes back to the exchange in bad condition, when it left in good condition, we feel as if we had a complaint. We use every effort to keep the film in the best possible condition.

The great trouble is that many exhibitors pay no attention to their operating room. They leave everything to their operator, who may be a good man, a careful man, and he may not. He may not like the exchange, or he may not like its manager, and he may express his grudge in his treatment of the film. If every man will look out for his service the exchange can greatly improve the general result. All the matters in dispute between exhibitors can be straightened out to the satisfaction of both sides, but there must be co-operation. We must work together. You must watch your operator. Be sure that he sends back to the exchange every inch of film that he takes away. A case came under my notice recently where a boy who was carrying a film from one theater to another was selling pieces of it for a penny. We had complaints of cuts and we started out to find why there were so many on subjects just after they had been run in a certain house. Now, these cuts can't be replaced, and while this case, of course, is an unusual one, still it shows what happens at times and how the service is injured. The exchange is willing, as I said before, to co-operate with the exhibitor, because we have many interests that are common ones.

Animated Weekly Circles Globe

After months of planning and the expenditure of hundreds of dollars the Universal Film Manufacturing Company has finally completed arrangements whereby its Animated Weekly will be as up to the minute and as thorough as it is possible to make it at the present time.

Over 300 cameramen have been secured in America alone and all will contribute events from time to time while the regular cameramen will continue to secure pictures of the Mexican disturbance and of all other matters of great importance.

Jack Cohn, manager of the Animated Weekly, directs all the men in the field and also has complete charge of the editing of the films received and getting them into a one thousand foot reel each week.

A Tribute to Power's Cameragraph

The *Mercantile and Financial Times*, a weekly journal published in New York City and devoted to finance, insurance and mercantile interests of the United States and Canada, in its issue of June 15 contains an article regarding the Power Cameragraph, part of which is reproduced below:

One of the most important projecting machines on the market today is the Power's Cameragraph. Its construction is simple, strong and positively alive to every condition that may be presented. The name of Nicholas Power, the inventor, ranks with those of the two other great men known throughout the world for their scientific creations—Edison and Marconi—and to him belongs the credit for making possible the clear cut projection of the present day.

The factory of the Nicholas Power Company is the largest of its kind in the world and in this building about 70% of the machines used in the United States are built, while the foreign demand for them is constantly increasing. Each machine requires the fitting together of over 3,000 distinct parts, ranging from a 36-pound casting to the smallest screw. Four hundred master mechanics are employed to do the exacting work required to complete the machines.

It was Mr. Power's machine that removed the flicker from pictures; it was Mr. Power's Cameragraph that brought forth a clear-cut reproduction on the screen, and it was again his machine that supplied the detail that was missing in all other machines, and thus invention after invention finally resulted in a machine that is today recognized as the peer of all others.

New conditions are constantly arising which demand attention but Mr. Power at all times has proved himself equal to the occasion and is continually planning improvements upon his present near-perfect machine.

Forges Letter to Save Friend

"His Last Appeal"

HOW a thoughtless governor's pleasure trip almost cost an innocent man his life is told in the gripping drama the Selig Company will release on Monday, July 15, under the title of "His Last Appeal."

It is the kind of picture that will be popular with any audience, for, while it grips the heart and appeals to the higher senses, it also holds the onlooker spellbound by the suspense it works up in several of its situations. All the roles are handled in a masterful manner and in places where it would have been a simple step to overact the part the players have restrained their expressions and gestures and made them true to life. While the majority of the credit for real feeling put into this picture goes to the players at the head of the cast, even those who have but a "bit" to contribute maintain the same high standard and all are entitled to the most favorable commendation.



A tense moment in the trial.

The situation is not exactly new, but is approached from an entirely different angle from anything like it which has ever been attempted, and whereas most pictures of this type lay stress on the auto race to the governor's home with the delay caused by a tire blowing out, etc., this one does not even suggest such a feature, but rather gives us a glimpse of the terrible suffering experienced by those who are near and dear to the man awaiting execution and of the awful suspense the man himself feels.

The settings, both interior and exterior, are well selected and carefully photographed, though a little more care should have been used in eliminating the shore background from the scenes where the governor's boat is supposed to be at sea. This, however, is of minor importance and is offset by the beauty of the other settings. The court room set is simple and convincing, as are the scenes about the jail and the governor's mansion and summer home.

The story opens with the release of Clark Gordon from prison after serving a term of five years for forgery. He has determined to live straight and secures a position with a gang of men working on the city streets. His former pals learn of his release and, having a big forgery job at hand, ask him to join them. He resists the temptation, but knows they will allow him no peace until he again becomes one of them, so he decides to go away from the city.

In a distant part of the country he finds employment as bookkeeper in the office of Bell & Taylor, dealers in stocks and real estate. Bell is a shiftless fellow and leaves all the business to Taylor, who is hard working and conscientious. One day Taylor's sweetheart, Marion Mills, calls upon him and, with his introduction to her, Gordon realizes she is the one woman he could ever love, but at the same time knows that she belongs to another and that nothing but friendship can ever exist between them.

The days pass and Bell, wishing to make some side money, concocts a fake mining scheme without his partner learning of it, and persuades "Mad" Muller, a hopeless invalid whose mind is slightly affected, to buy the stocks and then proceeds to spend the profits in riotous living.

The scheme does not hold water, however, and as



A futile appeal.



Gordon's last tribute to Marion.

soon as it is discovered the newspapers play it up on the front pages. Taylor sees it and asks his partner for an explanation. Gordon is the only other person in the office at the time and rushes for the police to place the crooked Bell under arrest. The partners exchange angry words and Taylor, seeing that talk is useless, goes to his private office, leaving Bell sneering in the main room of the building.

Muller, enraged by the deception, rushes into the office and finds Bell alone. He demands satisfaction for being robbed, but Bell merely mocks him. The victim's weak mind is completely unbalanced by rage and, seizing a register of deeds stamper from the desk, he strikes the man who wronged him over the head. Bell falls to the floor and Muller flees. Taylor hears the noise and rushes from his private office. He sees the body and is horrified, but controls himself and bending over picks up the instrument of death to examine it. The police and Gordon enter and find him kneeling over the fallen body with this in his hand. Everything points to him as the murderer and he is placed under arrest, but Gordon swears to be faithful to him.

Muller, realizing the seriousness of his crime, flees in terror to the West where he hides himself in a little town. Taylor's trial is short, there being no evidence in favor of him. At his side sit his two staunch supporters, Marion and Gordon, both suffering all the anguish that the accused man is forced to undergo and attempting to console him as the verdict of guilty is received.

The date of the execution is set and, despite their continued efforts, the first opportunity Gordon and Marion have to plead with the governor for a pardon is the day before the fatal event. It is a hopeless cause, however, and they leave the executive mansion with their mission unfulfilled.

In the West, Muller's health has broken down completely and on his death bed he calls the local sheriff and confesses his crime. The sheriff immediately telegraphs to the governor and tells him of the finding of the real criminal.

The governor, however, has left for his summer home and upon arriving there immediately sets out for a trip in his motor launch. Gordon and Marion visit Taylor for the last time and the girl's sorrow makes Gordon desperate. He determines to make another appeal to the governor. Just as he arrives at the executive's office the telegram, telling of Muller's confession, is delivered and with the governor's secretary he rushes to the summer home of the official.

The governor's launch breaks down while at sea and he cannot return to shore. The clock points to two A. M., and the execution is set for five, so Gordon, unable to wait longer, becomes desperate and dashes away from the summer home to the city. He rushes to the office of Bell & Taylor and for the last time forges another person's name, that of the governor, granting a stay of Taylor's execution.

The innocent man is saved and the moment the governor returns to shore he rushes to the prison, hoping against hope that Taylor still lives. When he arrives he finds the execution postponed and is shown the letter to which his name was signed. He is surprised and declares he did not write it, and the jailor, sizing up Gordon, recognizes him as the former forger-convict. A word from the governor, however, clears Gordon and as Taylor and Marion find happiness in each other's arms the man who has blessed both their lives silently presses the girl's discarded gloves to his lips as a token of reverend, undying love.

The cast from the production is as follows:

Clark Gordon, an ex-convict.....Roy Watson
Charles Bell, a real estate broker.....William Stowell
Grant Taylor, his partner.....Barney Furey
William Chandler, the governor.....Edwin Wallock
Marion Mills.....Margaret Allen

Miss Stedman's Career

Myrtle Stedman was born in Chicago and was educated there. She studied elocution and voice culture, and, being possessed of a beautiful voice, was trained for the operatic stage. Miss Stedman made her first appearance at the age of twelve, giving a solo dance with the Whitney Opera Company in Chicago. Later the family moved to Black Hawk, Colo., where Miss Stedman's father became interested in mining, and the family still possesses a big log house in the mountains there. While in Colorado Miss Stedman used to visit the Canyon City penitentiary in order to sing to the convicts. Returning to Chicago, she again joined the Whitney Opera Company as prima donna and went on the road with them, singing in opera, comic opera and musical comedy, and later toured on the concert platform. Miss Myrtle first joined the Selig Polyscope Company, working under Otis Turner, and remained with them for four years, playing leads. She then joined Hobart Bosworth, Inc., and has since been taking leads in the Jack London stories. Jack London and Hobart Bosworth both declared that she was "just the type" for his heroines. Myrtle Stedman is fair and has a wonderfully expressive pair of blue eyes. She loves her work and attacks it earnestly. She is fond of sports and the open, and with it all is refined and ladylike.



Myrtle Stedman.

Vance Story Succeeds "Lucille Love"

Louis Joseph Vance, one of the best known modern fiction writers, has been secured to write the new serial, "Trey o' Hearts," which is to follow the present Universal serial, "Lucille Love," and which is to be released in 14 or 16 distinct parts, each 2 or 3 reels in length. The serial will commence the latter part of July, and will be exploited in a manner simliar to that used in handling its predecessor.

Through the Robyn Syndicate the story, also in serial form, will appear in 60 to 70 of the largest newspapers throughout the United States. In Europe, Australia and South America, the new Vance serial will be arranged along the same lines in conjunction with the photoplays as they are released.

Many Claimants to Uncle's Fortune

Millionaire's Character Tested

FRANCIS X. BUSHMAN has seldom been seen in a comedy role that better suited him than that of Frank Wentworth, a carefree millionaire, in Essanay's "His Stolen Fortune," to be released July 17.

The situations of the play give him a wide range for the development of his role and supported by an able cast he does some exceedingly clever work. The acting of Miss Beverly Bayne as his fiancee and Miss Helen Dunbar as her mother is also worthy of mention but the scream comes from the work of the many supernumeraries portraying characters, all of whom claim to be a certain person and who come from all walks of life with but one idea—to get the money at stake.

The photography is clear and the settings are of great merit, those in the hotel being very realistic and fitting into the story in an admirable manner. The whole production is one of great merit and reflects credit on the director. It will without a doubt prove a very popular offering with audiences of all classes as it is the variety of comedy that has an appeal to both young and



A few "Illuskis" appear.

old and gets over all its business without the slightest suggestion of anything which any woman or child should not see, which is more than can be said for many of the present day comedies.

The story itself was adapted from *Munsey's Magazine* and revolves around a rather fresh situation, that of a millionaire advertising to find the rightful owner of the fortune he believes he has secured through dishonesty. While it is principally a laugh getter it is also the kind of story that makes one think and the chuckles come from within and are not merely on the surface. While the number of people who answer the advertisement is greatly exaggerated there is no doubt a truth behind the entire production that will be sub-consciously realized by the majority of those who see it.

The opening scenes of the picture give us a glimpse of the life of Frank Wentworth, an adventure-seeking young American, whose favorite recreation is excitement and whose pet aversion is work. To him all the world is a playground and as he believes playgrounds should be used for frolic he proceeds to enjoy himself. There is one serious drawback to his pleasure, however, the lack of funds. Thus far in life he has managed in some manner or other to get through with little or no capital



The mail also contributes many "Illuskis."

but suddenly he finds that money is an absolute necessity to existence.

Just about this time he receives word that an uncle, whom he had seen very little of, has passed away and that as the only surviving relative he is to receive his entire estate. Frank's joy is unbounded and from the easy-going man of the masses he becomes a society lion almost over-night. He revels in his new surroundings and is regarded by all as the "catch" of the season, but to him there is only one girl. She is Lola, a charming society belle with whom Frank falls in love immediately upon his entree into the social world.

He is supremely happy for a while and there is no obstacle in the way of his marriage to the girl of his



Wentworth learns his fortune is a stolen one.

desires until suddenly one day a bolt of lightning strikes from out of the clear sky. The attorney who informed him of his being heir to the fortune comes to him with a

letter which has just been discovered among his uncle's papers saying that the entire amount of the estate was stolen and that rightfully it belongs to a poor Pole named Max Illuski and charging Frank with the responsibility of returning it to the rightful owner or his heirs.

For a moment Frank is dumbfounded but the man in him comes to the surface and he determines to do the square thing and find the wronged man. He realizes that it will end his life of ease and also knows that it will probably separate him from Lola forever but nevertheless he is firm in his determination to do what is right.

He inserts an ad in several of the papers stating the case just as it is and asking Illuski to get in touch with him at once. Lola's mother sees the ad and is very indignant to think that Frank should impose upon her daughter as she now looks upon his entire family as swindlers. The newspapers give the matter wide publicity on their front pages and the indignant mother writes Frank telling him that he can never see Lola again, although this move almost breaks the girl's heart.

Frank is very downcast and looks forward to a dead, dull life for the remainder of his days. But not



Exhausted.

so! No sooner have the newspapers been read than an army of people, all claiming the identity of the downtrodden Illuski swarm in upon him. They bloom on every street corner, spring up from apparently nowhere in his hotel and drive him into a state of panic. The worst still awaits him however as the arrival of the mail threatens to flood his room with letters, all claiming to be from the same Illuski. The adventure spirit of the young man at last receives its full and for the next twenty-four hours he is kept on a continual run, dodging "Illuskis" at every turn.

When at last he manages to escape and in exhausted condition sinks into a chair in his room the attorney who delivered the fatal message the day before manages to reach him and gives Frank another shock by telling him that the Illuski business was a farce and that he is the only person who has the slightest claim to his uncle's fortunes. The young man is completely bewildered now but begins to understand matters when the attorney explains that the uncle, who was very rigid in his demands for honesty from all he came in contact with, had made a proviso stating that if Frank did not do as the letter instructed he was to forfeit the estate.

Again the newspapers have big headlines bearing Frank's name but this time he is played up as a man with a character which is of sterling worth. Lola's mother sees the story and hastily calls up Frank to apologize but he has left his rooms. She feels that she has ruined Lola's life by barring from it a man of Frank's caliber but her fears are soon put to an end for the first place Wentworth goes for after leaving his hotel is Lola's home, for he realizes that despite her mother's objections she had loved him when he appeared to be penniless. Lola is awaiting him when he arrives and although she has not yet heard of his noble deed she shows her undying love and together they rejoice when he tells her that he still retains his fortune.

The cast of characters is as follows:

Frank Wentworth	Francis X. Bushman
Mrs. Holcombe	Helen Dunbar
Lola	Beverly Bayne
Attorney	Rapley Holmes
Hotel Clerks	Chas. Hitchcock, John Cossar

Stampede at Selig Zoo

An amusing incident happened the other day in the Selig zoo at Eastlake, Los Angeles, Cal. It is the custom to permit the younger animals to wander around a certain section known as "the big forest" practically at will, and as there are all sorts of baby animals, including elephants, camels, buffaloes, pumas, lions, leopards, tigers, giraffes, zebus, deer, and even baby crocodiles, the opportunities for "mix-ups" are frequent. On this day a brace of lion cubs while scouting through the jungle ran across one of the sacred zebu calves, being playfully inclined they proceeded to pounce upon the unsuspecting sacred with due cunning and cleverness, and while their teeth and claws were not sufficiently grown to do any damage, the calf derived a full quota of fright from the occurrence, and rushed bellowing through the reeds toward the compound where his mother was confined. The excitement communicated itself to the other youngsters, who were playing together in the jungle and there was a sudden rush for home on the part of all of them, resulting in a regular stampede, with meowings and snarlings as an accompaniment. All reached their cubby-holes in safety, however, and a general grooming of the panting and scared youngsters followed, and while the pink tongues of the lions, leopards, etc., performed the duties of brush and comb, the baby animals placed their parents between them and "the big forest," thus proving themselves disciples of "safety first."

New Universal Series

"Universal Boy" films, featuring Matty Roubert, the seven year old comedian formerly associated with the Powers brand, will be released by the Universal Company every other week commencing Thursday, July 16.

The series will treat upon persons, important or otherwise prominent in the public eye, at the same time keeping the comedy element uppermost in the development and endeavoring to make each film complete in itself.

The first picture, which has just been completed, will introduce John McGraw, famous manager of the New York Giants, and Annette Kellermann, the world famed "water venus."

On the Outside Looking In

By the Goat Man

EVERY little thing hinges upon the outcome of the Dayton convention. No other topic in film circles offers anything by comparison. Strong-hearted men are keyed to a frenzy. They are hopeful that the tall, blue-eyed ring-leader of the Dayton show will have lost his little book of rules and the gavel that has stirred souls to anguish. Instead of a one-man convention, exhibitors are praying for a chance to take some small part themselves. I have played the game as a prognosticator in the good old days, but I weaken here. I have seen Marcus Aurelius Neff perform. Alhell couldn't stop him. There isn't a tear in his body. He has no terrors. Neff and his own little idea that he is right have the floor and hold it against all comers. The book of rules says the floor belongs to him. The audience out front have no meaning. At least, I have seen it that way. I am going to Dayton to see the same show over again—possibly I go to my great and cheerful disappointment.



Helen Badgely on the steps of C. J. Hite's office.

* * *

Nobody in the film business knows very much about this man Neff. I have never heard his given name. You can't guess his age. There have been rumors that he was a politician of some sort before he took to motion pictures. That isn't exactly true, because politicians employ different tactics. I have tried hard to curry favor with the tall blonde from Cincinnati. He has always greeted me as "My Boy." He has always been too busy to grant me a single favor. I haven't had a line of dope about the Dayton show. It is one way of declaring his welcome to me. I can show you a great file of letters from Neff—all fervently expressing how busy he was—always too preoccupied to attend the detail of my requests. In explanation, I wish here to inject the thought that I have sung my song in the open. I have been decidedly against M. A. Neff ever since he elected himself president of the League for the third time. I unalterably oppose him as a candidate for a fourth term. They tell us he is an organizer. He has proven himself a disorganizer. Motion picture men of this country will attest this. Should they meet at Dayton, uninstructed, they will prove it.

* * *

There will be some caucuses at Dayton before the election of officers. The lobby will be active. It will be M. A. Neff's big opportunity to show the kind of stuff he is made of. I'm reasonably sure that we have been rubbing his fur the wrong way. There has been some strong motive to prompt a man to put in the better part of three years to disorganize the exhibitors of this country. There must have been a reason for imposing state censorship of films upon an exhibitor body that openly disclaims the right of it. These reasons are about as logical as the Neff-Fulton correspondence which attempted to disclose the rights of jobbers in film accessories, machine parts and the like.

* * *

We are practically all agreed that M. A. Neff's services to exhibitors have reached the parting of the ways. That is why we are going to Dayton. The exhibitors of North America have common anti-Neff beliefs.

* * *

Tell you all about it next week.

* * *

A choice bit of exclusive dope reaches me over the Dick Nehl's grapevine. Dick, besides running the American Film Manufacturing Company's plant between suns, has time to administer the affairs of the Reel Fellows on occasional off-nights and slip me a bit of this exclusive goulash at odd moments. But he is getting careless about his hair, wearing it *a la* North Edgewater or Edgewoods, I forget which! So I rode



The American is kidnapped by the Camorra in Vitagraph's "The Toll."



This scene will get the laughs in Lubin's "He Was Bad."

the elevated out to the place where they had had a wreck and bearded Dick in his den. At the station you are provided with a guide to the main entrance. Next year, when Sam Hutchinson promises to stay at



O. A. C. Lund and Barbara Tennant in scene from Eclair's "Snow Drift."

home for three or four weeks, a triumphal arch is to be erected and a regular entrance to the factory will be established. John Rudolph Freuler has agreed to O. K. the bill. Then there will be geraniums planted in rows to the approach leading to the garage where the Packards are kept and curfew will not ring that night. When Dick gets his new set of blue prints ready, I get the tracing cloth. But I'm going to go back there again for a Flying-A customer's brand—lower left hand drawer of the Nehl's desk.

* * *

Fred Gunning writes me from the *Adriatic* that he had a wonderful trip over; that he took pictures all the way across; that he will summer in County Meath and be jabbers that he'll talk with a brogue when he gets back. Is the fishin' gude in Lake Killarney, I'm wantin' to know?

* * *

Ben Beadell hasn't got me my policeman's star yet, dog-gone him! Finis for Benny, the office boy.

* * *



A realistic department store scene in Lubin's "Codes of Honor."

Pop Lubin's fire loss cannot be measured in dollars and cents. D'Arcy is vindicated. For the story goes that among the films that were destroyed was one dear old "Uncle Tom's Cabin" in which Siegmund Lubin took the title role of Simon Legree. Thus Pop Lubin's tears. That was worse, much worse, than having to get a pass from the guard before he could enter his own premises at Betzwood estate.

* * *

My dear Bodine, I have those Agfa samples and my little statuette of Bunny has a sore neck trying to see the tops of the spires alongside. Great little show staged on the top of my roll-top. What is more I keep snipping off samples for people who might be interested in the one full of titles.

* * *

I'm making a book that C. Lang Cobb scores in this number. When it is quiet all around the office I always figure that Cobb is lurking around somewhere. There is one chance in my favor. When I saw Cobb in New York, he was wearing a white suit, white shoes and a pink shirt—one of those soft, silky creations I have seen in shop windows. He was seated at his desk. There may have been some bells on him, for all I know, but gee-min-ee, he looked mighty cool and comfy.

* * *

That's the dickens of it. When I mention one of the Cobbs—no matter which one—I always think of



Feeding the swans in the Paris Zoo. Filmed by Pathe.

the other one. Mrs. Agnes Egan Cobb was dolled-up a bit herself N. Y. convention week and as per usual she was as gracious as her toggery! It was Mrs. Cobb herself who ushered me all about the new Eclair general offices in the Leavitt Building—all done in golden oak with new furnishings and modern conveniences de luxe. Away off in the remote corner I met and told Eclair's director general (that title came all the way across from Paree) what I knew about my own game and how little I knew about his. I would put this estimable and courteous gentleman's name down here if I thought it would do any good, but it wouldn't. To us Americans, a Frenchman's name never spells what we are prone to pronounce it and we simply can't furnish the code. At any rate Eclair's director general will make his name known way beyond the confines of the Leavitt Building and he won't be long in doing it. One slant at the way he has his organization working—the manner he has planned for their comfort—told me that something would come out of the place for the careful consideration of a lot of us exhibitors. Eclair is one of the great film organizations of several continents, stand-

ing high in the front ranks with its productions. With the help of Mrs. Cobb I'll hope to give you a close-up still of her business chief before many succeeding weeks.

* * *



Francis X. Bushman in "One Wonderful Night."

This thing of slashing the suds around a lot of cuts that Caward doesn't know where to plant is becoming a habit with me. Now that my assignment comes every week, I fear that I'll weary most of the friends who have stood for this stuff bi-weekly. Making a weekly is some regular grind. It is something akin to the film business itself, but with the difference that the film game may threaten changed policies over night while the publisher must go right along like a limited train with its air-system on the bum. The weekly is fifty-two times a year. Think what it must mean to the film maker with his three to fourteen reels a week. Our own troubles are little ones after all.

* * *

I wonder when Frank Tichenor will ever get a



Our Mutual Girl visits Lieut. John C. Porte and Glenn H. Curtis at Hammondsport. Picture shows the hull and engines of Porte's trans-Atlantic flyer.

release date for his "Littlest Rebel." The delay is costing all of us a lot of anxiety.

* * *

"Big Animal Combination Formed" is the startling heading and the illustrations are Tom Nash and Big Otto. If it wasn't for the dopester it would be a sad life.

* * *

I have it straight from a personal representative that the Toronto M. P. Exposition that was held at the Arena, June 20-27 was a fliver in five different ways. Toronto should move over into the states where the shows belong.

* * *

I can't quite gather what the yowl is all about, now that the New York show is in disfavor with some of the alleged m. p. journals of that town. This isn't a theatrical enterprise that engages us exhibitors, nor was the New York exposition a rendezvous for the actors of the legitimate stage. Smatter, boys, didn't you get all the passes you wanted? Why the lint? I used my badge for just my lonesome—it was all I needed. I'm satisfied.

* * *

Since returning to Chicago I haven't seen or heard of Pop Daniels. Last view was in the big



A glimpse of this is given in Pathe's "A French Village in Senegal."

wicker chair, east end of the N. Y. Expo. Hall under the sign of MOTOGRAPHY.

* * *

Wonder if he's there yet.

To Re-Issue Pickford Films

The Universal Film Company has decided to reissue several of the films in which Miss Mary Pickford, the celebrated screen star, appeared while working with the old Imp company. These plays were produced three or four years ago and enjoyed immense popularity at that time and many exhibitors and fans who remembered them have at various times requested that they again be released.

The first of the series will make its appearance on July 20 under the title of "In the Sultan's Garden" and will be followed by others every other Monday for an indefinite period. Owen Moore and Victor Star will appear opposite Miss Pickford in these pictures, all of which will be released under the Imp brand.

Olcott Leads Company to Ireland

Following a most enjoyable trip across the ocean on the *Adriatic*, Sidney Olcott and a company of players have arrived in England where they will remain a short

time before proceeding to Ireland to film several feature pictures about the Lakes of Killarney.

The trip across the water was highly successful, Mr. Olcott being acquainted with the officers of the Adriatic and receiving their hearty co-operation. The passengers also assisted the company by appearing in several scenes of a picture, in which Mr. Olcott and Miss Grant played the leads.

The company was honored by being seated at the purser's table during the trip, the only other passenger at this table being Lord Trimblestown, an Irish nobleman who invited the players to use his estate while producing in Ireland.

Film Folks Enjoy River Trip

The yacht *Scanti* flying the colors of the Columbia Yacht Club and commanded by Capt. Manson left the Club House Wednesday afternoon, June 17, with a party representing numerous motion picture interests, both foreign and domestic, for a sail up the river. After partaking of luncheon, the party enjoyed being photographed in action by H. Maire, technical manager of the Eclair Film Company, and also numerous still photographs were taken for a beautiful pamphlet to be devoted to the exploitation of Mr. Potter's plays by the Ramo Company. After a delightful sail, Nyack Bay was reached where dinner was served. The return trip was one of continual merriment. Many beautiful scenes were taken of the Palisades and other interesting points along the river. The party was given in honor of Paul M. Potter, the celebrated dramatist who recently contracted with Ramo Films, Inc., for twenty-four of his best plays for motion picture adaptation and production.

The owner of the yacht *Scanti* is William Waite Snow, treasurer of Ramo Films, Inc. She is a beautiful boat measuring 70 feet long and a twin screw.

The party consisted of Paul M. Potter, Homer H. Snow and wife, C. Lang Cobb, Jr., manager sales and publicity Ramo Films, Inc.; Agnes Egan Cobb, manager of the Leading Players Film Corp., Miss Josephine Cobb, Claude Patin, secretary general of Eclair Film Company, J. Alexander Leggett of the Pathe Freres Company,



C. Lang Cobb, Jr., Manager Sales and Publicity, Ramo Films, Inc.

William A. Johnson, editor *Motion Picture News,* Mr. and Mrs. Paolina Gerli of Milan and New York, Joseph Meehan, coffee broker of 97 Water Street, New York, H. Maire, technical manager of Eclair Film Company,



The Ramo party aboard the "Scanti."

Mr. Flanders, expert cameraman of the Eclair Film Company, and others.

Stanley Walpole Versatile Player

A finely built and manly looking leading man, whose portrayals in recent productions offered by the Eclair Company have attracted much favorable comment and attention, answers to the name of Stanley Walpole and proudly claims Australia as the land of his birth, although he has become a staunch and arden American in his ideas and mannerisms.



Mr. Walpole first heard the applause of the multitude with the late Wilson Barrett, famous English actor and manager, with whom he played for twelve months in London and the provinces. After a road tour which ended somewhat disastrously, the young Australian with theatrical aspirations secure engagement with Jenny Maynard, the well known comedienne and played in two comedies entitled "Nurse" and "Jim Belmont." Then followed a season with the "melodrama king" of Australia, Bland Hope, and Mr. Walpole gave a finished juvenile performance in such thrillers as "The Great Ruby," "At the Old Bridge," "The Last Shot" and many others too numerous to mention. Tiring of life on the road, with its many inconveniences, the Australian performer who had by this time acquired quite a reputation, was engaged by the late J. C. Williamson to support well known Australian and English stars in stock, with which organization Mr. Walpole remained for six years.

Two years ago the versatile Australian came to America on a pleasure trip and while here was introduced to one of the leading "movie" producers. Sizing up his personal qualifications, this gentleman seized upon Mr. Walpole as a type and after a short engagement with the Reliance Company, Walpole signed a contract with the Eclair Film Company.

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CHICAGO, JULY 11, 1914

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AT DAYTON.

THE complete program of the annual convention of the Motion Picture Exhibitors' League of America at Dayton, Ohio, July 6 to 11, we printed last week. It makes an interesting schedule, and one guaranteed to keep the visitors pleasantly busy for a whole week.

Some, no doubt many, will be present who also attended the New York convention last month. They will find that the smaller city has some real advantages over the big one when they want to work; for the distractions are fewer and the entertainment features less strenuous. That, however, may or may not be an attraction. One of the disadvantages of the smaller city is the tendency of hotels to take advantage of the unusual influx of visitors by boosting rates and cutting service. We trust this will not be the case at Dayton this year. The visiting exhibitors will have an opportunity to inspect the plant of the National Cash Register Company, as that trip is on the program; and as it is an education in itself, it should not be missed.

Two special features of the Exposition, held in conjunction with the convention, while not specially important are interesting. The first is the closing of the exposition to the general public during the morning hours. Inasmuch as the purpose of the event is to give manufacturers and dealers an opportunity to display their wares before their prospective buyers, who are the visiting exhibitors, this arrangement is good. And as the public is admitted after 1:30 p. m. there can be no complaint on that score. Before that hour the trade will be able to enjoy uncrowded aisles and booths, and meet each other in a calm and unhurried state of mind.

The other feature is the offering of prizes to the visiting exhibitors who buy the largest bills of goods at the exposition booths. This is a modification of the trading stamp idea. The only economic objection to it is the element of chance in it. It favors the dealer at the expense of the buyer by encouraging overbuying without guaranteeing any advantage. The cash prize is really a special discount, which always warrants a heavy purchase. But only the few biggest buyers get the discount; it is not prorated among all of them. We do not wholly approve the scheme; but whether it pleases or displeases depends largely on the temperament of the buyers.

It is understood that a special delegation from the International Motion Picture Association will visit the convention in the interests of amalgamation of the two bodies. We hope this very important subject will receive the serious consideration of the convention, and that definite steps will be taken toward that "consummation devoutly to be wished" by all exhibitors, and indeed by all the trade, a single association. We cannot conceive of any other topic so momentous as that.

AN EDUCATIONAL PROGRAM.

AN educational motion picture program was always a favorite topic with the trade press. It mattered not that there was not and never had been such a program run by any exhibitor; the press insisted that there ought to be, and that the too-wise exhibitor who denied it was overlooking the one best bet.

In return the exhibitor accused the press of "highbrowism," declared he knew what the people wanted, and so stuck to his comedies and dramas. And so persistent was he in this attitude that even the puny, inadequate supply of educationals that did exist dwindled; or, rather, the dramatic releases increased in number and glory at a pace which soon

left the little split-reel educational buried in oblivion.

Now in all this time the educational subject, to say nothing of the educational program, has never really had a fair show. Very few programs ever contained more than half a reel of educational stuff; and very likely some of the people who were attracted in by the other two and a half or more reels didn't care for the high-brow half-reel. Five or six of them probably got up and walked out when it appeared. Then the exhibitor felt himself vindicated, and told the exchange to cut out the school-master stuff. So the appetite for educationals went unappeased. In the heart of the film circle you might have thought the subject forgotten.

Then suddenly comes an announcement that an arrangement has been made with the Strand Theater, New York City, by the Eclair Film Company, to show that company's "Scientia" brand of films—a purely educational series, as the name indicates. The list of subjects embraces practically everything that could properly be classified as educational: Scenics and travel films, geographical instruction, natural history, scientific demonstrations, and so on. Four of these subjects are being turned out each week, and some six hundred have already been made. The first showing of two of them at the Strand was exceedingly well received.

The supply of this brand, as announced, is adequate for a thorough trial of the experiment—for we presume exhibitors will still insist on calling it an experiment until the public has proved conclusively that it wants educational stuff. So far as we are concerned, we have no doubt in the matter at all. We know the Strand's new feature will draw well, and from a section of the public that has heretofore been little impressed with the films. And we know the producer of these educational subjects will never regret the time and money spent on them.

LOCAL CRITICISM.

A PECULIARITY of the kind of human nature exemplified in municipal government and those societies and associations which work for civic and social uplift, is its unwillingness to take anybody else's word for anything or to learn by the experience of others. The fact that the National Board of Censorship, with all its remarkable record, is not accepted as authority in many places, is a case in point.

The Board has just issued what it calls "The Solution of the National Board for the Local Criticism of Motion Pictures." It is so well worth consideration that we quote here as much of it as we have space for. After emphasizing the point that the Board examines ninety-five per cent of all films, the only exceptions being some of the "states' rights" features, and expressing the firm conviction that "no fair and representative censorship of pictures can be carried on under legal restrictions by the national government and by the authorities of the states for large and diverse city populations," these suggestions are made:

Except in unusual instances, some form of public criticism is better than police censorship. The outstanding cities of the country which have attempted the regulation of pictures through the police or licensing authorities are Boston, Providence, New Haven, Baltimore, Pittsburg, Detroit, Minneapolis and Chicago. With the exception of the last named, there has been from the beginning, cordial co-operation with the National Board. At present in the case of Chicago there is a large degree of harmony and an exchange of information. Chicago is also changing its method of obtaining, through civil service examination, ten censors who shall handle the details of motion picture criticism.

The National Board believes that it is important to concentrate the attention of representatives of the executive power in each city, the mayor, on those pictures in which there is the maximum moral danger to the citizens of the city. These include the states rights pictures which have a fugitive existence and have not been passed by the Board; those which have been condemned; those which have been passed with certain eliminations, and those others which, though they have been passed by the Board, are unsatisfactory to complaining citizens.

The plan now in use in Milwaukee was worked out after conferences with a representative of the National Board. It is as follows:

The mayor appoints a commission for the purpose of advising him in regard to the exhibition of motion pictures. The method of procedure will be that the commission will notify all motion picture theater owners and managers that only pictures censored by an accredited or approved censorship board must be shown. If necessary, special pictures should be exhibited to the commission before they are shown. Unless this is done, action will be taken against the license of the offender. The commission is composed of seven persons, two representatives satisfactory to the motion picture men, one member of the extension division of the state university, one member of the Merchants and Manufacturers Association, one member of the city group and two persons connected with some other association. In Kansas City, after discussion with the National Board, the criticism of pictures was turned over to the Board of Public Welfare with authority to compel obedience. The weekly bulletins of the National Board are followed carefully. Pictures which have not come before the Board are all viewed. The pictures rejected and in which there are eliminations on the bulletin of the National Board are watched and pictures are also criticized on complaint of the interested public. The plan seems to be fair and satisfactory to all concerned. In Portland, Oregon, Nashville, Jackson, Ft. Worth, Houston, Dallas, Orange, Camden, Omaha, Los Angeles and other cities this plan has been followed.

The National Board in its own home city of New York has worked out a similar plan with the necessary modifications with the Department of Licenses. The details are as follows:

Through co-operation between the National Board and the Department of Licenses, attention is concentrated upon those pictures in which there is moral danger for New York.

Arrangements are made by which complaints are received from various sources. These are sifted by the National Board and reports both on the details and the moral value of the picture are placed in the hands of the commissioner. Attention is concentrated upon exhibitors who persistently offend in the use of indecent and immoral films.

A committee of seven skilled citizens are appointed by the commissioner of licenses, upon recommendation by the National Board, to view pictures upon which there is complaint and presumptive need of action. They recommend to the commissioner the action to be taken on the film in question. After viewing it, either in the theater or in the office of the owner, and finding it objectionable, the exhibitors of the city are warned not to put this picture on in any house under penalty of action for which the department is already authorized.

Experience has shown in most of the cities where the plan above mentioned has been in effect that one hundred per cent of efficiency is attained. The cry for state and federal censorship under this co-operation between the National Board and citizens' groups loses all its point. The absurd charges for the censorship of all reels becomes unnecessary. The work on the state and federal censorship commissions is a duplication and the industry as a whole takes its place with those others which are ministering to the amusement, instruction and the inspiration of people.

To put the whole matter into a sentence, the National Board is capable of solving the entire censorship problem for this country. The only obstacle to its doing so forthwith is the unfortunate trait of civic human nature mentioned in our opening paragraph. The exhibitors of each city should take the matter in hand and try to persuade their local governments that co-operation with the Board would save both the city and the industry much trouble, expense and annoyance, and assure a satisfactory condition in the theaters.

Motography's Gallery of Picture Players

CRANE WILBUR has been in motion pictures but one year, and that with Pathe, but has accumulated more popularity, publicity, and universal appreciation of his work than the nine years he spent on the stage ever began to bring him. Mr. Wilbur's knowledge of the stage is not by any means confined to the footlights. He is an author and a playwright and has launched several plays and vaudeville sketches with great success. His first appearance on the dramatic stage was with Henry Irving in "Robespierre" in London. His particular stunt consisted in leading a mule and cart across the stage in which were seated Mr. Irving and Ellen Terry, and reading his one line which was "Yes," and which he laughingly claims he forgot. Some of Mr. Wilbur's most valuable training was received while with Mrs. Fiske's famous Manhattan Company.



Crane Wilbur

CLIFFORD BRUCE'S perfect composure and self-control before the Pathe camera was attained through years of success on the legitimate stage. He was leading man with Charles Frohman for four years; played Kyrle Bellew's part in "The Thief" with a special company; spent two years as leading man with William Gillette on his farewell tour; and was featured at the Alcazar Theater with Nance O'Neill. In addition to this invaluable road experience he played the lead in stock companies in Washington, Baltimore, and the Manhattan Opera House in New York. Like many other well known actors Mr. Bruce recognized the unusual opportunities and the unlimited field for dramatic ability offered by motion pictures and which the speaking stage can never hope to equal. He grasped the first chance to enter the film game and his work is now watched with interest by a vast army of picture fans.



Clifford Bruce

PEARL WHITE recalls, without the least sign of embarrassment or blushes but rather with many laughs, the days when she used to run about the dusty streets of her home town in Missouri, a little red-headed, freckle-faced girl with a family of broken down dollies under her arm. Nobody knew her then but her parents and the neighbors. Now—well that's different—the mere mention of the name of Pearl White suggests the Pathe players and the heroine role of "The Perils of Pauline" series. Of all the characters she has portrayed during her two years at the Jersey City studio her favorite is the one in which she is now working, Pauline. It is an exciting and often a dangerous one, but that accounts for much of its charm. All the assurance Miss White needs is that the realism will make a good picture and the dangers are discounted at once.



Pearl White

SAM J. RYAN is the genuine fun-maker of the Pathe studio, both because of his good-natured disposition and because he has followed that profession all his life. As a talented comedian he stands in the front row of the Irish humorists of today. Previous to his connection with the Pathe people Mr. Ryan was a member of the comedy team of Lewis & Ryan, the fact alone that George M. Cohan signed them for a six years' engagement speaking for their popularity. Mr. Ryan's greatest achievement was in the role of John Fagen in that wonderful musical comedy, "The Yankee Prince," which played to hundreds of thousands on Broadway and later toured the United States and abroad. Though his forte is undoubtedly comedy, Mr. Ryan's versatility in portrayal is seen in his playing the "heavy" as a political boss in the late dramatic release, "The Stain."



Sam Ryan

A Popular Lubinite

Joseph Kaufman is a fair example of the quality of players now demanded by the Lubin Company. Amateurs are treated as amateurs and given their chance, but for responsible parts the people must be actors of experience, and Kaufman is eminently fit. Born in Washington, D. C., in 1882, he was educated at the Georgetown University and graduated with honors. With a forceful temperament and strong personality he adopted the stage at an early age, first playing for five years in a famous stock company. This was his apprenticeship, in which he had the advantage of playing over two hundred roles. With this experience he was well fitted for Broadway and engaged by Charles Frohman for the Empire stock company, in those days the greatest company America had ever seen. Among the stars that he supported were Maude Adams, Marie Doro, Mrs. Patrick Campbell, Fay Davis, Ethel Barrymore, William Collier and Elsie Janis. For a while he was a favorite player in Henry Savage's companies, and later with Cohan and Harris, always playing leading roles. While not really starring Frederick Thompson featured Kaufman in "Via Wireless" and as Monte Brewster in "Brewster's Millions." Much more could be told of his stage career which has made him a valuable player in the Lubin studio of Philadelphia and a man much respected and liked by his associates.



Joseph Kaufman

Has Three Dramas Ready

The recently incorporated $500,000 U. S. Amusement Company, of which Herbert Blaché, of Blaché Features, is the president, has already completed three dramas, all of which are in eight reels. Another drama of six reels is also ready for the screen, while still another is in an advanced stage of production.

James J. Corbett in "The Burglar and the Lady," produced by the new company, is in eight reels, as is also "The Sins of Satan," and a third photodrama, the title of which is being jealously guarded at the present writing. The six reel drama is a screen adaptation of Dickens' "The Chimes," by Mr. Blaché, produced in collaboration with Tom Terriss. An exceptionally strong cast, which includes "The Charles Dickens' Associate Players," was used in this production, and the Dickens' atmosphere is said to be remarkably true to that of his famous works. A number of plays familiar to theater patrons have been whipped into scenario form for production in the near future and most of them are in eight reels.

The presenting of Solax and Blaché features has not been interrupted by the activities of the new company.

Just A Moment Please

By Heck, it pays to advertise.

—

Just mentioning last week that we would appreciate help in composing the goolash that gets into this Chimbarazo of Chaff has already resulted in our receiving a wad of contributions ranging all the way from near-poetry to wheezes that were so bad we had to open the window while reading 'em.

—

They've come from Pal Haase, Friend Schaefer, tiny Mabel (our Associate Ed.), Caine, "the new feller" we introduced you to last wk., and the mail from the East is still due.

—

However—and be that as it may (as our friend Geo. Monroe is wont to exclaim)—there's room for more, so come on in, fellers—don't be bashful—we'll use such of your stuff as we suitably can, and the rest—well, the rest will help to line our wastebasket.

—

A. L. H., who occupies a desk to the S. W. of us, declares that while in a sentimental mood he composed the following "ballad" to fill that aching void in the middle of our column:

Alas! Walt Mason, B. L. T.
Yes, George Ade, and O'Hagerty,
Your natural wit, your hard ground stuff,
Is but a drop, out in the rough.

This Caward guy, kow-tow do we,
To hail him King of fools that be,
For "Just a Moment Please" is surely rare,
Fifty-fifty, old scout, keep it up, you're there.

—

Naturally we hate to print the above, being a bashful, shrinking violet, as we have previously remarked, but lest we offend such a faithful contrib as A. L. H., we're going to smother our modesty and let it go.

—

Coming now to F. B. S.'s suggestion, we're going to inaugurate a sub-headed department for Bromides of the Business that we shall call:

O'ERHEARD AT THE PICTURE SHOW.

"Gee, that's some picture!"
"Isn't the air bad in here?"
"O, pshaw, there isn't two seats together!"
"Ho, hum, I saw this one the other day across the street."

(To be continued.)

—

The Goatman has had a wireless from "Wid" Gunning, far out on the bounding billows, aboard the *R. M. S. Adriatic,* which indicates that "Wid" and his party are eating alongside Lord Trimblestown, an Irish nobleman, at the purser's table, and thinking between whiles "This is the Life." Take it from us that Gunning person is going to be famous, yet.

—

OUR BURG.

A lot of our best folks are going to the Opry House nights, where "Cabiria" is running.

Franc Woodward has succeeded Chas. Nixon as publicity man at Col. Selig's downtown offis. Good luck Franc and Chas., best wishes to you.

"Cap." Boening is running for drainage commissioner and the Real Fellers club has already endorsed his candidacy. Adv.

Owing to the hot weather last wk. we got so excited that we run three pitchures of one Famous Players release with a story of another one. Forgive us Bennie Schulberg and we'll try to keep sober in the future.

—

Mabel writes us that Edna Foster likes to sew on the veranda. We can't imagine anything more delightful unless it might be to crochet on the office desk.

—

Messrs. Pawling & Harnischfeger, of the town that Schlitz made famous, write us this week regarding their new "U" Electric Hoist, and coyly add:

We believe that these hoists can be used advantageously in almost every line of manufacture and the object of this letter, therefore, is to find out from you to what extent an electric hoist of this type might be used in the field which your publication covers.

Well, let's see—we might use it to lift wheezes from our contemps—so send it along, C. O. D.

—

If we can't use it, we know Haase or Woodruff will be tickled to death to have it for hauling those big bass aboard.

—

It has just occurred to us that we might use it to raise our salary.

—

Fine. Send it RUSH. N. G. C.

Conspirators Still Seeking Hargreaves

$1,000,000 Mystery Continues

THE third installment of the great Thanhouser serial, "The Million Dollar Mystery," begins at the point where the second ended, showing Countess Olga still in the confidence of Florence Gray and endeavoring to discover the whereabouts of the missing millionaire, in order that the conspirators may wreak vengeance upon him. All her craft fails, however, to elicit information from the girl, since Florence knows no more of her father's whereabouts than does Olga.

The photographic excellence of the production still continues in the third installment and one big set follows another in rapid succession, the deepest one probably being that which depicts the annual Charity Ball at which both Braine, the leader of the Black Hundred, and Countess Olga are guests. Especially good are the scenes on the dock, when one considers the bad light conditions under which the cameraman had to work. The "punch" in the third section of the story comes at the end of the second reel, when we see the conspirators attacked by the police, who have been summoned by Norton, the reporter, and attempting to escape from the clutches of the law by various methods. Braine, the leader of the gang, does a headlong plunge off the end of the dock just as the picture ends, thus eluding the officers who have been persistently following him.

The film begins in the Hargreaves home, where Florence in still in conference with Countess Olga, who has convinced her that she is an old friend of her father's. Norton, the reporter, is inclined to be suspicious of the countess, but keeps his thoughts to himself, and watches Olga leave the house after having failed to learn anything of importance from Florence.



The Charity Ball is where Olga finds Braine.



Norton hastens to the captain and warns him against the conspirators.

The ship which had picked up Hargreaves and the aeronaut far out at sea, when the balloon in which they were escaping came down in mid-ocean, docks in New York and the millionaire and his friend elude the dock crowd and vanish in the great city, though the city papers discover that they had been passengers on the vessel and publish accounts of the sensational rescue.

Braine and Olga, reading in the papers that Hargreaves has landed without their knowledge, are much chagrined, but determine to discover his hiding place. Olga, representing herself as Hargreave's daughter, goes to the captain of the ship to see if she cannot pick up some information of value, but Norton, the reporter friend of Florence's, has previously seen the captain and arranged with him that anyone inquiring for Hargreaves is to be told he left a package in the safe of the steamship company immediately upon landing. Norton believes that in this way he can obtain a clue as to the identity of the conspirators who are pursuing the millionaire.

Accordingly the captain tells Olga that the package is in a big safe in the dock office, and the Russian countess hastens to interview the man in charge of the office, but here, too, Norton has outwitted her by arranging to have the man tell her she must properly identify herself before he can turn anything over to her. Foiled, the countess sets out to find Braine and to plan a way of obtaining whatever papers Hargreaves may have left in the safe.

Learning of Olga's visit to the captain and the dock office, Norton feels sure that the conspirators will try to crack the safe that night in order to obtain the papers, and that by being on hand

with a squad of police he can capture the whole gang red-handed. He lays his plans accordingly, visiting Florence in the meantime and telling her that the gang who are hounding her father will be captured that night.

Olga, meanwhile, has difficulty in finding Braine, but finally learns that he had gone to the Charity Ball, and follows him there. Explaining what she has learned of the mysterious package or paper in the dock safe, Olga plans with Braine to secure the papers that very night. Braine leaves the ball hurriedly and goes to a low saloon where he engages a gang of toughs to assist him in his plans at the dock.

At the appointed hour Braine and his gang appear on the dock and begin their task of breaking into the building. While at this job they are interrupted by the night watchman, but manage to overpower him and lock him up in a distant part of the building. Then they leisurely proceed to break into the office and finally to attack the safe in which Braine believes the papers are concealed.

Norton, meanwhile, is watching operations from a vantage point within the building and shortly after the conspirators have blown open the safe and are examining their loot he shows himself in the doorway. Braine and his gang, realizing that they are liable to be attacked by the police at any moment, flee in all directions, but Norton fires his revolver in the air as a signal, and from behind boxes, barrels and crates in all parts of the big warehouse come squads of police. With drawn clubs they charge the gangsters, who are frightened and running in every direction.

Braine, more lucky than the rest, finds his way safely to a window opening out upon the dock, and



Olga explains to Braine how their plans have been foiled.

plunges through to escape in the shadows. He has been seen, however, by two husky coppers, who at once start in pursuit. Down the full length of the warehouse and out upon the piling at the extreme end of the dock Braine dashes in his effort to escape. Realizing that he is cornered and will soon be captured, Braine desperately plunges into the sea, his dive from the dock being most spectacular.



Norton surprises the gang in the act of cracking the safe.

Just as the film ends we behold Norton and the squad of police, at the other end of the dock, driving the gang of toughs into a corner and overpowering them one at a time. The leader, however, has escaped and seems to be once more at large and able to continue his efforts to locate Hargreaves, the missing millionaire. Another week will have to elapse before the public can resume the story in part four of the serial. Part three will be released on Monday, July 6.

Is Danger Fascinating?

Why is it that the actress enjoys that element of danger that is so often necessary in the production of a picture? The question was recently asked Vivian Rich, the leading lady of Sydney Ayres' company of the American films. "Now," said Miss Rich, with a puzzled look, "I just cannot explain. I must admit, when the director tells me it is necessary to do such and such a thing, to perform some act where there is an element of danger, that for the moment I am frightened, because I realize that a mis-step, a moment of hesitation may result in injury. Yet the minute I am in action, I forget the danger that surrounds me, the mere fact that there is danger is in itself a fascination.

"In the production 'Nature's Touch' I dress as a boy and creep under a freight train and ride 'the bumpers.' I must truthfully admit that when I reached the location and saw where I had to lie down, when I saw those mighty wheels, when I realized that if I rolled off my little perch I would be ground to pieces, a certain fear possessed me. No, I was not nervous, but that uncertainty filled me with dread. Yet strange to say the minute I was in position and the train moved off I forgot the danger and really enjoyed the novelty of the situation. The train gained momentum, the wheels turned faster and faster, the ground beneath me flew by like a white streak, the dust encircled me, but I enjoyed it. There was something thrilling in the whole experience. I had lost all fear, I enjoyed my ride and really felt sorry when the train, a half-mile further on, came to a stop.

Home Triumphs Over Career

Strong Circus Picture

ONE of the best pictures manufactured by the American Film Company for several months is "The Call of the Sawdust," which is to be released on July 13. It is a circus story, dealing with the dramatic side of life under the great white tents, and to merely say the atmosphere is true to life hardly does it justice, as it lifts one bodily out of his surroundings and places him in the midst of the bustle and excitement connected with the arrival of the circus troupe in a small town, the raising of the tents, the parade and the performance itself. There have been other circus pictures made, but it is doubtful if any of them gave more realistic a portrayal of actual circus life than this one does.

Director Thomas Ricketts deserves great credit for this splendid setting, but he has not been satisfied to simply rest on the securing of a perfect background, but has blended the story into it so cleverly that at all times it appears perfectly natural and is not burdened with the "stagey" appearance that often results when players attempt to associate with people in other walks of life in making a picture.

The perfect unison of the things mentioned above, coupled with the splendid acting of Misses Greenwood



Annette bids her associates bood-bye.

and Burton and Messrs. Coxen and Fields, and the well known clear cut photography for which this company is noted make the picture look like a winner.

Although the majority of the scenes deal with the sawdust arena there are also many human interest views of quiet farm life, and at one point a glimpse of a family gathered about an old fashioned fireplace stands out as a masterpiece of rural coloring. The contrast of these quiet scenes to the bustle of circus life is felt strongly and will probably remain impressed upon the spectators' memory for some time after the plot has been forgotten. The story itself is of the quiet variety and appeals to the heart rather than attempting to introduce any sensational scene to thrill the audiences.

It opens with the arrival of a circus troupe in a small town. We are shown the spreading of the canvas, the unloading of material, the raising of the tents and the forming of the parade. The curious crowd watching the men at work preparing for the performance, and totally unconscious of the camera, gives the film a life-like appearance that could never result had it been "faked."

With the circus is Annette, who at the beginning of the tour had been chosen as leading rider of the bare-



Annette is injured.

back performers and who had unconsciously won the admiration of Henri Dupree, the ringmaster. Marie, another rider who loves Henri, is made insanely jealous of Annette because of the attentions she receives, and determines to injure her at the first opportunity.

William Ward, a young farmer, together with his mother, father and sister, rides into town the morning of the performance to witness the parade, and while strolling about the grounds sees Annette trip over a coil of ropes and fall. He assists her to her feet and escorts her to her dressing tent. It is a case of love at first sight between them, and that afternoon finds Ward in the main tent eagerly waiting for Annette to appear.

Just before the performance Marie sees a chance to injure Annette, as the hoops she uses in her act are left in the jealous girl's dressing room. Marie stretches wires across the hoops and pastes paper over them so



The wife hears the call of the sawdust.

they are not visible, and as Annette attempts to jump through them she is hurled to the ground.

Ward sees the accident and rushes to Annette's side. She is taken to a hospital, where it is discovered that her

hip is injured and that she will not be able to ride again for many months. Immediately Henri's interest in her dies, as he sees she cannot continue as a star performer, and when the troupe leaves the next day she says goodbye to all her former associates.



The Ward family gathers around the fireplace.

The time drags slowly on and all that lightens Annette's burden is Ward's frequent visits. Slowly the spark that was kindled at their first meeting grows and they realize they love each other. Mrs. Ward takes Annette into her home as soon as she is able to leave the hospital and it is not long before she gives up all thoughts of her old life and marries Ward.

A year passes and at its end we find Annette the happy mother of a baby boy and Ward more devoted to her and their son than ever. She has all that a woman can desire, but her heart still craves for the excitement of the old life and the applause of the crowds. One day her husband finds her dressed in her old riding costume and fears she is not content. She sees his sorrow at her actions and again determines to put all thoughts of her former life out of her mind, and though it is a hard struggle she conquers herself.

Then one day the circus again comes to town, and Annette, who is shopping with her husband, sees that it is the troupe she formerly was with. Her old friends meet and recognize her, and Henri, who is with them, sees she is even more beautiful now than she was when she was his star performer. He pleads with her to return to the troupe, but she steadfastly refuses.

Finally, however, the desire to again become a public favorite gets the best of her and she agrees to ride just once more, at the performance that evening. Her husband sees her with her former associates and fears she is to return to them, but she quiets his doubts and they return home.

That night she takes her costume and slips away to the big tents to answer the call of the sawdust, leaving a note for Ward saying she wishes to ride just once more. Her appearance is a grand success, the great crowd which has gathered applauding her loudly. Flushed with adventure she hurries to her dressing room, where Henri awaits her with words of praise. He tells her of the future that awaits her if she will come with them, and for a moment Annette is tempted. Then she thinks of her little baby who needs her attention and of her faithful husband who awaits her and she conquers her longings for the last time and hurries homeward.

In their little living room she finds Ward, his head bowed in sorrow. He has found her note and believes that she has left him forever to again join the circus troupe. She gathers their little son into her arms and kneels at his side, satisfied that happiness can be found only in the home and that the cheers of the multitudes can never be compared to the devotion of a loving husband. And Ward, seeing the woman he loves has come back to him, gladly forgives her.

The cast is as follows:

Annette, a circus rider.....Winnifred Greenwood
William Ward, a farmer.....Edward Coxen
Henri Dupree, circus ringmaster.....George Field
Marie, a circus rider.....Charlotte Burton
Mr. Ward, William's father.....John Steppling
Mrs. Ward, William's mother.....Ida Lewis
Nellie, their daughter.....Edith Borella

"Satan's Rhapsody" Unique Kleine Film

"Satan's Rhapsody" is the unique title of a new, splendid and costly film soon to be released by George Kleine. The story features the famous actress, Lyda Borelli, whose sensational work in "The Naked Truth," now playing at the Candler Theater, New York, proves a revelation to picture fans.

Versatile Miss Billington

Francelia Billington, who plays leads in the Reliance films, has attained considerable versatility in her nineteen years. In addition to her ability to portray comedy as well as emotional roles she can take her place at the camera, focus it and turn the crank with the skill and precision of an old operator. Her interest in photography, which takes up most of her spare time and considerable of her money, was responsible for her learning to operate a motion picture camera. She not only handles the camera, but she has a darkroom in her home where she develops her negatives and makes her own prints. It was a natural step from the still camera to the motion picture machine. Miss Billington began her career as a movie actress as the result of a joke. She appeared in minor roles with a small concern in California where she chanced to be seen by a representative of the Thanhouser Company who caused her to be engaged. After a stay with the Thanhouser she was transferred to the Majestic and later to the Reliance. Nature was kind to Miss Billington and she was apparently intended to play romantic roles. She is tall and lithe and her personal charms have caused her to be known as "The Beauty of the Screen." If the silent drama ever loses her it will be because she decides to use her fine soprano voice. Her mother is one of the leading musicians in Los Angeles and the daughter has been trained in music by her mother.



World Famous Tragedy Told in Film

Kleine Releasing "Othello"



The general's wife arrives at Cyprus.

ANYONE who seriously doubts the wonderful broadening and educational value of the films should view the five reel production of "Othello," to be released by George Kleine through the General Film Company, on July 6. Here we behold the great Shakespearean tragedy, acted by players of world-wide renown, filmed amid the actual environment of the story, and staged with a total disregard of expense. People who never have had the privilege of seeing a Shakespearean production, probably thousands who never even heard of Shakespeare, will be able to enjoy on the picture screen the great and powerful story of the Moor and his Venetian bride. One of the works, at least, of the world's greatest poet will accordingly be brought to the masses at a price within their reach and in a fashion which fully equals any stage production of the same drama that has ever been attempted on the legitimate stage.



Iago involves Cassio in a street brawl.

For those who have been privileged to see some of the eminent Shakespearean stars in the role of the Moor, the film will offer an additional treat by supplying real canals of Venice in place of gaudy, painted backgrounds, real castles in place of make-believe structures, and real sunlight on players, glittering armor and quaint old balconies, in place of the calcium's glare, which was the best substitute the legitimate stage had to offer. Instead of a wabbly, cheaply painted, papier mache ship, in which the Othello of the stage was accustomed to set forth to war, we are shown a whole fleet of ancient craft, filled to overflowing with a host of soldiery, sailing majestically across a real harbor; instead of a cheap imitation of the doge's palace, built of pine and canvas, we are shown close-up views of the time scarred building in which the rulers of Venice used to hold their council meetings; and in place of the pitifully inadequate representation of the naval battle between the troops lead by Othello and the Turkish fleet, we are given a real struggle, between real ships, on a real bay, and behold at the finish the complete destruction of the Turkish vessels. In every respect the picture surpasses the stage version of the same drama and words alone are lacking to make the production perfect.

The player enacting the role of Iago is a master mummer and ranks but little, if any, below the man who plays Othello. The other principals in the world-famous tragedy are all well chosen and make the most of every scene and every situation. The photography throughout is clear cut and sharp, and the canal and garden scenes are beautiful in the extreme. At this point it might be mentioned that when this portion of the film was being made the city of Venice declared a half holiday and all traffic on the Grand Canal was halted for several hours, leaving only the ancient palaces, the gayly costumed players and the clicking cameras of the Photo-Drama company.

The story of Othello is so well known that it seems unnecessary to repeat it here, but for those who may have forgotten their Shakespeare it may be briefly summarized as follows:

Othello, a Moorish general, whose dusky skin cannot conceal his chivalrous and adventurous spirit, is entertained by Brabantio, a Venitian noble. Desdemona, the beautiful daughter of Brabantio, is so fascinated by the tales of war and adventure which Othello relates that she seeks his company day after day to listen to further accounts of his experiences, and eventually falls in love with him, despite the blackness of his skin.

Suddenly Othello finds his warlike qualities in demand, for he is in the service of the Venetian government and the state now requires his presence in Cyprus



Othello explains why he killed Desdemona.

to oppose a Turkish fleet. After telling the fair Desdemona of the necessity for his presence in Cyprus, the lovers consult together and eventually decide to wed without delay, thus making it possible for Desdemona to follow her lord into the field once he shall have established himself in the Venetian camp. Meanwhile Iago, Othello's bosom friend and ensign, has sworn secret enmity against the Moor, because Cassia and not himself has been raised to the chief lieutenacy. The crafty Iago devotes every moment of his time to working out plan after plan for revenging himself upon Othello. Learning that Desdemona has eloped with Othello, Iago hastens to inform Roderigo, a former suitor of Desdemona's and to urge him to advise Brabantio, the girl's father, of what has happened. Brabantio is much angered at Roderigo's tale, for he imagines that Othello has kidnapped his daughter, not believing for a moment that the girl can be in love with a Moor.

Brabantio, with his escort, sets out to find Othello and encounters him in the palace of the doges, where he has been summoned to receive final instructions before setting forth to war. Confronted with Roderigo's story, the dusky Moor hastens to assert that Desdemona be-



Iago proves Desdemona's falseness to Othello by showing him her handkerchief.

came his bride voluntarily, and as proof of this version of the affair he asks Brabantio to hear the girl herself. Much to her father's chagrin, Desdemona publicly acknowledges her love for Othello and so the Moor goes forth with his fleet, leaving Desdemona behind with Iago, comforted with the promise that she shall come to his camp as soon as it is safely established on the island of Cyprus.

Following a successful campaign, during which the Turkish fleet is entirely destroyed, Othello pitches his camp ashore and sends for Iago and Desdemona. By way of celebrating the reunion with his wife, Othello gives orders for general revelry on the part of his troops. Amid such an atmosphere Iago finds little trouble in conceiving a plan for the further undoing of Othello.

During the feast he manages to involve Cassio in a quarrel with Roderigo, and when Othello comes upon the scene he orders Cassio deprived of his commission in the army. Iago then coaxes Cassio to sue for favor and the restoration of his rank through Desdemona, and, hastening to Othello, hints that their is an affair of some sort between his wife and Cassio. The Moor will not believe his wife false to him, and yet is much hurt when she urges him to restore Cassio to his rank of chief lieutenant.

Meanwhile Iago obtains a handkerchief which Othello had given Desdemona and cautioned her to guard with her life, and this he manages to convey to Cassio. It is then only necessary for him to tell Othello of the handkerchief which Cassio has to arouse the Moorish general to fury. Othello faces Cassio and secures the handkerchief. Believing Desdemona to be untrue to him, he hastens to her apartments and strangles her with the bed linen. Too late, Emilia, wife of Iago, and the devoted friend of Desdemona, tells Othello that his wife is innocent, as she herself found the handkerchief and gave it to her husband. Realizing that he has misjudged Desdemona and killed her who was without fault, Othello draws his own weapon and cuts his throat, dying at the side of his bride.

Though it is not shown in the film, the story ends by Cassio becoming governor of Cyprus and sentencing Iago to a lingering torture.

New Features of Animatograph

The manufacturers of the Animatograph claim that the main point of superiority of their machine over others is illumination. That is what the people demand. They are accustomed to the big, brilliant image they see at the motion picture theater and they expect that same quality of image under any other conditions, whether in the church, school or in their own home. In producing the Animatograph the manufacturers kept this point uppermost in view, and the Animatograph as it now stands is fully capable of producing a 10 to 12-foot image of satisfactory brilliancy.

The surprising feature is that this illumination is secured with a lamp which uses not over 10 amperes. The lamp is adjustable for either 5 to 10 amperes to allow attachment direct to any incandescent lamp socket on the ordinary lighting circuits, or to a line capable of carrying 10 amperes. High illumination with a low power lamp has been made possible by the adoption of a new optical system which conforms to the motion picture aperture and not to the standard slide aperture. The mechanism of the Animatograph, which embodies a number of new features, also assists in taking advantage of as much of the light as possible, and all these elements combined resulted in the effect that has so long been sought for in portable motion picture apparatus.

The claim of simplicity is a common one, even by manufacturers of nearly every article on the market, but the Animatograph is truly simple. It is a fact that it can be set up, after being removed from carrying cases, threaded and put to work with the image properly focused on the screen in less than three minutes' time.

Rembusch Plant to Indiana

Under the date of June 23 the Indianapolis *Star* contains the following news item regarding the Mirror Screen Company which follows:

Shelbyville, Ind., is to have a $12,000 enterprise. The Mirror Screen Company, manufacturing the Rembusch patented mirror screen for motion picture theaters, is making arrangements to produce its entire output in Shelbyville. The company, although having its headquarters in this city, has been manufacturing its screens at plants in Fort City, Pa., and Crystal City, Mo. The new plant, ninety by ninety feet, is now under construction and will be ready for occupancy in six weeks. The factory will employ twenty-five men. Frank J. Rembusch is president of the company and he brought the factory here so that he could give it his personal attention.

"The Spitfire" An Unusual Picture

Carlyle Blackwell Featured

IN "THE SPITFIRE," the latest release of the Famous Players' Film Company, the unmistakable touch of that wizard of production, Edwin Stanton Porter, is seen. For what is perhaps the most striking light and shadow effect yet given to filmdom is instanced in this picture and its inspiration could come from no one but Mr. Porter, though Frederick Thompson was co-producer with Mr. Porter on this picture.



Scene from "The Spitfire," in which Carlyle Blackwell is featured.

The scenes instanced are those in which Carlyle Blackwell engages in a fistic battle with the man who enters his hotel room for the purpose of stealing precious jewels. The room is in darkness, save for the light from the electric torch carried by the intruder and which flashes around the room until it rests on the face of the room's sleeping occupant. Then Blackwell awakens, there is a battle in which chairs are upset, the clothing torn from the bed, the shoulder of Blackwell's pajamas torn away, and then finally Backwell is the victor and throws his opponent limply into a chair. And all this has been told with the aid of a soft shaft of light from the window and the recurrent flashes of the electric torch. It makes a wonderful bit of photography, and is clearly a Porter one.

"The Spitfire" might be briefly described as a melodramatic farce in which laughs and thrills are so carefully balanced and so essential to the trend of the story that it keeps one guessing from the start as to whether the theme is comedy or serious drama.

This famous nautical comedy-drama, which has to its credit more than one thousand performances on the speaking stage, becomes, in its four-reel film version, a picture to interest and entertain the most exacting lover of either light drama or romance with its tense situations and its apparently unsurmountable obstacles, incidents and misunderstandings.

The scenes, settings and photography are handled in the masterly way that has become characteristic of Famous Players' pictures. A most realistic scene in the first reel shows Morson, a young American traveler, journeying Egypt, accompanied by several white-turbaned native attendants. The customs, people and traveling equipment are all typical of the desert land. Nothing but the knowledge that the distance is too great to be traveled for the sake of a few hundred feet of film betrays the fact that it was not.

Most of the action revolves around Bruce Morson, the role played by Carlyle Blackwell, an ideal type for this brave, adventurous American. Morson and Valda Girard (Violet Merserau) furnish the comedy in the story; Miss Girard, because of her ill-concealed admiration for Morson and her unsuccessful attempts to despise him and show him his place as a common deck-hand, and Morson, because of the unconcerned manner in which he receives her rebukes.

The "heavy" is played by Lionel Adams as James Ormond, the brains of a band of crooks, who arranges the scheme and allows his confederates, Tracy (Robert Cummings) and Beasley (W. R. Dunn) to do the physical work.

Marcus Girard, the owner of the yacht *Spitfire* and father of Valda, is portrayed by Redfield Clark, an excellent type for the powerful millionaire. June Dale and Lois Arnold take the parts of Cousin Polly and Aunt Mary, Valda's invited guests on the *Spitfire's* cruise to Europe. With the above mentioned experienced cast, well directed, the picture becomes all that it had promised to be, a story with an absorbing dramatic element punctuated with humorous situations and thrilling incidents.



The girls meet the new captain.

The first reel is the origination of a series of guesses or surmises which become either strengthened or weakened by the developments of the story, until the last reel, when Valda apparently loses all faith in Morson, and then, in the last scene, they become reunited through his heroism and fulfill the lurking hope that has been in the watcher's mind from the first.

While traveling in Egypt Bruce Morson, a young American, befriends a sheik and in return, as a sign of gratitude, is presented with a number of valuable jewels. While stopping at a London hotel Morson is marked for a victim by James Ormond, who outlines a plan whereby his confederates are to rob Morson that night and meet

him on the yacht *Spitfire* at Calais when they get there.

Previous to this Ormond has made the acquaintance of Marcus Girard, the owner of the *Spitfire,* has schemed to get the yacht and to this end has managed to



The calm before the accident.

have one of his men appointed first mate. In constant communication with his confederate, he learns of Girard's visit to London and the opportunity to steal the yacht during his absence. He acts immediately on the suggestion, arranges by wire with the captain to have him act under Ormond's orders, signing the telegrams in Girard's name and goes to take charge of the boat and awaits the arrival of his confederates. One of them Morson overpowers and from him obtains their plans of sailing on the *Spitfire.*

As the boat is about to sail Morson manages to get aboard by a ruse, and promptly falls in love with Valda,



Mary Pickford and James Kirkwood in "The Eagle's Mate."

Girard's daughter. Knowing that the absent member of the band must have "squealed," Ormond defeats Morson's chances of enlisting Valda in his cause by telling her that Morson is a customs officer who has come aboard to spy on them, as they are guarding some of her father's jewels, exhibiting the jewels stolen from the young American.

After attempting to tell his story to Valda, Morson is forced to work his way as a deck-hand and, though admiring Morson as much as Morson loves her, Valda forces herself to become a little tyrant in order, as she thinks, to make him keep in his place.

Valda puts the jewels Ormond showed her in the safe and, in order to recover them, the crook blows open the safe and manages to have the blame laid on Morson. Unable to prove his innocence he is made a prisoner. At this point flames are discovered in the hold and all rush for the lifeboats except Valda, who remembers the prisoner, bound and helpless. She cuts his bonds and they escape over the side, Morson swimming and helping Valda to keep her head above water. Marooned on a reef, Morson reminds Valda of her calling him a thief and to prove his guilt states his intention of stealing her.

Reconciliated, the happy couple discover an approaching yacht, whose occupant proves to be Marcus Girard, who traced the *Spitfire* by wireless and had set out to overtake it.

Eclair "Scientia" Films

Through special and exclusive arrangement with the Strand Theater of New York, six hundred "Scientia" films have already been made by the Eclair Film Company, Inc., of Paris, London and New York, and four educational subjects are now being turned out regularly each week. The Eclair films embrace a wide variety of educational subjects, including scenics, scientific demonstrations, travel-films in various countries, geographical instruction, and wonderful natural history lessons fascinatingly told. "Scientia" films will be leased or sold to educational societies, universities or reputable theaters. A considerable amount of money and a great deal of time and energy have been consumed by the Eclair Company, Inc., in producing and cataloging its library of scientific and instructive films and in order to show them in a manner and place befitting their world embracing value and influence it was decided to present them at the Strand Theater, the De Luxe Motion Picture House of the world.

Fitzmaurice Now a Director

George T. Fitzmaurice, who has been for some time at the head of the scenario department of Pathe Freres, has become a director. Mr. Fitzmaurice has written an exceptionally fine scenario for a six-reel feature and is directing the production himself. He has as his leading man William Rosell in one of the biggest casts that has ever been used in an American production. It is estimated that it will cost $50,000 to produce this feature, owing to the exceptionally artistic sets and extremely rare backgrounds which are used in the different scenes.

We have no doubt that Mr. Fitzmaurice will make as big a success of the producing end of the photoplay as he did when in charge of the scenario department. George Brackett Seitz has succeeded Mr. Fitzmaurice as head of the scenario department.

Through the influence of Frank Henry Rice, a photoplay broker and playwright, the Universal Film Company has secured the motion picture rights to several of the most popular novels of Alfred Henry Lewis and is at present negotiating for the remainder of his works.

Sans Grease Paint and Wig

By Mabel Condon



Lottie Briscoe

IT was a hot sticky day; the kind that Philadelphia writhes under and that Philadelphians rush to Atlantic City to escape. And it was a day that Lottie Briscoe chose to go forth and shop.

"I wouldn't buy anything on a day like this unless it had ice in it," growled Arthur Johnson, turning from the registry desk of the Hotel Hanover, where the request to see Lottie Briscoe had been made in vain.

"Well I, for one, would enjoy something with ice in it right now," accepted Florence Hackett and when we started off for the something that would be mostly ice she remembered that the hotel fan she was wielding would be an acceptable addition to her dressing-room at the Lubin studio, so brought it with her.

We had the ice and an auto ride about Philadelphia and then followed a rush to the four-ten train; and I had the disappointment of not having met Lottie Briscoe. But the next day a violet-inked and gold-tinted note from Miss Briscoe told me she was sorry she had shopped that additional crepe blouse, as only for that she would have been back at her hotel in time. But maybe I would come to Philadelphia soon?

That was almost a year ago; and just before the three-weeks ago New York convention, I again visited the Lubin studio. It was just after Mae B. Havey, of the Lubin scenario staff, had said "Let's call on Rosemary Theby and Anna Luther," that she changed her mind and tapped on a door that admitted us with a welcome "Come in" from somebody. And the somebody was Lottie Briscoe.

"Mr. Johnson told me how you had all waited for me that melting day while I was buying other things and a crepe blouse," she remembered, with a warm smile and a warm hand-shake.

I replied that I remembered too, perfectly, and guessed that she must just have been shopping again, for she wore the freshest of dimity frocks with white mull vest and lapels setting off its pinkness, while the frock bespoke its utter newness by the length of its tunic.

"Yes, yesterday," Miss Briscoe agreed with a laugh that revealed the double-row of pretty teeth for which she has long since been famous.

"I shop just once a month; it's a regular ceremony with me and after I have given a day to it, I'm through for another whole month. I buy things I need and things I think I'll need and those of the things that I think I'll need and find out at the end of the month, that I haven't needed at all, I put away in my emergency trunk—that one that Miss Havey is sitting on—and sometime or other, I find, they always come in handy."

"And that crepe blouse?" I asked, wondering if the irony of fate on that day almost-a-year-ago could have classed it among the-things-I-think-I'll-need; the while Arthur Johnson fumed at the heat, Florence Hackett fanned with the circular card-board that advertised the hotel Hanover, and I found that I couldn't wait and catch my train too.

"No—*that*," Miss Briscoe vindicated, "was on the things-I-need list." Encouraged at this proof of kindness on the part of Fate, I wondered if Miss Briscoe would have time, right then, to tell me the things I had come to ask months ago.

"Yes; we're waiting for Mr. Johnson to begin a scene in 'The Last Rose'—that three-reel play of yours, Miss Havey!—so I have nothing to do now but wait. What shall I tell you?"

"Everything."

"But—" Miss Briscoe remonstrated, then settled back on one foot and the window-seat and began:

"St. Louis gave me both my start in life and my start on the stage; the first was on October first, 1892, and the second was four years later. It was with McKee Rankin as the boy in the play 'The Runaway Wife' that I started and after that there were many child parts and after *that*, there were years with Richard Mansfield and Augustus Daly and three years in the principal role in 'Editha's Burglar,' the creation of the female lead in 'For Fair Virginia,' the character of 'Claude' in 'The Two Vagrants,' two and one-half years with the Original stock company at the Orpheum in Philadelphia, and a road tour throughout the states."

"No wonder the people in Milwaukee know you so well, then," I suggested and Miss Havey came forth with the information—

"And in Portland, Maine, too. I have a cousin there who says the people pride themselves on having seen Lottie Briscoe."

"Well!" Miss Briscoe politely exclaimed and after a short pause Miss Havey and I answered, "Well?"

"In 1910," the Lubin leading lady resumed, "I signed a years contract as lead with the Essanay company in Chicago, and I was the first legitimate star to go into pictures, as a business venture. During that year at the Essanay studio, Francis X. Bushman came into the company and he made his first appearance on the screen opposite me. The end of the year showed me what a perfectly good venture going into pictures had been. It also let me know that I needed a rest, so instead of signing again with the Essanay company, I took a trip to Europe. I was gone for months, and when I returned, I joined the Imp company and played opposite King Baggot.

"A little later, the Majestic company was formed and again I signed as lead and this time Owen Moore played opposite me. It was in February, 1912, that I left the Majestic to come to the Lubin studio and Arthur

Johnson and I have played together ever since. And that's all," she finished, untucking the foot that had gone to sleep during her narration.

"My foot often goes to sleep," consoled Miss Havey from the top of the emergency trunk.

"I wouldn't mind, only—" began Miss Briscoe, but stopped at the signal of a violent summons on the door.

"The door's locked, I guess," called Miss Briscoe.

"I see that it is," returned a deep voice that anyone would guess belonged to Arthur Johnson.

"Scene's waiting—" he began, as Miss Briscoe opened the door. He knew Miss Havey, of course, and then recalled the day of last July when we waited for Lottie Briscoe while Lottie Briscoe shopped. In the months since then, Mr. Johnson has grown stouter and the added weight is assuredly becoming.

"And now for 'The Last Rose'," he suggested, after a while, so we went out into the studio nearest the Briscoe dressing room and Miss Havey and I watched a scene in which Mr. Johnson directed Miss Briscoe in the gentle art of powdering her nose and summoning her maid Celeste. Then we hurried off to the Theby-Luther dressing-room where somebody had to perch on the table so the others of us could have the chairs. By popular acclaim the one on the table had the right to talk the most; so she did.

"Uriel Acosta" Released

The Great Players Feature Film Corporation has released the story of "Uriel Acosta," in five parts, featuring B. Adler and Rosetta Conn, both being well known on the dramatic stage for the excellence of their work.



Scene from "Uriel Acosta," Great Players production.

Lubin Mourns Lost Negatives

Few persons who patronize motion pictures today are familiar with some of the old style pictures, as they were manufactured but a dozen years ago. Every manufacturer of note regards his first efforts with a keen degree of sentiment. About these old films which are now used largely for either foreign or stock productions, centers a great deal of pride; for in those days the industry had not reached the high state of development which exists today. Imagine, then, if you can, what must be the loss to a manufacturer who is forced to realize that every one of his historic negatives and the first prints of his first pictures are destroyed.

The recent fire of the Lubin plant in Philadelphia, apart from the financial loss of a half-million dollars worth of films that could not be insured, caused Siegmund Lubin many a heart ache which even this stoical business man could not well conceal. Films that were made in his little unassuming laboratory and which represented his first efforts meant almost as much to him as the beautiful productions which cost him thirty and forty thousands dollars to make at the present time.



Stanley Lowry, who was custodian of the Lubin vaults, viewing the ruins of $500,000 worth of films.

Probably one of the films which Mr. Lubin prized as highly as any which he lost was that of President McKinley and his cabinet at Camp Alger during the Spanish-American War. He also possessed a valuable film which showed the funeral of the martyred president, as well as some films of funerals of foreign monarchs. When the Lubin Company started to manufacture and produce well known plays "Uncle Tom's Cabin" was one of the first which the firm made, and Mr. Lubin himself essayed the part of Simon Legree and his acting and the entire picture was one of the films which the Philadelphia manufacturer prized as highly as almost any other film in his plant. Among the other important films which can never be replaced and which are included in Mr. Lubin's losses are pictures of the Pan-American Exposition, the Buffalo and the Paris Exposition, the Galveston disaster, the San Francisco earthquake, the Transvaal war, and the almost priceless films showing the war between Russia and Japan and the bombardment of Port Arthur.

This great collection of films would not be complete without a mention of the pictures which Mr. Lubin possessed of record-making athletic contest and these, too, were all lost. Among these of special interest were the films of the Dixon-Gans fight, the Corbett-McGovern fight, and a picture of the crucial game of the baseball season of 1902, when Rube Waddell pitched the Athletics to their first American League championship.

The most peculiar part of the fire was the fact that every one of the Lubin films had been stored in a steel and concrete vault which was supposed to be fireproof and able to resist every explosive force. Each of these vaults was lighted from above by small prisms, and the rays of the sun, beating through these magnifying glasses, formed a direct conductor of heat that set fire to the films and later exploded the gases, which could not be carried off through the ventilating system that had been installed. With the rebuilding of the vaults, in which will be stored the new negatives, Mr. Lubin has planned for the construction of a lighting system that will not give rise to any such condition as caused the recent fire.

"Manon Lescaut" Plays Republic

The Republic Theater in New York has been drawing record crowds since the beginning of the big Playgoers' feature "Manon Lescaut." With Lina Cavalieri and Lucien Muratore in the leading roles it is no wonder that this four part feature has proved such a drawing card.

Being a costume play of the years 1719-20 and everything in accordance with that period, regardless of expense or trouble, the production is generally conceded to be one of the costliest that has ever been made. In taking scenes in the precise localities described by the author, Abbe Prevost, the principal members of the company traveled over 10,000 miles.

The typically French exteriors and beautiful interior settings make an artistic and appropriate background for this immortal story of love and romance. The photography is of the best, praiseworthy subdued light effects being secured in the twilight and night scenes.

With the famous beauty, Cavalieri, in the leading role and the other parts being played up to the set standard "all-star" acting by an attractive cast was assured.

Manon Lescaut is sent away to a convent by her father, a fanatically religious man. On the way she meets and falls in love with the Chevalier Des Grieux, who aids her in escaping the vigilance of her escorting party and together they flee to Paris. The rich Count De Bretigny is attracted by Manon's beauty and schemes to separate her from the chevalier. As a result De Grieux is taken home by force and Manon made to believe that he has deserted her. Heartbroken and without money, Manon accepts De Bretigny's protection.



Lucien Muratore as Chevalier Des Grieux; W. L. Abingdon as Baron de Bretigny and Mme. Lina Cavalieri as Manon in "Manon Lescout."

The chevalier quarrels with his father, is banished from home, and, on returning to Paris and being informed that Manon is living with De Bretigny, denounces the world and is about to take holy orders at St. Sulpice when Manon, having discovered the trick played upon them, bursts in on his meditations and induces him to fly with her.

Manon's unprincipled brother, Lescaut, enlists with De Bretigny and manages to have his sister brought to the count's house, where she is kept prisoner. After a series of heroic attempts De Grieux rescues her from the wicked count's power.

In financial straits the chevalier gambles at a fashionable Paris club, is accused of cheating at cards, and both he and Manon are thrown into prison. The chevalier escapes, but, in attempting to affect Manon's release their carefully laid plans are defeated by the guards, and his sweetheart doomed to be shipped to New France in America.



This pretty scene is a bit from Playgoer's release of Manon Lescaut in which Mme. Lina Cavalieri is featured.

The chevalier hides himself in the hold of the boat carrying Manon and on their arrival in New Orleans pleads with the governor to allow their marriage. He gives his consent, but just as they are to be married sends word to stop the wedding, having been prompted by his nephew, who has been attracted by Manon's beauty.

In a rage De Grieux challenges the governor's nephew and in the duel that follows runs him through, leaving him for dead. He rushes home, tells Manon what he has done and together they seek a hiding place in the woods. After wandering for several days without food, and unable to find their way back to the settlement, Manon's strength gives out. On his return a short time later, having tried to push on alone in the search for help, the chevalier finds his beloved dead. His hopes of their being married and living peacefully are blighted and, weakened by his own hardships in the past few days and the added agony of seing Manon suffer, De Grieux sinks on his sweetheart's grave—a broken-hearted man, and the governor's soldiers, scouring the woods for the chevalier come upon his dead body lying across a freshly dug grave.

New Thrill for MacDermott

Having in innumerable ways tried to shorten Marc MacDermott's existence, the Edison company in the latest release of "The Man Who Disappeared" series, has placed him in an aeroplane, which races at break-neck speed against an express train, but again the fiery-haired star has come through without a scratch.

The story is filled with action and the novel race is exceedingly thrilling. All the players portray their char-

acters with the same splendid understanding which has characterized the other pictures of this story. The Edison synopsis of the latest release reads as follows:

It will be remembered that Nelson Wales had put his



Nelson berates his sister for loving Perriton, in "The Man Who Disappeared."

sister into considerable danger and difficulty on account of the fact that that amiable young man had forged her name to a mortgage. John Perriton, the man who disappeared for Mary's sake, saved her from an unpleasant situation. The next day he came to the Wales' house to call Nelson to account.

Confronted by his sister, and the angry Perriton, Nelson, at first, attempted to bluster his way out of the situation. When that failed to produce the desired impression, he locked Perriton and Mary into a room, and telephoned to the police that he had captured John Perriton, the murderer.

While they were locked in the room, John told Mary the truth about the murder—that Nelson had killed the butler, and that he, Perriton, had shouldered the responsibility for her sake. Mary, filled with horror, none the less believed Perriton's story.

The police arrived at the front door, and John escaped through the window, directing Mary to meet him at a certain station on the railway line. John climbed to the roof by means of a rain spout, and after a desperate race with the detectives, succeeded in completely eluding them.

At Nelson's suggestion, the detectives, foiled in their



The reconciliation of Mary and Perriton in Edison's "The Man Who Disappeared."

pursuit of Perriton, turned their attention to his sister. They followed her aboard the express train which she took to keep her appointment with Perriton. Mary, discovering that she was followed, sent a telegram to the train she knew Perriton had taken, telling him that she would elude the detectives, and would meet him at Vernontown, a junction point, where they could catch a north-bound express. Mary succeeds in eluding the detectives, by the clever ruse of leaving the train, and quickly slipping back aboard just as it was starting.

Meanwhile, Perriton's train had broken down. Realizing that everything depended on making the connection Mary had planned, he was at his wits' end. The accident to the train would certainly make him miss the connection.

An aeroplane meet in the vicinity of the accident solved the difficulty. Perriton hired an aeroplane as the express came into sight. Mounting into the air, the great birdlike machine raced for miles against the speeding train, and reached Vernontown in time.

The Optigraph Home Projector

The Optigraph Manufacturing Company at 1010 First National Bank building, Chicago, has just placed on the market the Optigraph No. 6 home projecting machine. This is a motion picture and stereopticon projector using standard films and stereopticon slides. It will project any size picture desired and is so simple in construction that it can be operated by any one whether they are familiar with motion picture machines or not.

The machine, complete, weighs only 20 pounds and is in compact style. It is so constructed that it can be set on any camera tripod or collapsible stand. It uses a standard one-pin Geneva movement, has a cylindrical type shutter, which is adjusted permanently and entirely enclosed, therefore free from accidental breakage.

An automatic fire shutter which is positive in its action has been installed on this machine. In fact, the machine cannot be stopped without the fire shutter dropping into place and protecting the film. The magazines are also fireproof, the same as on a projecting machine used in a regular theater. The magazines are equipped with valves where the film enters or leaves, and are equipped with rollers which prevent any fire from entering the magazines.

The arc lamp has a carrying capacity of from 3½ to 30 amperes and will take carbons from ¼ to ⅝ inches in size, these being standard and procurable anywhere. All of the light adjustments are made with one handle, which is outside of the lamp house and is self centered. The ventilation of the lamp house is perfect and the rheostat is entirely enclosed in the lamp house proper.

The shutter can be operated from any electric light socket or can be used with calcium or acetylene gas apparatus. The machine complies with all existing laws, and lamp houses to conform with various city regulations are carried in stock and it is only necessary for a customer to specify what city he lives in, in order to receive the proper type of apparatus.

The lens is furnished with Bausch and Lomb lenses and projects clear and definite pictures with wonderful sharpness extending to the very edges.

The Optigraph Company states that it is willing to guarantee its machine against any and all defects and to guarantee it to operate perfectly while the user is complying with the instructions furnished with the apparatus. As the Optigraph was formerly made as a standard theater projection machine and thousands of them sold throughout the country for use in that way, the machine has had a very rigid test and the present model No. 6 is an improvement on everything that has gone before in this type of machine. The price of the machine is $100 and we would suggest that those interested write the Optigraph Manufacturing Company, mentioning this publication, for further details.

A Pair of Pathe Educationals

Among the recent Pathe educational releases are found two of exceptional merit, one dealing with life in a West African village and the other illustrating the sights in the Paris Zoo.

The first film describes the little old Senegalese town of St. Louis which is one of the principal French possessions in West Africa. It is situated about twelve miles from the



The French are shown to have built some modern bridges in Senegal.

mouth of the river on a low level flood plan. The peculiar and primitive customs of the country are shown when we see a "Yolof" or Senegalese woman doing her washing out doors. Leading to Guet N'dar, the French have constructed a fine modern bridge for local traffic. The Faidhuke Bridge a little further on is one of the largest on the west coast. A glimpse of Avenue Dodds, the principal street of St. Louis, gives one a pleasing impression of the town, one of the most imposing edifices of which is the Palace of the Governor General of Senegal. Of all scenes, however, that of the St. Louis market bustling with all its trafficers and bargainers is perhaps the most characteristic and unique. One does not leave St. Louis without looking up some of the old Senegal rug weavers, for Senegal rugs are known the world over, and the weaver of St. Louis is distinctive. "Sor" lying close to St. Louis is a characteristic suburb.

In the latter we see strangely formed animals and birds which are always of quite as much interest to the grown-up as to the youngster, to whom they afford an unending source of amusement. In the wonderful Paris Zoo are to be found perfect specimens of almost every type, from the strangely



A herd of deer forms a pretty bit of the Pathe subject "A Visit to the Paris Zoo."

striped Zebra and multi-colored Parrot of the tropics, to the cumbersome Yak and awkward Penguin of the semi-polar regions. Most beautful of the water fowl species are the graceful milk white swans on the pond. Pony phaetons, goat carriages, camels and elephants slow striding and majestic in bearing provide strange and fearsome modes of transportation for hundreds of children. The spotted deer, the curious Eru, big-billed Pelicans, vain, glorious Peacocks, tall Giraffes, Sea-lions sleek and playful, and last but not least of all Monkeys of all sizes, shapes and descriptions, jabbering in their jungle language, make the Paris Zoo one of the most delightfully entertaining places of the great French capital.

"Germania" at Strand Theater

During the week of June 28 the Leading Players Film Corporation presented "Germania," the picture adaptation from the libretto of the same title, at the Strand Theater, New York City. The film, which was made by the Savoia Company of Torino, Italy, is a perfect cinematographic reproduction of the famous work. Following is the cast:

Rica	Diana D'Amore
Napolean	Hector Mazzanti
Fred'k Lowe	Albert Cavalleri
Chas. Vörem	Henri Fiori
Nap. Police Agent, Palms	Hector Baccani
Jebbel	Paolino Gerli

The Strand has also completed arrangements with the Eclair companies in London, Paris and New York to supply it with scientific subjects under the title of "Scientia" which are to be made expressly for this theater. An interesting travelogue appears on each bill.

McCarahan Leaves Superior Company

F. C. McCarahan, who has been connected with the Superior Feature Film Company for some time as president and stockholder, has disposed of his interest in that company and resigned his office. His plans for the future will be made public within a few weeks.

The Superior Company will continue its present policy. William O. J. Hattstaedt, who has been Mr. McCarahan's partner, will now have complete charge of the concern and will soon announce an added list of attractive features.

Consul Interested in Pictures

After watching a submarine motion picture camera at work at Nassau, Consul William F. Doty made a complete report of the operations to the government, which is reproduced below.

A submarine motion picture camera, recently invented by an American photographer, has been successfully employed in securing motion pictures of marine vegetation and fish in the harbor at Nassau. These films will be forwarded to New York, and will be placed on exhibition there about the first of July.

The apparatus consists of a flexible metallic tube, 20 inches in diameter, which is composed of a series of units, or sections, of overlapping hinges set in a vertical position, though the tube may be suspended at any particular angle. The pressure of the water bends the joints inward and causes the hinges to fall downward; thus the weight is increased, the different sections are easily lowered, and the tube becomes automatically poised, even when the float or barge above is being rocked by the action of the waves. A strong rubber covering renders the tube impervious to the water. This tube descends through the wellhole of the float or barge.

To complete the device there is a ball-shaped terminal chamber at the lower end of the tube. In it ordinary atmospheric conditions are maintained, as the upper end of the tube is always open, and the operator experiences no unpleasant effects while working in it. Attached to the chamber there is a funnel in the shape of a truncated cone provided at the larger (outer) end with a glass port 1½ inches thick. The length of this funnel is 6 feet, in order to

give the correct focus for photographing through the port.

During ordinary daylight in the Nassau Harbor artificial light is not necessary, and at night about nine Cooper-Hewitt (mercury vapor) lamps and reflectors are sufficient, the frame being lowered to the proper range. The operator (photographer) sits in the terminal or work chamber many hours at a time, taking motion pictures at his ease. The operator in charge here was formerly an expert photographer in the United States Government service.

The results of the pictures taken in Nassau Harbor have been quite successful, the marine gardens, fish of many varieties, old rocks with divers descending among them, anchors at a depth of 100 feet, and sharks and other monsters at their deadly work all show up with great clearness. It is remarkable that the photographs reveal nothing above the surface of the water. The effect of a picture of a swimmer is weird if his head and a portion of his body are out of the water. The face of one looking down through a water glass can, however, be photographed from below. It will prove of great interest to biologists and school children, as well as to the general public, to learn that the son of the inventor of the tube fought a shark 12 feet below the surface of the water. He fought single handed, with only a knife for his protection, and had neither helmet or suit of protective material. As this fight was successfully photographed from within the tube, valuable information will be secured on the methods of attacks by sharks.

It appears that no cinematograph worthy of the name has been taken by others at more than 2 or 3 feet below the surface of water, so that this apparatus is unique, for pictures have been taken with it at a depth of about 30 feet.

As a noted American physicist is of the opinion that the tube may be made 1,000 feet in length, the device is of great importance in many lines of scientific inquiry in oceanography.

An interesting use will be the location of treasure ships, many of which lie just outside of harbors. Salvage operations will be arranged through mechanical arms with mittens, into which a man can thrust his arm and hand from the interior of the work chamber. This work or salvage chamber will have many glass ports and the human arm will be supplemented by electricity and compressed air. Naval and merchant vessels should find the tubes and work chambers adaptable for inspection of hulls and repairs at sea, rather than seek port to be docked.

The pearl fishery and sponge industry will likely find this device revolutionary, as some of the best specimens lie at depths too great for the diving helmet. Ordinarily it is unsafe to work in a diving suit below 70 feet, yet the oyster pearl (nacre) is often found 150 feet deep, and it is said that the sponge growth in many sections is still deeper. Naturally there are numerous ways in which this submarine-tube system will prove helpful.

Excelsior Leading Man in Paris

In one of the realistic scenes from "The Toll of Mammon," made by the Excelsior Feature Film Company of 110 West Fortieth street, New York, it was necessary, for the sake of atmosphere, to get a scene in prison showing the convicts at their daily work. The warden of one of New York's largest prisons was approached and consented only after much weight had been brought to bear upon him. Director Harry Handworth brought his camera into the various parts of the building and soon had the necessary scenes. They were taken without any artificial lighting and are perfectly natural. Gordon De Maine, the leading man for the Excelsior Company became a real convict for the time being, and later laughingly said he made several friends among the regular "honest to goodness" inmates.

Famous Players to Present Paul McAllister

The Famous Players Film Company will present as its release of July 20 the popular American actor, Paul McAllister, in the tensely thrilling drama of love versus the law, "The Scales of Justice," by John Reinhart. Mr. McAllister is admirably suited, both physically and temperamentally, to the role of Robert Darrow, the earnest and conscientious young district attorney, tortured by his conflict between his duty to the state on the one hand and his love for the woman whom he must prosecute for murder on the other.

Mr. McAllister has won laurels in a series of metropolitan engagements as leading man with Mrs. Leslie Carter and Miss Viola Allen, and also in his excellent characterization of the artist in Mr. Steven's production of "The Devil."

Mary Fuller Joins Universal

Miss Mary Fuller, one of the biggest stars in the motion picture world, is leaving the Edison Company on the fifteenth of July to join the Universal Company. Miss Fuller's long association with the Thomas A. Edison brand of pictures makes the change quite a surprise to those in this branch of the profession. She wishes to state that her affiliation with the company has been a very happy one, and that she leaves with much regret personally, leaving behind her as she does warm friends both among the executives and the actors. Her reason for the change is because she believes it to be a step toward a bigger future and greater financial advancement. Miss Fuller's ambitions are very high, and she hopes some day to be a big factor in the theatrical world. Interesting things are planned for her under the Universal program, and her vast army of admirers will look forward to her new releases with great anticipation. Miss Fuller's new offer, besides a princely salary, includes a star proposition which will place her in great prominence.

To See Hite Submarine Films

From amongst the flock of picture magnates who bid for the marketing rights of the new "photographed-under-the-ocean" films, made by the submarine-picture-taking invention of the Williamson brothers of Norfolk, Va., Charles J. Hite, of Thanhouser-Mutual fame, was the lucky one. He will shortly "open" them at his Broadway Rose Gardens, the "society" playhouse where New York fashionables may see motion pictures and then dine, or even dance. After this the film will be shown to leading scientific bodies and will then go on a tour of the big theaters of the country. Special Representative Bert Adler is in charge of bookings.

To Film Famous Novels

The first release of the Colonial Motion Picture Corporation, a newcomer in the producing game, will be "The Seats of the Mighty," a picture adapted from the novel of the same name by Sir Gilbert Parker, which will be ready for distribution early in July.

The film is in six parts and the cast is composed of several stars whose popularity with the picture fans has long been established, among whom are Lionel Barrymore, Glen White, Millicent Evans and Lois Meredith.

Following this first release several other pictures, taken from some of the most successful novels of the age will be presented, "The Iron Woman," "Sir Richard Calmady," "The Adventures of Wallingford," "The Gentleman from Indiana," "54-40 or Fight," "The Blindness of Virtue," and many others having already been secured.

Brevities of the Business

PERSONAL NOTES.

He seemed terribly in earnest; yet he smiled. "That's right, I tell you; they fired me." It was William Wilkie Johnston, the "Perils of Pauline" advertising man speaking and, because he was who he was, his statement sounded doubtful. And besides—he smiled.

"Yep, they fired me from this job," he went on, and after a pause that promised much or nothing, added, "and they made me advertising man of both Pathe and Eclectic films. It's about three months since I came here," Mr. Johnston answered a question as he filled his pipe from that glass jar that is the joint property of Mr. Johnston and A. C. Kappen, who occupies the opposite desk. "Nothing to tell before that," he demurred, succeeding in lighting the pipe with the third match he tried.

"Nothing of interest," he added. "There's something I'm proud of, however, and I don't mind if you say so. It's the fact that I'm a Canadian. A little town outside of London, Ontario, was my birth-place, and I'm proud of being a Britisher. Why, just look at what that lone British officer did down in Mexico just recently! Rescued 400 people all by himself. And look at—"

Then he noticed his pipe was out and forgot about being a Britisher, and informed us that he came to the Eclectic company three months ago from the Frank Presbrey advertising agency. "There were six years that I spent in the Canadian west; I was a cow-puncher—but you needn't say anything about that. I was in a part of the country for nineteen months where we had only one mail delivery in all that time. Two years ago, I came to the states. And I'll stay as long as the states continue to smile upon me. Otherwise—well, there's always Canada!" And the tall, slender, dark young advertising manager of Pathe and Eclectic films, puffed on his pipe and smiled.

B. P. Schulberg has become a commuter for the summer months, he and his family having deserted their cozy Harlem flat for hotel service at Arverne-on-the-sea. There is no doubt in Mr. Schulberg's agile mind but what the three-months old Seymour Wilson Schulberg will be a full-grown man and a champion swimmer by the time the fall beckons them back to New York.

George D. Proctor spent last week in a visit to the folks back home in Massachusetts, and on his return, began with renewed vigor on his agreeable task of writing advertising and sending out other publicity on the theme of Popular Plays and Players.

Hector J. Streyckmans superintended the wrecking of a five-passenger car, Saturday. Four cameras were trained on the accident in which a railroad train also featured. The scene was part of the five-reel feature which the Hector Film Corporation is making and in which Miss Beulah Poynter is playing the lead, supported by John J. Bowers, now playing in "The Family Cupboard" at the Playhouse, New York.

H. B. Muller for the last few weeks has borne the title, general manager of the Great Players Film Corporation and is perfectly at home in the duties the name implies. Chief of these duties is the exploitation of the five-part releases "Escaped from Siberia" and "Uriel Acosta." Mr. Muller was formerly of Warners' Features and the Industrial Motion Picture Company.

"Sheriff" Mackley's Western make-up and productions have long been known as being authentic to the dot. When directing in the R & M studio, though not intending to appear in a scene at all, Mackley is dressed in his picturesque attire, even to high boots, sombrero, and gun, just to give "atmosphere" to the place, which greatly stimulates the actors working under him.

Friends of Val Paul, of the McRae 101 Bison company are offering the young Universal actor belated congratulations. It was known last year that Cupid had been busy using Paul's heart as a short range target. The night before the McRae Company was to sail to Hawaii the young actor proposed a plan and—well, Mrs. Paul was Miss May Foster, and the trip which has just been completed served as their honeymoon.

Miss Ethel Clayton of the Lubin Company received notification from the Onyx Club, who have branches throughout the southwest, that she was awarded second prize in their Photoplay Favorite contest, she having received twenty-five thousand votes. This makes the fourth club contest in which the Lubin leading lady has competed and in all four she received first or second prize.

In the subject "The Dream Ship" produced by Harry Pollard of the Beauty company, are used many properties of inestimable value. One rug alone is placed at a value of over $10,000.00 The chair used as a throne is one that was originally the property of a Spanish King.

Jack Blystone, new director of Joker comedies, with Bess Meredyth as leading woman, and Ernest Shields as leading man, is now producing a slapstick entitled "The Third Party" at the West Coast studios of the Universal Company.

Charles M. Seay now needs but a twenty dollar gold piece to complete the novel chain for his new gold watch. Mere trifle—even though some people buy several chains for a twenty dollar gold piece and have enough change left to buy a watch.

Misses Ormi Hawley and Eleanor Barry, who are supporting Andrew Mack in "The Ragged Earl," the feature picture being made by the Popular Plays and Players, Inc., have canceled all their social engagements and are spending their evenings rehearsing for the work the following day.

Franc R. E. Woodward has been appointed publicity manager for the Selig Polyscope Company and will make his headquarters at the general offices, 20 E. Randolph St., Chicago.

William Clifford, leading man of the Henry McRae 101 Bison company which has been in the Hawaiian Islands for the past four months, arrived home with the company at 5 o'clock on Saturday, June 20. At four o'clock on Sunday Bill was presented with a bouncing baby daughter, weight nine pounds.

The Newman Mfg. Company, with factories in Cincinnati, New York and Chicago will have quite an attractive and elaborate booth, occupying space No. 20 at the convention to be held in Dayton, July 6 to 11. They will have complete line of the very latest and attractive brass poster frames, easels, railings, and ticket choppers.

The wardrobe used in the original stage production of "The Ragged Earl," which is being filmed by the Popular Plays and Players, Inc., with Andrew Mack in the lead, are being reproduced by a crew especially engaged for this work on the particular picture.

Through the courtesy of William H. Russell, a millionaire living at Anglewood Cliffs, N. J., his immense and beautiful estate on the Hudson River has been turned over to the Lawrence-Victor company to be used for the staging of a two-reel romantic melodrama. Under the direction of Harry Solter, and headed by Miss Florence Lawrence and Matt Moore, the Victor players have been located on the estate for two weeks, working on the picture.

Edna Maison is to be featured in her own company with Ray Gallagher acting opposite and Lloyd Ingraham as director. The first offering is a light comedy-drama entitled "The Divorcee" in which Edna has trouble with unwelcome suitors and her former husband whilst she is acting as cook for a wealthy family.

The Pathe players, who have been in Bermuda for the past few weeks working under the direction of Henry Vernot in a six-reel feature for the Eclectic Company called "Foul Play," have returned to the studio at Jersey City. The company, which included Elmer Woodruff, Harold Meltzer, Riley Hatch and Sheldon Lewis, received the hearty cooperation of the authorities at the Island which permitted them to secure some exceptionally rare scenes.

Following the completion of the "Lucille Love" series Grace Cunard and Francis Ford are leaving Hollywood, Cal., for a short vacation in the east, Mr. Ford going to his home in Portland, Me., while Miss Cunard will visit her folks in New York City. They will be out of pictures for about a month.

It is good to be popular amongst one's own profession, and Myrtle Stedman must have felt happy at the reception

accorded her at the Photoplayers club of Los Angeles last Saturday when she displayed both a lovely gown and her beautiful voice in some vocal selections. The Glee Club also proved an added feature to a delightful and successful "ladies' night." These gatherings will be held monthly.

J. P. McGowan, the Kalem actor and producer, has completed a thrilling two reeler, "Liquid Gold," written by himself and Helen Holmes and featuring both of them. It is a tale of the oil fields and the blowing in of an oil well is shown correctly.

William D. Taylor, late of the Vitagraph, who is quite a Broadway favorite by reason of his performance as "Captain Alvarez," has made very good as a director at the Balboa studios. His first production, "The Judge's Wife," was so good that he was at once put on another three reeler "Betty" with himself and Neva Gerber in the leads.

Louise Glaum is much upset—or was. Four dogs and a small car did it. She sat in the latter and drove the former (tried to) in "Triangle Marriage" put on by Harry Edwards at the Universal. Fortunately the upset came just as they passed the camera and Louise was tumbled out on her pretty nose. The dogs smashed the car and had a free-for-all before being rounded up. Louise is to figure in some eastern comedies for a change after the "Universal Ike" series.

Adele Lane of Selig's is working in her first animal picture under Director Morton. During the story she saves her lover with the help of an elephant. Boars and a $5,000 Russian hound figure in the play.

Miss Vivian Rich of the "Flying A" forces had a birthday party recently and all went well until "Billy" Garwood, her leading man, exploded a decorative bomb loaded with confetti, the contents of which showered down upon the table. Garwood then beat a speedy retreat, while the diners picked the chopped up paper out of their food and cussed the nerve of the fugitive.

Cleo Madison is having her taste of acting in two productions at once. She makes a wonderfully classic figure as Hermion with Otis Turner in "Damon and Pythias," and is being featured in the "Trey of Hearts" series with Wilfred Lucas. This series will engage her attention for a long time to come and give her magnificent opportunities for the display of emotional acting. The name of the first picture is "Flower o' the Flames," three-reeler, with a prologue included.

Carlyle Blackwell has had his seven passenger car shipped east from Los Angeles, so it looks as though he was in for a long stay in the metropolis. He writes to his friends that he is working hard and is about to direct and act in "Jack Spurlock, Prodigal." This story should just about suit the mercurial Carlyle, and there is no question regarding his directing ability.

In the midst of the many Lubin players there is one who has performed in the Czar's palace many times in the Russian Emperor's favorite play, "Mazeppa." It is Daniel Makerenko, whose recent portrayal of "Ivan" in "Michael Strogoff" has helped to bring him into the motion picture limelight. During his past twenty years he and his company have toured the Russian provinces and gave performances in all parts of the empire.

Charlie Ray is playing his first minister part in "The Thunderbolt," being put on by Scott Sydney for the Kay Bee. It is a two-reeler, and the heavy is played by that sterling actor, Arthur Jarrett.

Edna Maison has had a week's holiday and candidly says she has not enjoyed it, as she prefers working. The rest was enforced to prepare for her appearance at the head of her own company, which will be directed by Lloyd Ingraham. Ray Gallagher will support Miss Maison and the first photoplay will be a light comedy exploiting Edna as a divorcee and her love affairs.

ROLL OF STATES.

COLORADO.

Improvements to the extent of $16,000 has been started on the Critcher building at the corner of Routt and Northern avenues, Bessemer. The building is being entirely remodeled and will be a first class moving picture theater. It will be known as Critchers theater, and July 15 is the date set for its opening.

DELAWARE.

Plans for a motion picture theater to be erected at Maryland avenue and Elm street, Wilmington, are being prepared by Wallace Hance. It is to cost in the neighborhood of $8,000 and will seat 400.

Natural Color Film Company, Wilmington; capital stock $300,000. To manufacture and distribute films of all kinds, especially those of natural colors. Incorporators, Charles B. Bishop, Clarence J. Jacobs, Harry W. Davis, all of Wilmington.

ILLINOIS.

Pittsfield has the contract for the masonry work of the new moving picture theater being built at Bluffs by former Senator Thomas Meehan.

E. Berger is erecting a moving picture airdome on the southwest corner of Fourth avenue and Ninth street, Moline. Seats will be provided for 450 persons.

A deal was recently made by which Chris Streicher and Fred Krafft, became the owners of the Curts theater, Savannah, which has been conducted by M. H. Curts for several years. The name will be changed.

National Moving Picture Manufacturing company, Chicago; object amended; name changed to the Telesign company.

The Geiger Construction Company was in the act of erecting a building for a moving picture theater at Sanborn when a storm tore away a portion of the walls. Work will be resumed immediately.

The Parkside theater in Lyons, formerly managed by Henry Luhr of Chicago, is now under the management of F. J. Hemminger of Clinton.

KENTUCKY.

A building permit has been issued to the Broadway theater company to make alterations and build an addition to the moving picture house on Broadway between Shelby and Logan, Louisville.

Fourth Avenue Amusement Company is reported to receive bids through D. X. Murphy & Bro., Archts., Louisville, to erect moving-picture theater; one-story and balcony; cost $75,000.

MARYLAND.

Architect Oliver B. Wright is preparing plans for alterations to the Cluster, a moving-picture parlor at 669 West Baltimore street, Baltimore.

MICHIGAN.

With the opening of the new moving picture theater by John Peterson, at Sheridan street and Columbus avenue, one more place of amusement is added to Bay City's list. The theater, which is modern in every respect, has a seating capacity of more than 250 and is equipped with every convenience necessary to the comfort of its patrons.

MISSOURI.

Manager Kuntz, of the Victor theater in Rock Port has added another improvement to his already popular photo-play house in a twenty-foot balcony on the south side of the paraquet, to be used for the orchestra.

The theater Royal, 1020-1022 Main street, Kansas City's $75,000 photo-play house was opened a few days ago under the management of F. L. Newman.

NEBRASKA.

The latest amusement place in Seward is the Cozy theater, which is to be opened to the public in a few days. T. Brouke and E. Morris are the owners of this comfortable new theater, who will give their patrons the best films obtainable.

The Eclectic Film Company has opened an office in Omaha at 1312 Farnam street. It will book films through Nebraska, Iowa and South Dakota.

A force of men are busy tearing out the inside of the former Wolz-Turner block in Fremont which is to be wrecked for the construction of the new Empress theater by the Johnson Land Company.

NEW YORK.

The Theater Corporation, White Plains.—Theatrical and motion pictures; capital $60,000. Incorporators: W. F. Harvey, Montclair, N. J.; F. M. Healy, Brooklyn; T. P. Campbell, New York city.

The Shubert Feature Film Company, comprising the Shubert Theatrical Company and the World Film Corporation was organized with a capital of $2,000,000.

The Homestead Theater Corporation of the Borough of Queens was incorporated with a capital of $100,000. The directors are Fred G. Dewitt of Flushing and Thomas M. McDermott and Theodore Groh of Elmhurst.

OHIO.

The new playhouse, known as The Cozy, situated at 1854 Broadway, Lorain, and under the management of Fitzwater Brothers, is shortly to be opened.

The Sedamsville Moving Picture and Entertainment Company has taken a lease on a motion picture house on the north side of West Sixth street in that suburb.

Joseph Grossman has opened his new theater, the Standard, on Prospect avenue, Cleveland.

Complete Record of Current Films

Believoing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

Current Releases

Monday.

D	6-29	The Hour of the Law	Biograph	2,000
C	6-29	The Revenged Servant Girl (7th of "The Wood Be Wed" Series)	Edison	1,000
D	6-29	The Flaw in the Alibi	Kalem	2,000
S	6-29	Visit to Paris	Pathe	500
S	6-29	Rapids and Water Falls of New Zealand	Pathe	500
D	6-29	The Leopard's Foundling	Selig	2,000
T	6-29	Hearst-Selig News Pictorial	Selig	1,000
D	6-29	The Gang	Vitagraph	1,000

Tuesday.

D	6-30	The Bondage of Evil	Kleine-Celio	2,000
D	6-30	The Mystery of the Fadeless Tints (8th of the "Chronicles of Cleek") Series	Edison	1,000
C	6-30	The Daring Young Person	Essanay	1,000
D	6-30	The Wire Chief's Reward	Kalem	1,000
C	6-30	The Walko Sisters	Lubin	1,000
C	6-30	One Suit of Clothes	Melies	1,000
S	6-30	A French Village in Senegal, West Africa	Pathe	500
E	6-30	Venomous Serpents	Pathe	500
D	6-30	Hearts of Men	Selig	1,000
D	6-30	The Poor Folks' Boy	Vitagraph	2,000

Wednesday.

C	7-1	Back to the Simple Life	Edison	1,000
C	7-1	The Fable of "The Good Fairy"	Essanay	1,000
D	7-1	The Fatal Portrait	Kalem	2,000
D	7-1	The Living Fear	Lubin	2,000
D	7-1	The Monk's Sacrifice	Melies	1,000
T	7-1	Pathe's Weekly, No. 43, 1914	Pathe	1,000
D	7-1	The Empty Sleeve	Selig	1,000
C	7-1	The Circus and the Boy	Vitagraph	1,000

Thursday.

C	7-2	The Goat	Biograph	500
C	7-2	The Firemen's Social	Biograph	500
D	7-2	Sophie Gets Stung	Essanay	1,000
D	7-2	The Shadow of Tragedy	Lubin	2,000
D	7-2	Womanly Curiosity	Melies	1,000
D	7-2	The Prescription	Melies	1,000
T	7-2	Hearst-Selig News Pictorial, No. 36	Selig	1,000
D	7-2	Two Step-children	Vitagraph	1,000

Friday.

D	7-3	The Shattered Tree	Edison	2,000
D	7-3	Trinkets of Tragedy	Essanay	2,000
C	7-3	Fleeing from the Flees	Kalem	500
D	7-3	Trooping the Colors	Kalem	500
C	7-3	The Doom of Duty	Lubin	1,000
C	7-3	Making Good With Her Family	Selig	500
C	7-3	Doc Yak Wishes	Selig	500
C	7-3	A Train of Incidents	Vitagraph	1,000

Saturday.

D	7-4	The Crackman's Gratitude	Biograph	1,000
D	7-4	Molly, the Drummer Boy	Edison	1,000
D	7-4	Broncho Billy's Punishment	Essanay	1,000
D	7-4	The Political Boss	Kalem	1,000
C	7-4	It's a Shame	Lubin	500
C	7-4	The Kidnaped Bride	Lubin	500
D	7-4	Hidden Death	Melies	2,000
D	7-4	The Little Hobo	Selig	1,000
D	7-4	The Toll	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

Advance Releases

Monday.

C	7-6	Eva, the Cigarette Girl	Biograph	1,000
C	7-6	Her Spanish Cousins	Edison	1,000
D	7-6	The Weakling, 3rd of the Alice Joyce Series	Kalem	2,000
E	7-6	The Heart and the Circulation of the Blood	Pathe	500
E	7-6	Modes of Travel in Japan	Pathe	500
D	7-6	Reporter Jimmie Intervenes	Selig	2,000
D	7-6	The False and the True	Vitagraph	1,000
T	7-6	Hearst-Selig News Pictorial, No. 37	Selig	1,000

Tuesday.

D	7-7	Heirloom	Kleine-Cines	2,000
D	7-7	Face to Face, 7th of The Man Who Disappeared Series	Edison	1,000
C	7-7	A Night With a Million	Essanay	1,000
D	7-7	Kaintucky Bill	Kalem	1,000
C	7-7	Fooling Fanny's Father	Lubin	500
C	7-7	While Auntie Bounced	Lubin	500
	7-7	Title not reported	Melies	
S	7-7	A Tiger Hunt	Pathe	500
D	7-7	The Ice and Snow	Pathe	500
C	7-7	Algie's Sister	Selig	1,000
D	7-7	The Moonstone of Fez	Vitagraph	2,000

Wednesday.

C	7-8	Andy Has a Toothace, 8th of the Andy Series	Edison	1,000
C	7-8	A Boarding House Scramble	Essanay	1,000
D	7-8	A String of Pearls	Kalem	2,000
D	7-8	The Incompetent	Lubin	2,000
T	7-8	Pathe's Weekly, No. 44	Pathe	1,000
D	7-8	Caryl of the Mountains	Selig	1,000
D	7-8	Doctor Smith's Baby	Vitagraph	1,000

Thursday.

C	7-9	A Romance of Pueblo	Biograph	1,000
C	7-9	Slippery Jim, the Diplomat	Essanay	1,000
D	7-9	The Debt	Lubin	2,000
	7-9	Title not reported	Melies	
T	7-9	Hearst-Selig News Pictorial, No. 38	Selig	1,000
D	7-9	Prosecution	Vitagraph	1,000

Friday.

D	7-10	In the Shadow of Disgrace	Edison	2,000
D	7-10	Night Hawks	Essanay	2,000
C	7-10	Rube, the Interloper	Kalem	500
S	7-10	In Old England	Kalem	500
D	7-10	The Tribunal of Conscience	Lubin	1,000
C	7-10	Did She Cure Him?	Selig	1,000
D	7-10	The Vases of Hymen	Vitagraph	1,000

Saturday.

D	7-11	Primitive Model	Biograph	1,000
D	7-11	Dolly at the Helm, 7th of "Dolly at the Helm" Series	Edison	1,000
D	7-11	Broncho Billy and the Sheriff	Essanay	1,000
D	7-11	Lame Dog's Treachery	Kalem	1,000
C	7-11	How He Lost His Trousers	Lubin	500
C	7-11	Mandy's Chicken Dinner	Lubin	500
	7-11	Title not reported	Melies	
D	7-11	His Fight	Selig	1,000
D	7-11	Lillian's Dilemma	Vitagraph	2,000

MISCELLANEOUS FEATURES.

Captain Alvarez	Broadway Star	6,000
Joseph and His Coat of Many Colors	Sawyer	6,000
Seven Days	Klaw & Erlanger	3,000
"Doc"	Elcanor Gates	4,000
Kids of the Movies	Child Players	
The Cry of the Captive	Blinkhorn	2,000
The Tiger Countess	Film Releases	3,000
Wife Wanted	Broadway Star	2,000
The Actress' Redemption	Features Ideal	4,000
Mother Love	Warner's	3,000
The Million Dollar Mystery	Syndicate	52,000
The Eagle's Mate	Famous Players	5,000
Othello	George Kleine	5,000
The Chimney Sweeps of the Valley of Aosta	Pasquali	5,000
The Iron Man	Gaumont	3,000
Woman Against Woman	Klaw & Erlanger	3,000
A Pearl of the Punjab	Eclectic	3,000
The Midnight Marriage	Apex	4,000
The Land of the Lost	Sterling	3,000
Uriel Acosta	Great Players	5,000
The World, the Flesh and the Devil	World	6,000
The Tramp	Eclectic	3,000
A Kingdom at Stake	George Kleine	3,000

Mutual Program

Monday.

D	6-29	The Little House in the Valley	American	2,000
D	6-29	Our Mutual Girl, No. 24	Reliance	1,000
		Title Not Reported	Keystone	

Tuesday.

D	6-30	The Harlow Handicap	Thanhouser	2,000
C	6-30	Suffragette Battle in Nuttyville	Majestic	1,000
D	6-30	Via the Fire Escape	Beauty	1,000

Wednesday.

C	7-1	Shorty Gets Into Trouble	Broncho	2,000
D	7-1	Nature's Touch	American	1,000
D	7-1	Izzy, the Detective	Reliance	1,000

Thursday.

D	7-2	His Hour of Manhood	Domino	2,000
		Title Not Reported	Keystone	
T	7-2	Mutual Weekly, No. 79	Mutual	1,000

Friday.

D	7-3	The Heart of a Crook	Kay-Bee	2,000
D	7-3	The Decoy	Princess	1,000
C	7-3	Mein Lieber Katrina Catches a Convict	American	1,000

Saturday.

D	7-4	The Weaker Strain	Reliance	2,000
C	7-4	Did She Run	Royal	1,000

Sunday.

D	7-5	Angel of Contention	Majestic	2,000
C	7-5	The Cooked Goose	Thanhouser	1,000
C	7-5	Bill No. 1	Komic	1,000

Monday.

D	7-6	Cameo of the Yellowstone	American	2,000
D	7-6	Our Mutual Girl, No. 25	Reliance	1,000
C	7-6	Title not reported	Keystone	

Tuesday.

D	7-7	Bevorah	Thanhouser	2,000
D	7-7	The Only Clue	Majestic	1,000
D	7-7	The Other Train	Beauty	1,000

Wednesday.

D	7-8	The Final Reckoning	Broncho	2,000
D	7-8	Feast and Famine	American	1,000
D	7-8	How Izzy Was Saved	Reliance	1,000

Thursday.

D	7-9	The Curse of Humanity	Domino	2,000
C	7-9	Title not reported	Keystone	
T	7-9	Mutual Weekly, No. 80	Mutual	1,000

Friday.

D	7-10	The Feud of Beaver Creek	Kay Bee	2,000
C	7-10	The Girl of the Seasons	Princess	1,000
D	7-10	A Wife From the Country	Reliance	1,000

Saturday.

D	7-11	Blue Pete's Escape	Reliance	2,000
C	7-11	Title not reported	Keystone	
C	7-11	Mistakes Will Happen	Royal	1,000

Sunday.

D	7-12	A City Beautiful	Majestic	2,000
D	7-12	The Leaven of Good	Thanhouser	1,000
C	7-12	Wrong All Around	Komic	1,000

DAILY MUTUAL RELEASES
(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

C	6-29	A Twentieth Century Pirate	Victor	1,000
D	6-29	Adventures of a Girl Reporter	Imp	2,000
C	6-29	It's a Boy	Sterling	1,000

Tuesday.

D	6-30	Lucille Love, the Girl of Mystery, No. 12	Gold Seal	2,000
C	6-30	The Girl in Pants	Crystal	500
C	6-30	Universal Ike, Jr., and the Vampire	Universal Ike	1,000
C	6-30	Her New Hat	Crystal	500

Wednesday.

D	7-1	The Lost Arrow	Nestor	1,000
C	7-1	Bess, the Detective	Joker	1,000
D	7-1	Snowdrift	Eclair	2,000
T	7-1	Animated Weekly, No. 121	Universal	1,000

Thursday.

C	7-2	The One Best Bet	Imp	1,000
D	7-2	The House Discordant	Rex	1,000
C	7-2	The Crash	Sterling	1,000

Friday.

C	7-3	Those College Days	Nestor	1,000
D	7-3	Pearl of the Sea	Powers	1,000
D	7-3	A Ragged Knight	Victor	1,000

Saturday.

C	7-4	Captain Kidd's Priceless Treasure	Joker	1,000
D	7-4	The Hopes of Blind Alley	"101 Bison"	3,000

Sunday.

D	7-5	On the Rio Grande	Rex	1,000
D	7-5	The Broken Barriers	Frontier	1,000
D	7-5	The Greatest of These	Eclair	1,000

Monday.

D	7-6	At Mexico's Mercy	Victor	1,000
D	7-6	The Lady of the Island	Imp	2,000
C	7-6	Billy's Vacation	Sterling	1,000

Tuesday.

D	7-7	Lucille Love, the Girl of Mystery, No. 13	Gold-Seal	2,000
C	7-7	Nearly a Stepmother	Crystal	1,000
C	7-7	The Triangle Marriage	Universal Ike	1,000

Wednesday.

D	7-8	A Ranch Romance	Nestor	1,000
C	7-8	Bess, the Detectress, or, The Dog Watch	Joker	1,000
D	7-8	Duty	Eclair	1,000
T	7-8	Animated Weekly, No. 122	Universal	1,000

Thursday.

D	7-9	The Old Rag Doll	Imp	1,000
D	7-9	When Fate Disposes	Rex	2,000
C	7-9	Snookee's Flirtation	Sterling	1,000

Friday.

C	7-10	The Great Universal Mystery	Nestor	1,000
D	7-10	Passing the Love of Women	Powers	1,000
D	7-10	A Beggar Prince of India	Victor	3,000

Saturday.

C	7-11	Love, Roses and Trousers	Joker	1,000
D	7-11	Prowlers of the Wild	"101 Bison"	2,000

Sunday.

D	7-12	Plain Mary	Rex	1,000
C	7-12	Willy and the Physicians	Eclair	500
C	7-12	Lily as a Little Mother	Eclair	500
D	7-12	The Fight in Lonely Gulch	Frontier	1,000

DAILY UNIVERSAL RELEASES
(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Frontier, Eclair, Rex.

MOTOGRAPHY

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Vol. XII CHICAGO, JULY 18, 1914 No. 3



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Vol. XII CHICAGO, JULY 18, 1914 No. 3

Bosworth Films Second London Story

Author's Life History

THOSE who have seen Bosworth's wonderful film, "The Sea Wolf," are anticipating with keenest interest the newly announced picture of Jack London's greatest masterpiece, "John Barleycorn," which was released last week.

Readers of the *Saturday Evening Post*, where the story of "John Barleycorn" first appeared, well remember the thrill of this narrative from the pen of the masterful writer of the realistic school, but for those who have not read the story either in serial or in book form, a short summary of its contents will be interesting.

John Barleycorn is the spirit of drink. Jack London tells his own drastic and gripping experiences with this ogre and the book recounts his life's history from the tender age of five years.

The book starts in an impressive manner with the following paragraph: "I was five years old the first time I got drunk. It was on a hot day, and my father was plowing in the field. I was sent from the house, half a mile away, to carry to him a pail of beer."

Little Jack, who had been cautioned not to let the beer spill, had either to drain some of the beer or disobey, as the pail was filled to the brim. "Why waste it?" he asked himself. "It's good for the grown-ups, why isn't it good for me?"

So he drank some of the beer, got drunk, was nearly killed by falling in front of the plow, and slept off his stupor, "with an appalling conviction of sin."



He began to reform and refused the stuff.

"In the weeks and months that followed," continues the author, "I had no more interest in beer than in the kitchen stove after it had burned me. The grown-ups were right. Beer was not for children. As for me, I could manage to get along well without beer. Yes, and to the day of my death I could have managed to get along quite well without it. But circumstances decreed otherwise. At every turn in the world in which I lived John Barleycorn beckoned. There was no escaping him. All paths led to him. And it took twenty years of contact, of exchanging of greetings and passing on with my tongue in my cheek, to develop in me a sneaking liking for the rascal."



Already sodden, the youthful John was forced to drink more of the liquor.

Jack London's next bout with John Barleycorn was at the age of seven, when he was frightened into drinking, through fear that if he refused the wine offered to him his hosts would stab him in the back.

The terrors and the agony of this situation having been endured but never forgotten, the lad, always irresistibly drawn by the demon of drink, took to drinking with his father. In the language of Jack London: "Here was a child, forming its first judgments of the world, finding the saloon a delightful and desirable place. Stores nor public buildings, nor all the dwellings of men ever opened their doors to me and let me warm by their fires or permitted me to eat the food of the gods from narrow shelves against the wall. Their doors were ever closed to me; the saloon's doors were ever open."

By the time the child was ten years old his family had given up ranching and had gone to the city to live. The lad began on the streets as a newsboy. "I had no time to read," continues the author, "I was busy getting exercise and learning how to fight, busy learning forwardness, brass and bluff."

Having had his previous experiences with drink and saloons the young child in a plastic mood was curious about the city saloons. On one of the streets, from corner to corner, there was a solid block of saloons. "The city fathers sanctioned them and licensed them. They are not the terrible places I heard boys deem them who lacked my opportunities to know," argued the youngster as he dived into the mysteries of the underworld that were so long to claim him as their victim.

From ten to fifteen the lad rarely tasted liquor, had no liking for it—abhorred it in fact. But the paper route included a road house from whence came an offer of a glass of wine which the newsboy was ashamed to refuse. Next he was offered some beer in return for a service but refused and asked for ginger ale. Steamed beer costs a saloon much less than ginger ale. "It was up to me, if I wanted to hold my job," says London, "to drink beer. After that, when I couldn't sneak out of it, I drank beer and wondered what men found in it that was so good. I was always aware that I was missing something."

Next came a wonderful experience for the lad, who was now fourteen years of age. He was sailing in a small boat in San Francisco bay when he had an invitation to go aboard a smuggler from the Sandwich Islands. Great indeed, to the child mind, was this opportunity to see a real sloop engaged in smuggling. Once aboard he was offered a drink. Was he any less strong, less valiant, less of a man than these able bodied seamen? Indeed, he would prove that he was not. Hence he drank the cheap whiskey like a man.

"They were men," argued the child. "They proved it by the way they drank. Drink was the badge of manhood. So I drank with them, drink by drink, raw and straight, though the cursed stuff couldn't compare with a stick of chewing taffy or a delectable 'cannonball.'"

Slowly but never wavering the child drank his hosts into a coma, thus discovering what a good stomach and strong head he had for intoxicants—"a bit of knowledge that was sure to be a source of pride in succeeding years, and that ultimately I was to come to consider a great affliction."

Next he bought a pirate oyster sloop, bought it with the savings of his nigger mammy, and chose this life to escape the drudgery of existence in the cannery where sometimes—even as a child—he worked thirty-six hours at a stretch, stopping only to have his meals.

His life after this is a rare picture of the devil-may-care freedom of the life of the sea, a parallel to the magnificent sea picture of "The Sea Wolf," yet distinctly individual to the story in hand, a story of thrill and adventure, of love and of travel, always with John Barleycorn well in the foreground, showing at every step how liquor is thrust upon, rather than sought, by Jack and how, eventually, the manhood of the man got the better of the beast.

Bosworth, Inc., the maker of the film, has brought out the details of the life with such distinctness, has pictured the author's portrayal of the effects of drink so strongly, that the liquor interests are said to have offered $25,000 to have the film suppressed, fearing that its effect in this fall's elections would be to turn California "dry."

Rejecting the offer, the producers are now putting it upon the market with the unanimous approval of the W. C. T. U. and the anti-saloon interests who feel, perhaps not without reason, that "John Barleycorn" offers the strongest moral argument against drink ever offered to the public in motion picture form.

To Reproduce Famous Bastile on Screen

The Bastile, one of the most famous prison-castles in history and the taking a razing of which marked the fall of the ancient French monarchy, has been reproduced at Universal City, Calif., to be used in a series of features written around the unique French character, Francois Villon, who rose from a



A scene played before Universal's reconstruction of the historic French Bastile.

vagabond poet to the post of personal advisor to King Louis XI. An exact replica of the ancient prison as far as record of it has been preserved, is now crouched in the foot-hills of the Sierra Nevada mountains—and it is over a hundred years since the structure was destroyed by revolutionists. Every school child has had his visions and nightmares of the Bastile and almost every litterateur has pictured its horrors so that the majority of book readers know that those who entered there left all hope behind. Thus, aside from an appealing and significant place in the series of feature pictures, it has an intense educational value. "The Bastile has fallen!"—this cry will last as long as history because its real meaning was "mankind has risen."

The first of the Francois Villon series is a three-reeler and is entitled, "The Romaunt of the Rose." The role of Francois Villon is being played by Murdock MacQuarrie, the great actor who created the part of Richelleu for the screen. The director is Charles Giblyn and such stars as Pauline Bush and Lon Chaney play important parts in the production.

The story is from the pen of George Bronson-Howard. It was written for the *Century Magazine* and is now running in serial form in that publication.

It is predicted by the experts at the West Coast Studios that this series will mark an epoch in the production of motion pictures as it is far from a mere parade of pageantry and splendor with a slender thread of a plot. On the contrary it will carry a plot of terrific strength and will be an authentic mirror of French life during the reign of Louis XI. Country streets and the thoroughfares of the romantic Paris which has passed into history, have been constructed on a massive scale to answer the demands of a dignified, studently and artistic production of this master piece of romantic literature.

Wife's Love Beats Swindlers

Timber Crooks Cornered

GRIPPING situations and realistic settings, together with natural acting on the part of all the principals makes Essanay's two part release of Friday, July 24, which is entitled "A Letter From Home," one of exceptional merit.

The story was adapted from the Munsey magazines and deals with a new theme, that of grafting in a timberland deal, in a masterful manner and as the story develops the interest grows steadily and the demand for action on the part of the players increases, but at all times they are equal to it.

The work of Richard C. Travers as the young state's attorney is excellent and he gives the character many little life touches which make it appear human at all times. Miss Gerda Holmes, playing opposite Mr. Travers, also does excellent work. In the scene where she discovers her husband is about to accept tainted money her emotional acting is worthy of especial mention as she registers every feeling perfectly. The others in the cast, Miss Helen Dunbar, Harry Dunkinson, John H. Cossar, William Robinson, Frank Dayton and Tommy Harper also give their various characters a great amount of life and action although one or two of the roles seem to be lacking in the "business" assigned to them.

The settings, which cover several stations in life are true and full of atmosphere at all times and while none are intended to be of the elaborate variety all



Ruth receives Armory's proposal over the wire.

are consistent with the positions of the characters whose abodes they represent. The atmosphere of the dreary life in the forest, far away from civilization is brought out with great strength.

The story opens with the appjointment of John Armory as special attorney for the state to investigate conditions in the timberland. For some time there had been a great amount of talk about grafting going on in this section of the state but the men behind the deals were so clever that at no time had they allowed



Armory refuses Clutton's first offer.

their deals to be seen by the public. Armory is determined to run the crooked parties to earth and is glad to think he can begin at once. One thing bothers him, however. He has a little sweetheart named Ruth to whom he is devoted and he knows that when he leaves for the timberland it will separate him from her indefinitely, as his work will keep him busy continually and he will be unable to return to visit her until it is completed.

He determines to overcome the difficulty and when he tells Ruth of his appointment he also proposes and she accepts. They steal away and are married quietly and then go to a country club for a few days before leaving for the woods.

It happens that J. R. Zerkel, a timber king who is at the bottom of the entire swindling plan, is also at the club and through a friend he learns that Armory is the man who is to try to expose him. Sizing up the attorney, Zerkel determines that he can easily quiet him and after making Armory's acquaintance he offers him a tempting bribe to gloss over all conditions his inspection reveals.

Armory indignantly refuses the offer and tells Zerkel that every one of the guilty parties will pay dearly for their crooked work. The next day he leaves with his wife for the timber country where he at once starts work. Zerkel sees that it will be a fight to a finish but is certain that Armory can be won over so he determines to continue his efforts and raises the amount of the bribe a thousand dollars.

In the woods Armory plunges into his work, more determined than ever to run the criminals to ground, and his wife is practically neglected. Her lot is not a happy one for she has been accustomed to all the pleasures of gay city life and to be shut off from all the world, without anyone to even speak to during the day makes her terribly lonesome.

Armory, wrapped up in his work, never considers her side of the matter as he believes she is happy, but the realization of her suffering is brought home to him one day when he finds her diary, in which she has written the tale of her longings for the merry life she used to lead. A great struggle takes place within him for he feels it is his duty to remain until he has brought the swindlers to justice but at the same time he knows that his wife will have to suffer as long as he stays. His desire to see justice done is supreme however and he determines he will stay until his work is completed, though his determination appears rather weak on account of his worry over his wife's loneliness.

Zerkel has been carefully laying plans to get Armory into a position where he will be forced to leave the timberland and for this purpose has had Bently, a banker in the town near the woodland, keep in close touch with the attorney's home life. As soon as Bently learns of the unhappiness of Mrs. Armory he determines that the time to approach the attorney with the new offer is at hand. He goes to Armory with the bribe but fails, as Zerkel did on the first attempt. However he impresses Armory even more strongly with the belief that Ruth should not be forced to remain in the woods. He then leaves him, determined to let another of Zerkel's confederates try to get him to accept the bribe.

Bently telegraphs the timber king of the conditions and the next day Clutton, Zerkel's right hand



Bently explains the case to Clutton.

man, arrives in the little town under an assumed name. He at once proceeds to get acquainted with the attorney and learns many details of the struggle that is going on within the man. One day when he sees Armory more worried than usual he makes him the offer to leave the woods forever, also telling him how wrong it is to force his wife to remain in the lonely place. Armory this time does not refuse but asks a little time to think it over and tells Clutton to come to his home that evening for his answer. When he returns from work that evening his wife notices he acts strangely and when Clutton comes later she determines to play evesdropper, as she suspects that it may be an attempt to bribe her husband. She sees Armory weakly fall and accept the money, as he has decided that he can no longer force the woman he loves to remain in unhappiness.



Ruth sees her husband accept the bribe.

No sooner has Clutton left the house, however, than Ruth rushes to her husband and tells that she has seen all and begs him for her sake to return the money and punish the grafters, as she loves him enough to remain in the woods all her life. This settles the matter as Armory realizes the crookedness of the thing he was about to do and the next morning he goes to Clutton and returns the money, telling him that now he has all the evidence necessary to place him and the other swindlers behind the bars and that the bribe which was offered him is only one more link in the chain of evidence which he has secured.

The cast of characters is as follows:

John Armory, state's attorney.....Richard C. Travers
Ruth, his wife.....Gerda Holmes
Her mother .....Helen Dunbar
Zerkel, the timber king.....Harry Dunkinson
Clutton, his confidential man.....John H. Cossar
Phillip Bently, banker.....Wm. Robinson
Hotel proprietor .....Frank Dayton
Bellboy .....Tommy Harper

Another Film of Popular Series

Director Thomas Ricketts of the American Film Company has just completed another picture of the "In the Firelight" series, which have proved exceedingly popular. The title of this film is "At the End of a Perfect Day" and it is in two reels, as the other pictures have been. The release date is to be announced soon.

Settings Excel in American Drama

"A Man's Way"

THE settings, both interior and exterior, chosen by Director Ayres as a background for "A Man's Way," the two-reel feature to be released by the American Film Manufacturing Company on Monday, July 20, are about the best combination of the artistic and the appealing that have been seen on the screen for some time.



Henry in the home of the mountain girl.

They are not confined to one station in life or to any particular locality but cover a wide range and give us a glimpse of a college campus, the broad expanse of a California open country with the majestic mountains rising in the distance, the sitting and drawing rooms of several homes of society people, a bachelor's apartment and garden scenes in city homes which are of surpassing beauty. Most of the exteriors and one or two of the interiors found in this collection of charming scenery were taken on the estate of a California millionaire.

While without a doubt the setting stands out above all else in this picture there is a story told within it that by far surpasses many of the so-called "screen masterpieces" of today for it not only presents a different style of hero from that the public is used to but illustrates a little sidelight of life, the working of a man's ambition and love against each other.

Three characters, portrayed by William Garwood, Vivian Rich and Charlotte Burton, carry practically the entire story and each of the players has succeeded in making a real flesh and blood person of the role they interpret. Mr. Garwood maintains the same even plane in his acting throughout while Miss Rich excels in the early part of the story as the wild mountain girl, a character in which she has been seen before and in which she appears to revel. The emotional acting of Miss Burton toward the close of the picture is very appealing and without the least straining on her part it goes straight to the heart. Harry Von Meter in a character role so completely submerges his personality that it is next to impossible to recognize him.



Gladys refuses to forgive her husband.

The college days of Henry and Louise are the first thing shown in the story. The girl loves the boy devotedly but his one thought is career and while he considers her as his best pal he never once thinks of returning the love she feels for him. At the end of their school days they separate and he is hurried away by a bunch of his boy friends and has not even a chance to say good bye to her. She is sadly disappointed but it does not lessen her love for him in the least.

In his chosen work, that of a geologist, Henry rises quickly, devoting all of his time to it and hardly ever writing to the girl who loves him so dearly. When it becomes necessary to send a competent man into the mountains to work Henry is the one selected by his employer on account of the great rapidity with which he has advanced.

In the wilds of the mountains to which Henry goes, live Gladys and her father. She is a girl of nature and her singing is as sweet as that of the birds. Henry meets and takes an interest in both her and her father and when Gladys says she would like to read and write as he does he offers to be her teacher.

Day by day she studies under his direction and the love between them grows until at last he finds the first thing she has written—a message of love—and claims her as his own. His career is forgotten and they are married and settle down in the little cabin in the mountains, happy and content. In the east Louise longs for the love of the man she is beginning to realize will never be hers, and devotes her life to work among the poor.

For a while all is peace and contentment in the home of Harry and Gladys but slowly the man's ambition comes to the front again and he knows that the call of his work is becoming too strong for him to resist. His wife's devotion bothers him, especially when he studies, and one day, after a quarrel, he leaves her and returns to his work in the East.

In the days that follow Gladys grieves but never

neglects her studies as she feels that Henry was ashamed of her and is more determined now than ever to learn all the nice mannerisms of the women of the class to which he belongs. Loneliness causes Louise's



Unnoticed, Louise slips away from the lovers.

health to break and she is sent to the mountains where she finds Gladys warbling a love song with her sweet, wild voice. She knows that the mountain girl could be made into a marvelous singer and as soon as Louise is well she returns to the city, taking with her Gladys and her father and the girl of the wilds is placed under a famous vocal teacher.

Henry again devotes all his time to his work and slowly results begin to appear and he becomes recognized as an authority. Then he longs for his wife and returns to the mountains to claim her, only to find the cabin deserted.

Five long years follow during which Henry has kept up a continual search for Gladys without succes. He is now a master of his work but to him life is empty as he knows he has lost the only thing that he ever cared for. Gadys too has risen to success as a singer and Louise and she have grown to love each other, both knowing that the other had a sorrow but neither telling what it is.

One day a reception is given at which Gladys sings and this event brings together the man and wife and the other woman who has loved so long and faithfully. At first they do not meet but as Gladys' final number is finished she recognizes Henry. Hoping to avoid meeting him she hurries from the house but he sees her and rushes to her side. Although she has always loved him her pride now keeps her from going to his arms and sadly he withdraws, realizing his own unworthiness of her. Louise, standing in the window, with her heart bursting has seen the man she loves pleading with the other woman and determines to make him happy by sacrificing her last hope of ever winning him.

She goes to Gladys and confesses to her that the secret she has always kept was her love for Henry and asks the wife to take him back for her sake. Realizing the devotion of Louise, Gladys' heart softens and she promises the other woman that she will make Henry happy. Louise goes to the man as he is about to pass out of both of their lives forever and leads him back to Gladys and as they find happiness in each others arms she slips away, unnoticed, her undying love proven.

The cast is as follows:

Henry, the loved one.....William Garwood
Louise, the one who loves.....Charlotte Burton
Gladys, the one he loves.....Vivian Rich
Her Grandfather .....Harry Von Meter
Louise's Mother .....Louise Lester
Dr. Flemming .....Jack Richardson

Vitagraph Plant Enlarged

The new four story building, an addition to the already extensive Vitagraph Company's plant, is now in course of construction on the north side of the square block now occupied by the laboratory and studios. This building will entirely cover the block and is intended for the occupancy of the mechanical departments. The building on the south side of the square will be remodeled for executive offices. The erection of this immense factory will give the Vitagraph Company one of the largest and most complete plants in the world. It will be built of cement block, and equipped with the latest and most improved machinery.

Essanay Star Scores in Denver

Miss Ruth Stonehouse, star of the Essanay Company, who appeared in many extraordinary dances, was the chief attraction at the opening of the new theater de luxe The Plaza in Denver, her home city, last week. Miss Stonehouse's appearance created no little stir inasmuch as it was the first personal appearance of a screen star in dramatic work in that city and the signal honor of having the charming artiste return to the city of her birth to launch the new theater was greatly appreciated by the screen fans.

Miss Stonehouse arrived in Denver on the afternoon of her opening day and was met by hundreds of her admirers and former friends who welcomed her triumphant return to the city of her birth. The newspapers pictured her arrival and were generous in their praise of the exquisite charm of her personality and of her superb dancing.

In appreciation of her splendid welcome and in honor of her home state, Miss Stonehouse presented on



Ruth Stonehouse arrives in Denver.

the opening day her own original dance conception, "The Colorado Waltz," and followed it during the rest of her engagement with selections from her extensive repertoire.

Motography's Gallery of Picture Players

CLEO MADISON came to the Universal last year after a strenuous season on the road starring and directing the productions of her own stock company. She decided to take a vacation. She had not rested for so long that she found that she had forgotten how to do it and when she presented herself at the Universal Pacific coast studios one of the directors told her she was just the type needed for an important role under consideration. Miss Madison played it and has been playing leading roles ever since for the Universal. There is great force in her acting and she has remarkable powers of characterization. Her long experience in stock is now bringing her compound interest. Miss Madison comes from Chicago. At present she is being starred in the big feature production "Trey o' Hearts," which will succeed "Lucille Love."



Cleo Madison.

KING BAGGOT, one of the most popular of motion picture actors who appears in dramatic productions of the Imp company, is a peer in his profession. Playing leading roles in hundreds of pictures, and photographed in the character of a millionaire, pauper, philanthropist, miser, minister, crook, nonogenarian and youth, his appearance in a picture immediately labels it as one of quality in the estimation of the public. King Baggot was born on November 7, 1879, in St. Louis, Mo. His education was directed along lines entirely foreign to his ultimate profession. Despite his father's protests against his desertion of the real estate business, Baggot turned toward the stage and played at Moener's Garden in St. Louis throughout one summer. His first visit to New York City was as a member of the cast in "The Queen of the Highway."



King Baggot.

MURDOCK MACQUARRIE, leading man of the Nestor brand productions of Director Charles Giblon, first displayed his art to the motion picture camera fourteen years ago and since that time he has played leading parts in more than five hundred pictures. One glance at Mr. MacQuarrie and it will be seen why he has attained success and why he has been chosen to play leading role in the Universal's screen adaption of George Bronson Howard's "Villon" stories, soon to be released. Two qualities, above all others, compel interest in this actor. They are the power in his personality and face which makes possible the many virile characterizations he essays, and decision in his acting. He is never at a loss to know exactly what business will be psychologically true to the situation in which he finds himself. He lives the parts that he plays and feels the sorrows and joys.



Murdock MacQuarrie.

FLORENCE LAWRENCE'S professional career is almost too familiar to need repeating. Those who follow the screen know that her first hit was with the Vitagraph Company when the pictures were quite young. Then she came over to the Imp company, where she played opposite King Baggot and later she moved to Lubin in Philadelphia, with Arthur Johnson opposite. Later she came back to the independents, playing under the Victor brand. Then owing to ill health, principally, she retired from the screen to her farm out in New Jersey. The whole motion picture world rose up as one person with a demand that she return. And she returned. Today she stands as the wealthiest girl in the film game. She is now a Universal star, and incidentally she is said to be drawing down the biggest salary of any actress on the screen.



Florence Lawrence.



A comprehensive view of the spacious reception room of the Warner offices in New York City.



Filing and correspondence department which keeps a small army of clerks busy



Headquarters of the purchasing department. A cosy office where lots of business is transacted



Office of H. M. Warner, sales manager. One of the busiest places of the entire suite



Office of the treasurer, another busy place during any hour of the day, but especially on pay day



Film editing and lithograph department and the executives who handle this work

SOME VIEWS OF THE HOME OF WARNER'S FEATURES.

Quick Advance of Feature Company

Warner's Program Prospers

PERHAPS no other word is more abused and misused than the term "feature," as applied to motion pictures. A production in three reels may or may not be a feature; indeed, in the majority of cases the name is a misnomer. The real feature film is a combination of punch, story, good direction, clever acting, perfect photography, originality, exciting situations, the unusual and the spectacular, and, in general, all things of superior merit which through their own appeal draw the spectator to them and which lift the film above the average and make it a feature in the true sense of the word, fit to compete with "the legitimate" on any stage in the world.



The accounting department in Warners' Features offices, a perfect hive of industry.

The above study of what a feature film really is was the first thing which confronted a number of prominent film men early in August, 1913, when they met in conference in New York City to perfect an organization which would operate along new and novel lines, supplying exhibitors with the pick of feature films and which would assist materially in the advancement of the motion picture industry.

The trade heard of the meeting and exhibitors in all parts of the country began to realize that it was the birth of a new idea in filmdom and with the organization of the Warner's Features Inc., of which P. A. Powers was elected president, one of the great needs of the film industry was supplied.

Buying from the open market and accepting for distribution only the films which they knew would prove of great value to the exhibitors, the Warner Feature Program established a large following the week it made its first release and may be truly said that it has never once altered its output of high grade material since that time. The companies of recognized ability who became regular contributors to this program employed directors of the highest grade, recognized stars of the screen, supporting players capable of handling their roles in a manner which showed a complete knowledge of their art and cameramen able to get results which brought out every picture clear and artistically.



Office of President P. A. Powers of Warners' Features. It's big and cool and airy.

It was little wonder then that countless exhibitors who tried the plan showered letters of appreciation upon the new company and many more showmen who viewed the picture at various times at once secured the weekly program for their own theaters. As the policy of the company was to give service to only one exhibitor in each town or district many were quick to recognize what it would mean to them, and soon the business end of the company became so large that it was necessary to secure new quarters, and, in October, 1913, the offices were moved to the eighth floor of the Leavitt building, 130 West Forty-sixth street, New York City, where the photographs for these illustrations were taken.

Having established many friends and regular purchasers among the exhibitors throughout the country, the company now proceeded to supply them with lobby and poster displays which also proved exingly popular. After that came the establishing of many exchanges throughout the United States and Canada as well as a branch office across the ocean. All of these offices are ideally located. The New England states and the East are taken care of by the branches located in Boston, Syracuse, Buffalo, New York City, Pittsburgh, Philadelphia, Wilkes-Barre, Washington, D. C., and Wheeling, W. Va. The southern exhibitors receive their service from Atlanta, Dallas, New Orleans and Louisville. The middle West is served by Cleveland, Cincinnati, Indianapolis, Chicago, St. Louis, Kansas City, Minneapolis and Detroit. Exhibitors in the far west look to Denver, San Francisco, Los Angeles and Seattle for their service. Canada is handled via Toronto and Montreal.

As each of these cities has excellent shipping facilities, prompt deliveries of the films is assured at all times.

It is now eleven months since the organization of the Warner's Features Inc., and during all this time the entire organization, embracing 23 branch offices, has earnestly endeavored to live up to its slogan, "quality first—service always." Hundreds of multiple reel pictures have been examined upon the screen and rejected as lacking that quality necessary to insure a continuation of the reputation earned by the earlier releases.

At the present time this corporation is receiving pictures at regular intervals from the following com-

panies: Gene Gauntier Feature Players; Sid Olcott International Players; Marion Leonard Film Company; Colorado Motion Picture Company; Albuquerque Film Manufacturing Company; Milano Film Company; Miller Brothers, 101 Ranch Features; Ambrosio American Company; Pyramid Film Company; Paris-Eclair; Balboa Amusement Company; J. Parker Read and Mittenthal Brothers Film Company.

Among the noted directors whose names have appeared on the pictures released through Warner's Program are Sidney Olcott, Stanner E. V. Taylor, Marshall Farnum, Jack J. Clark, H. C. Matthews, J. Farrell MacDonald, Otis B. Thayer, Frank Beal, G. P. Hamilton and several foreign directors of note.

The office of the company in New York City is a model of its kind and the views on another page give an idea of the manner in which they are equipped. The New York exchange is also a subject of interest to many exhibitors and in next week's issue of MOTOGRAPHY several views of the interior of that office will appear.

Edison Field Day

Surrounded by many of the actors and actresses who have helped to make the brand of pictures which bear his name famous, Thomas A. Edison on June 25



L. W. McChesney and Thomas A. Edison en route to the grand stand in front of which the main events were held. Photo copyrighted by Thomas A. Edison.

assisted in the celebration of "Edison Field Day" at Olympic Park, Irvington, N. J., which was given for the benefit of all of those who work under the renowned inventor.

Mr. Edison showed a keen interest in all the sports and opened the baseball throwing event by pitching the first ball. Actors, actresses and directors mingled with the hundreds who handle the business end of the great



Start of the 65-yard dash. Second from the left is Elsie MacLeod, who finished second in the race.



Thomas Edison hurls the first ball over the plate in the baseball contest. L. W. McChesney to the left. Photo copyrighted by Thomas A. Edison.

plant and competed with them in the various events, and during every moment of the time spent at the outing good feeling was evident on all sides.

It is estimated that about 2,500 people were present, the motion picture studio being represented by such stars as Miriam Nesbitt, Marc MacDermott, William West, Richard Neil, Elsie McLeod, Harry Eltinge, Yale Boss, Agustus Phillips, Mrs. William Bechtel, Julian Reed, Mrs. C. Jay Williams, Herbert Prior, Mabel Trunnelle, Cora Williams, Kathleen Coughlin, May Abbey, Harry Gripp, Frank A. Lyon, Edwin Clerk, Jessie Stevens, Mathilde Baring, Nellie Grant and Saul E. Harrison. Miss Elsie McLeod took second place in the 65 yard dash for ladies, much to the delight of the crowd.

One of the biggest features of the day was the race between C. H. Wilson, vice president and general manager of the Edison interests, and William Maxwell, second vice president, for a purse of $500. Three heats were required to decide the winner, Mr. Wilson returning victor.

To Feature Famous Baseball Star

After considerable effort on the part of the Universal Film Company the signature of Christy Matthewson, star pitcher of the New York Giants, and probably one of the best known stars in baseball, has been secured for a contract calling for him to appear exclusively in films produced by that company for the coming year.

These pictures will be released as a series at the rate of one two-reeler every month, and will have genuine plots behind them, which are now being prepared by the scenario department of that company. The players to support Mr. Matthewson have not been selected, but the Imp studio will be used in filming all the interior scenes. Most of the exteriors will be taken on the baseball grounds, and will show how the star handles himself while on the diamond.

Injuction Refused in "Cabiria" Suit

By a decision of Justice Greenbaum of the Supreme Court during a special term in New York County, Morris Brodkin was, on July 1, denied an injunction to prohibit the exhibition of "Cabiria" in the state of New York and in northern New Jersey. Harry R. Raver, Carlo Sciamengo and the Itala Film Company were the defendants and were represented by Attorneys Graham and Stevenson. The attorney for the plaintiff was Louis Verner.

On the Outside Looking In

By the Goat Man

JUST as truly as dog-days are coming, we are beginning to feel the "season" in motion pictures. Manufacturers have been reluctant in showing that the season is recognized or has any influence upon the kind of productions that are presented during hot weather. Cropping out here and there, my mail tells all too plainly that hot-weather rules are governing the marketing of various films. September 1—the opening of the legitimate theater—becomes the date of renewed activity on the part of all film-makers. The cream of the studio—those films which take rank in excellence over the every-day output are withheld for the magic later date. The season is on at its full pace with the cooler days.

* * *

Vacation time has its call upon all humanity. The actor-folk want to hike into the wooded hills and find recreation beyond the shout of the producer. The executives themselves are only human and find the call of the wild strong enough to heed. Fishing, yachting, hunting in the north woods—pleasures long-ago abandoned to the demands of business building—finds a delighted coterie of gentlemen eager to respond. These pleasures are in a large measure responsible for the draggy program of mid-summer. While the motion picture theater will continue to be an all-the-year-around enterprise, it will show a decided falling off in receipts not all due to the inclination of the local patron to spend his week ends out of town. The films themselves will show that there are other elements to be considered.

* * *

By no process can the summer-time effect upon film manufacture be overcome unless the films are made sufficiently far in advance to close down entirely over the ninety-day warm weather period. I fancy something of the kind will eventually be accepted. Then the studios will be turned over to the janitors and the animal keepers and the film stars will bask at the seashore in idleness. It will be a gay life!

* * *

In the meantime film manufacturers are becoming more favorably imbued with the idea that it pays to advertise direct to the consumer. The consumer is the film exhibitor right across the film exchange counter. I used to think he was an impossible proposition. I have seen the great horde of alleged exhibitors at the film exchanges and discounting their intelligence, I wondered when, if ever, they read anything. They were not the exhibitors at all. Some of them couldn't read anything! They were of the city mob who are sent to the exchange for today's run. The city program in many theaters has no immediate concern for the film manufacturer. It has taken me full five years to figure that out! (More evidence that I learn slowly but surely.) But I'm right in the matter, and that counts for something. I would rather have one big exhibitor as a regular home reader of MOTOGRAPHY than a thousand near-exhibitors who use junk films. I would prefer one Furniss, one Brylawski, one Levine, one Saxe, one Loew, one Rothapfel, one Ray or any one of two hundred more that I can name than any five hundred operators of projection machines. Sam Rothapfel can actually make a film over night—make it demand the first big money. He is the sort of ultimate



Max Figman and Lolita Robertson in "The Man on the Box," soon to be released by Lasky.



Scene like the above from Lubin's "A Matter of Record" are almost stereoscopic in their clearness.



One of the remarkably pretty backgrounds in Powers' "The Severed Hand."

consumer I want for my advertisers. The film manufacturer wants his money back as quickly as he can get it. He gets it from the first-run exhibitors of this country. They are the men who know the big films by the unbiased reviews they read in the trade journals. The ultimate consumer is a live, known quantity. The courting of this element is one of the film makers ambitions. What the filmmaker can do to help this live element is another of the problems not yet solved. Going over the heads of these quick cash customers is all in the interest of getting back the money in the short st possible time. It puts several angles on advertising that isn't encountered in other industries. The advertising of films requires the big thoughts of big men. How to get the money out of a mechanical contrivance or a household necessity is one problem. To get the money out of a film is something else again. The secret of a film lies in its enduring qualities right off the bat. Your money back in a hurry means that the maker's interest goes right on and on, but the quick, satisfying turn over must come from those live-wire big exhibitors who go in for the first-run program stuff and the known features of merit. MOTOGRAPHY'S prized clientele buys everything first run and the features worthy that name. We feel better now that we are on speaking terms with this tremendous purchasing power. Those advertisers who feel they can get along without us had best reckon how much better they might get along with us.

* * *

We are now rendering a genuine advertising service. There have been times when we might have done something of the sort without knowing it. It is better all around when we know. The New York manufacturer who would use our helpful service, may call Bryant 7030. The Chicago manufacturer is thoroughly familiar with the service we render. Those outlying suburbs on the Pacific coast will please resort to the mails. Special attention given all mail orders. But at all events, remember that the "highbrow" film journal *de luxe,* meaning nothing more than the book in your hands, is rendering a one hundred cents on the dollar advertising service, reaching all the trade, and thousands of the laity who simply can't resist buying the magazine because of its excellent presentation of an active and magical industry.

* * *

An unsigned postcard comes to me from Montreal—showing St. Gabriel and St. Charles churches—saying, "You bet they read MOTOGRAPHY here." I'm at a loss to know whether this means the city or the churches. At any rate, the dope says they're reading MOTOGRAPHY and I've suspected it right along. Looking over my in-and-out sheets, Charley Stark being out, I fancy he sent the card.

* * *

I am writing ahead of the Dayton convention. It will always be a crazy occupation to attempt current subjects in a publication that is predated ten days. The convention is scheduled for July 6 to 13. This tabloid of truth is dated July 18th. It should know all about what happens at Dayton right up to the close of July 13, but you can't be eight or ten places at once and I have to be at Dayton where I expect to find my one great and lasting disappointment. For I cannot believe M. A. Neff will die without a fight and I expect to see him defeated for the presidency of the Motion Picture Exhibitors' League—the job he was joyously given in the year of one, re-



The Victor players, after a hard day's work, resting on the hotel steps at Block Island, Rhode Island, where the company went to take a series of outdoor pictures. Walter Miller, leading man, is seated on the top step beside his wife. Miss Irene Wallace, leading lady, seated on lower step in center of group. Mark Dintenfass, manager, is standing at left, with Director Ed. Warren above.



One of the comical spots in Lubin's "A Matter of Record," released July 25.



Hundreds of supernumeraries were used in 101 Bison's "A Mexican Spy in America."

luctantly surrendered to him a year later; bitterly won in the year three. M. A. Neff's goose is to be cooked at Dayton. I would be worse than no prognosticator if I failed to set it down here. Should he succeed himself it would be literally that. Ohio, his home state, is through with him. Delegations that he has kidded himself into the belief he owns are dead against him. His entire executive body has begged him to withdraw as a candidate to succeed himself.



Romaine Fielding directing his Lubin company at Colorado Springs, Col.

* * *

But Neff is dead set in his ways. He believes in Neff particularly. I get visions of his arbitrary tactics when I want diversion. Leaning across the speaker's bench, his eyes shining, his firm jaw, his long legs in a tension to spring, and clenched in his right fist the gavel that is wielded according to the Neff book of rules. He will always be like that. Whether it is due to an earlier training or his disdain for the intelligence of his fellows, it doesn't matter. Neff has pulled the stuff for four years and that ought to be enough.



Robert Edeson in "The Call of the North," a forthcoming Lasky production.

A Pioneer of Filmdom

George Kleine, who startled followers of the screen by bringing "Quo Vadis," the first big feature production, into this country, is one of the real pioneers of the film game. In the early days when the penny arcade, the Latham Loop and Thomas Edison were just beginning to be heard of by the public and when the things which were to prove the foundations of the present day motion picture industry were in their infancy, Mr. Kleine was interested in the business.



George Kleine.

He was then engaged in selling stereopticon machines, magic lantern lenses and many other little things which, later, led directly to his handling the moving picture strips of fifty feet, with frames about four inches wide. From the very outset of this new industry Mr. Kleine gave it much of his time and attention, being responsible for the adaption of the carbon arc to the pictures as a means of illumination. Without this arc there would probably be no pictures today. Not satisfied with the glory of that achievement, he became interested in the producing and selling end of the business and, in short, in every phase of motion picture making, handling and exhibiting.

All branches of the industry bear the imprint of his personality. In turn he has been a manufacturer, the manager of a number of film exchanges, a film

importer of world-wide reputation, part owner of the new "Chandler," one of New York's finest picture houses, and today is actively engaged in making pictures in his own studios abroad. From April 1910, to May 1913, Mr. Kleine was vice president of the General Film Company, but was forced to resign from this position because of the many other duties which crowded upon him.

He is soon to begin a series of American-made productions which will undoubtedly rival in excellence some of the splendid foreign pictures he has brought to this country and which are largely responsible for the present popularity of the big feature films.

Eclectic's Odd Mystery Film

A three reel detective comedy-drama is to be released on July 20 by the Eclectic Film Company, entitled "The Phantom Thief."

It differs from other comedy-dramas in that the comedy is not embodied in the situations or incidents, but only in the exaggeration of the eccentricities which people who devote all their time and energy to one subject are said to possess. In this case it is the queer facial expressions and singular actions of the detective, while solving the puzzle of a series of mysterious thefts, that furnish the merriment.

While amused at the queer antics of the sleuth and the lightning-like changes which his face undergoes, one does not for a minute lose interest in the mystery in the story. At times when the solution seems at hand, and circumstances point clearly towards the guilt of some person, the theories fail and the mystery becomes deeper than ever, until in the last reel the final solving of the mystery makes former conjectures as to the identity of the thief, seem foolish.

Detective Nick Winter's attention is called to a clueless theft committed at the home of George Warner. A pearl necklace had disappeared from his desk, and his secretary, who was the only occupant of the room at the time, earnestly denies any knowledge of its whereabouts, nor could it be found on his person. Mr. Warner orders Bouchet's arrest on suspicion, and hires another secretary, who turns out to be none other than the detective, who has secured the position in order to be able to read Warner's confidential correspondence. In the waste-basket he finds two letters, either of which would have been sufficient motive for Warner's effecting his own robbery, but later events prove this theory ridiculous.



Scene from Eclectic's "The Phantom Thief."

The mystery becomes deeper when it is learned that a nearby grocer's articles have contained stolen property, Warner, himself, having recovered his necklace in a chicken purchased at the store.



The detective finds a monkey is the real culprit in Eclectic's "The Phantom Thief."

Several incidents add a weird, uncanny touch to the story, one of which is the disappearance of Winter's coat and hat when he has descended a well in an adjoining yard in search of a clue. On returning to Warner's office he finds the missing articles lying on a chair.

The suspicion creeps into Winter's mind that a monkey is the only earthly thing that could have committed these thefts; he lays his plans accordingly. Following the line of approach and entrance which would be best adapted to a monkey's mode of traveling, he finds himself in the home of a foreigner, who, upon being questioned, informs Winter that he is the possessor of a monkey but that his pet has just escaped, and points out the direction taken by it. Winter follows and finds himself in view of the grocery store which had before been under suspicion. Entering, he sees the monkey perched on the counter perfectly contented with the delicacies the store has to offer.

First Release of Child Player

The "Kids of the Movies" have bowed themselves into the film circle in a two-part offering of that name. The initial showing of the screen play convinced those who saw it, that there is personality to each of the players and furthermore, that each of them represents a distinctly different type. The kiddies are banded together under the guidance of the Child Players Company of America, Inc., of which Martin P. Korn is the president, Louis Robert Korn the director-general, and A. Brodie, the director.

Kathie Fischer Stars in Beauty Film

Little Kathie Fischer is to be featured in "Her 'Really' Mother," which will be released by the Beauty Company on July 21. As a little girl, repelled by her disinterested natural mother, she steals away to an unknown neighbor in search of a "real" mother. The story carries a deep pathos and will prove an object lesson to those who through neglect have been permitting the yearning hearts of the little ones to go begging for love. Little Kathie acts her part in a very natural and convincing manner.

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CHICAGO, JULY 18, 1914

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A NEW LEAGUE ADMINISTRATION.

UNDER the circumstances, the election of a new set of officers by the Motion Picture Exhibitors' League of America in convention at Dayton, on Wednesday, July 8, was the most hopeful thing that has happened in organized motion picture circles for a long time. As reported elsewhere, the new League officers are Marion S. Pearce, president; T. P. Finnegan, first vice-president; Mark E. Cory, second vice-president; W. R. Wilson, secretary, and Peter J. Jeup, treasurer.

President Pearce has already stated his position on matters of immediate interest to exhibitors. One of the resolutions proposed by the amalgamation committee made opposition to censorship the vital factor in any possible combination of the two organizations now in the field. The censorship plank in Mr. Pearce's platform he laid down early in the sessions:

"Official censorship is an injury to business and detrimental to the interests of the picture men. The National Board of Censorship, which is voluntary, is performing this service to the satisfaction of picture men and theater-goers, and as a consequence pictures are getting better and will continue to do so."

It may be a little early to draw conclusions, but apparently the election has removed the greatest, possibly the only, obstacle to amalgamation of the Motion Picture Exhibitors' League of America and the International Motion Picture Association. With the two bodies of picture men now agreed on all important subjects, their separation is more obviously absurd than ever. The problem of uniting them will undoubtedly receive the immediate consideration of the new League administration, and we are sure the officers and directors of both associations will allow no mere technicality or small difference to stand in the way.

The election is a decided victory for the progressive element of the League, and an auspicious circumstance for the members of the I. M. P. A. and even for those exhibitors who are members of neither. For it must not be forgotten that these non-members are the vast majority. We hope before long to see the combined League and Association, under one name and one set of officers, reduce that majority to a small minority. There must be but one association, and every exhibitor worthy the name must be a member of it, before the guiding hands and leading spirits of organization can feel satisfied.

SO LONG AS BOOKS SHALL LIVE.

ONE great maker of films has said that he placed more value in his library of books than in his collection of special properties. For the properties in themselves are but the tools of his work; but the books are a perpetual source of inspiration, the raw material for countless productions.

Out of books have come many of the best and most favored of plays. Every book is a scenario; and it matters not that the people may read before they see. For the reading but whets their appetite for the seeing. Dead type must ever be less attractive and less powerful than living pictures.

The supply of original photoplay scenarios that are really worth while is scanty. So is the supply of play manuscript for the legitimate. But good books are as the sands of the sea, and the staged drama never hesitates to adopt and adapt them to its needs.

And already the photoplay has proved the wisdom of a similar course.

Today there are stories appearing in type in hundreds of newspapers and on the screens of hundreds of picture theaters simultaneously. In this the theaters have the best of it. For those who read first are impelled to see; but those who see first can get along without reading. So we prove our contention that typed fiction is a natural parent of filmed fiction.

Why demand that all photoplay plots be original? If the plot of the printed story is new, then it is still new as a photoplay; and the photoplay adaptation is the noblest use of type.

Of making many books there is no end, says the Old Testament; and today the mills of our printing presses grind out over a hundred thousand volumes a year. Very few of them remain unread. Thousands upon thousands of them are read with joy and inspiration by thousands upon thousands of readers. Here then is material for all the photoplays of a nation.

No good story, however well it is written, however widely its typed pages are circulated, has completed its usefulness until it has become a photoplay. And in the filming, the book has done no favor to the film; rather the film completes and perpetuates the book.

THEATER LIGHTING.

PICTURE theater design and equipment have become an art only within the last few years—or months, one might almost say. The dignity of the films themselves has become so exalted in that time that the most elaborately fitted houses are none too fine for their exhibition.

Architectural design is, of course, an important influence in the refinement of the picture theater. But probably no other single element is so responsible for the new attractiveness as the judicious use of electric lighting.

Any theater, or other place of amusement for that matter, is essentially an after-dark affair. Its exterior, or front, must therefore be so illuminated that people will have their attention drawn to it even when their minds may be occupied with other things. In this endeavor the theater may be in competition with a number of other lines of business which have discovered the attractiveness of light. The local dry goods store, the ice cream parlor, the cigar store, if their managers are enterprising, all illuminate their fronts.

Every normal human being is attracted by light. The affinity is nearly as great as that of the moth and the flame. The lightest spot on the street always draws the greatest crowds; and crowds are what the picture theater man wants. His only hope of getting them is to make his front the brightest and best illuminated of any.

Even in the earlier days it was customary to outline the front, the entrance, exit, etc., with incandescent lamps spaced about a foot apart. Even small lamps used in this way make quite a showing, especially if aided by an electric sign. Such a sign need not necessarily be a "flasher," although that variety has its advantages. If no sign is used lamps as large as twenty-five-watt may be be used for outlining; and the extra current consumed will be found well warranted by the brilliancy and attractiveness obtained.

Just as an example, an exceptionally well lighted theater in Seattle uses such an array of lamps, and has in addition 24 hundred-watt lamps under the marquise and four 750-watt gas-filled lamps (the successors of the flaming arc) in the entrance.

The indirect system of lighting, now coming into such general use in offices, stores and dwellings, is really ideal for picture theater use because it permits of sufficient illumination to see one's way about the theater while the pictures are being projected. Indirect lighting is, indeed, largely responsible for the fact that there are no dark picture theaters now.

The Seattle theater mentioned above uses all indirect lighting, the light coming from behind lattices on the side walls and through a large leaded glass ceiling—a sort of artificial sky-light of amber glass. Six 750-watt lamps are placed above this glass, while behind the side lattices are twenty-five and fifteen-watt lamps on twelve and 24 inch centers. The "sky-light" and upper lattice are illuminated only during intermissions. The lower lattice, with fifteen-watt lamps, is left lighted all the time.

There is nothing unusual, or at least nothing difficult, in the lighting arrangement of this theater, and it is mentioned only because it is easier to describe a specific case than to lay out a hypothetical arrangement. The point to be emphasized is that plenty of illumination is the best kind of investment. Outside the house, it is bound to draw the crowds and invite them in. Inside, it makes the intermissions pass quickly and cheerfully and keeps the audience orderly and quiet during the exhibition. And it effectually silences one of the earliest and most forceful arguments of the so-called reform element.

GOOD PATHE EDUCATIONAL

On one of Pathe's split-reel educational pictures soon to be released, is a tiger hunt in Indo-China showing the hunter and his assistants trailing a tiger; then comes the discovery of the prey and the chase, and finally the skinning of the dead beast which the natives regard as a pest. "Ice and Snow" completes the reel, illustrating the different effects of chemicals on water and its many peculiarities after being frozen. Another split-reel educational called "The Heart, and Circulation of the Blood," shows the hearts of different animals working, though separated from the bodies, the blood coursing through the arteries, and the magnified corpuscles of the blood of several different kinds of animals.

"Modes of Travel in Japan," completes the reel and demonstrates the numerous ways in which the small, agile people of that country overcome natural difficulties in transportation.

COMING—"THE FORTUNE HUNTER"

The latest masterpiece of the Lubin Company is a picturized version of Winchell Smith's "The Fortune Hunter" with Ethel Clayton, the charming Lubin actress, and William Elliot, late of the Belasco forces, in the leading roles. This elaborate photoplay, in which over three hundred people will appear, will be presented in five reels of two hundred scenes. It is being staged by Barry O'Neil who produced "The Third Degree," "The Lion and the Mouse" and "The Wolf." "The Fortune Hunter" was adapted for picturization by Clay M. Greene and Barry O'Neil. The cast includes Joseph Kaufman, Geo. Soule Spencer, Chas. Brandt, Gaston Bell, Alan Quinn, Rosetta Brice, Mrs. Geo. W. Walters, Ruth Bryan, Ferdinand Tidmarsh and Bennie of Lubinville.

Another Famous Players Success

Typical "Mary" Picture

IT IS the kind of play that will attract everybody, first because of the popularity of Mary Pickford and then because everybody who has seen it will tell those who haven't, what a perfectly charming play it is. For it contains all the elements that go toward making it just this, a charming play, and it gives to the world's Mary,—who particularly is the Famous Players' Mary—opportunity for much dramatic action. There is, perhaps, a greater call for the romantic in this picture than in any other of the pictures to which the charm of Mary Pickford has lent itself. And, as also is typical of "a Mary picture," there is satisfying humor throughout the play's five reels; and it is all put there by Mary herself.

The strong and splendid work of James Kirkwood, who plays opposite the pretty star, aids in setting the role of the latter off to especial advantage. For Kirkwood as Lancer Morne, the mountain giant, is all the Mary was not. But as for goodness of heart



"If you were a bird caught by an eagle, you would know it was no use to struggle!"

and character, the giant of the mountain is a man of the type that men like and women love. He is a dutiful son, a brave outlaw and a masterful lover.

The Pickford-Kirkwood combine is a strong one, perhaps the strongest and most likeable that the world of picture-goers has seen in a considerable while. And it is one that this world hopes to see again.

"The Eagle's Mate" was filmed from the novel by Anna Alice Chapin. And one who knows how, wrote the scenario. The direction is by James Kirkwood himself and is one of the many fine points that make for the picture's unqualified success. There are many instances of the exceptional in the photography of the five reels and all of the cast do splendid work. The scenic offering accounts for a considerable share of the general fineness of the picture which, altogether, is one that cannot help but please even so great a variety of likes as is offered by the world of film goers.

Ida Waterman upholds her reputation for character work in her characterization of Sally Breckenridge, who, one of the tribe of Mornes, has defied her father and brothers by marrying into the rival house of Breckenridge. And from that day, her name is never mentioned in her father's house. Robert Brod-



"I've fought for you and now you're mine!"

erick is the typical mountaineer, in the character of Sally's father, Abner Morne, while the part of Fisher Morne, the black sheep of the family, is well taken by Harry C. Browne. Helen Gillmore does good character work as Hagar Morne, sister of Sally and mother of Lancer Morne, the young mountaineer, who, though he has had several years at school in the east, is still in manner and sympathy, a mountaineer. Russell Bassett makes an amiable and mild Rev. Hotchkiss and R. J. Henry is a mountaineer who looks and acts worthy of the part.



Fisher Morne tries to fasten his guilt upon Anemone.

The music, which accompanied the showing of this Famous Player picture at the Strand theater during the past week, was especially fine; its every cadence was appropos to the particular scene it ac-

companied and Manager S. L. Rothapfel gave the orchestra his personal direction.

The "Eagle," in the story, is Lancer Morne (James Kirkwood) and Anemone Breckenridge,



Anemone confronts the fierce mountaineers.

(Mary Pickford) after much protest to the contrary, becomes the eagle's mate. She is new to the mountains, its usages and its people and when, meeting Lancer Morne for the first time, he tells her that some day he is coming for her and that were she a little bird she would know it would be useless to fight against the strength of the eagle, she regards him as audacious and ignores him.

Then, the Mornes rise in a lawless revolt and Fisher Morne is injured. Because she is a Morne, Sally Breckenridge, Anemone's aunt, is prevailed upon to open her house to the lawless band and their injured burden, and she and Anemone nurse him back to health. Fisher becomes infatuated with Anemone to her distaste and when he leaves, promises she has not seen the last of him. He returns and kidnaps her, as she is wading in a stream, and she is carried off to the cabin of the Mornes'. Fisher proposes a toast to the girl but Lancer, entering and answering Anemone's appeal for protection, refuses to drink it and challenges Fisher to fight. Anemone interposes "It is no use for you to fight, for I wouldn't marry either of you." The men fight, however, and it is a fight to be remembered by those who see it. Lancer is triumphant and Anemone is left to do as she pleases in the days that follow. And many times, in those, days, Lancer asks her to marry him.

One day, the Rev. Hotchkiss appears with an offer of $35,000 ransom from Anemone's aunt, for the girl's safe return. Rather than allow her aunt to make this sacrifice of all the money she owns, Anemone marries Lancer. That night Fisher tries to kidnap the girl and return her for the sake of the ransom. Lancer hears her cries for help and rushes to her rescue, only to be shot down by Fisher who blames the deed upon Anemone and escapes. The following day Lancer insists upon Anemone's returning to her aunt's home. But en route she sees Fisher leading a rival band of feudists upon the people of his own clan, and she turns her horse and flies back to warn the Mornes of their danger. This act reinstates her in the favor of the clan and of her own accord she stays to care for the husband, whom she now realizes has at last awakened her dormant love.

There are various other little threads, pathetic and humerous, interwoven throughout the story that makes it one of the best five reels of film offered to the public.

At Work on Big Series

The Wilfred Lucas company of the Universal left this week for Big Bear Valley, on the top of the Sierra Madre mountains in California, where the crowning scenes of the first installment of the "Trey o' Hearts" series will be produced. The first installment of this series is entitled "Flower o' the Flame," a three-reeler calling for timberland settings and a forest fire.

The "Trey o' Hearts" series was written by Louis Joseph Vance and will appear in installment form in numerous newspapers throughout the United States. The stellar role in this big series is being played by Cleo Madison. Others of the company who made the trip are George Larkin, Edward Sloeman and Ray Hanford. They will remain about a week.

Abrams Starts Tour of States

Charles Abrams, accompanied by little Louis Goldstein, the 17-year-old salesman, left New York last week on a five weeks' trip which will carry him into practically every state in the Union. He has a trunk load of films with him, including subjects of the Great Northern Special, Great Northern Preferred and Film Releases of America.

Gee! How They Shivered

The accompanying photograph shows a cold day at the Lasky studio, Hollywood, Calif., when the inclemency of the weather prevented the various workers from engaging in work on hand. The group below from right to left shows Robert Edeson, who is appearing in "The Call of the North"; Stewart Edward White, author of that play; Dustin Farnum, star of "The Virginian"; Max Figman, who plays in "The Man on the Box" for Lasky; James Neil, heavy man of the Lasky company; Theodore Roberts, character man in "The Call of the North"; Thomas W. Ross, who played the leading role in "The Only Son" and Oscar Apfel, chief director of the concern, with Cecil



B. DeMille, director general, in the centre. In addition to the stars shown in the picture, H. B. Warner, Rita Standwood, and Chas. Richman are also at the Lasky studios.

Completes Thrilling Railroad Drama

Edison Stages Wreck

A THRILLING race between an auto and a train caps the climax in Edison's two part drama entitled "The President's Special" which will be released on August 7. While the race is on between a well-filled picnic train and Gertrude McCoy as Mrs. Farley at the wheel of her machine, cut backs show Charles Ogle, (Farley the switchman) seeing a vision of the accident for which he will be held responsible, the smashed coaches and dead victims, the spiritual bodies rising from the inanimate forms and approaching him accusing him of neglect of duty.

The wreckage which is used in the vision represents as much work and expense, probably, as all the rest of the scenes together. In order to get a wreck that would never be mistaken for anything else, the Edison people arranged with a railroad in Farmingdale, Long Island, to use four or five wooden coaches in a rear end collision. The result is one of the most realistic wrecks that has been used in pictures. The two coaches in the center are about half buried in each other.



The thrilling and sensational wreck scene in Edison's "The President's Special."

The scenes, many of which are both interiors and exteriors, offer unusual opportunities for clever photography, which is of the best.

John Farley's assignment as switchman necessitated his walking a long distance to work. Mrs. Farley reads of an auto which can be bought reasonably, purchases it, and surprises her husband on his return from work. Thereafter John Farley rides to and from his switch shanty. One night, Jim Flood, who relieves Farley from duty, is taken ill and Farley takes the night shift.

An order comes through from headquarters to sidetrack everything to make way for the president's special. Mrs. Farley arrives just as the order is received and, reading it, admonishes him to be sure to sidetrack 19, which is a picnic train.

Farley falls asleep and is awakened to his duty by the passing of the picnic train. Too late to prevent the accident which is sure to follow, Farley is nearly crazed by the thought of the trainload of children being rushed into a horrible smash-up by his neglect of duty.

As Number 19 passes the Farley home, the switchman's wife remembers the order. Her only chance of stopping it is to catch up with it at the next crossing. In the auto she starts in pursuit and



The scene in the telegraph office in Edison's "The President's Special."

after a hot race intercepts it, warns the engineer of the danger, and the train is backed onto a sidetrack just in time to let the president's special go by.

The picnic train backs down to the switch shanty where Farley is found almost insane. After many assurances that everything is all right, Farley is told to look out on the track, where he beholds Number 19 safe and sound and its windows crowded with happy, cheering children.

DREAMS have been introduced into many pictures, but in Edison's two part farce-comedy to be released July 31 entitled, "The Stuff That Dreams Are Made Of" a dream fills at least one and one-half reels of the film. It is one of those kind of dreams one has when his mind has been overworked



The hiding place of the money in Edison's "The One Who Loved Him Best."

or when he is worried; just a string of incidents whose utter impossibility makes them laughable.

Mr. Stephens and his pretty daughter call on Farmer Davis and inform him that his mortgage is

due and will be foreclosed. Joe Spifkins, a farmhand, tries to induce Grace to get her father to extend the mortgage. After a lengthy discussion she consents and together they plead with Mr. Stephens



The death scene in Edison's "The One Who Loved Him Best."

to give Farmer Davis a little more time. They succeed in their mission and together return to the farmhouse to break the good news.

In the meantime the farmer's daughter, who is Joe's sweetheart, has seen him talking to Grace and mistaking his earnestness for love has thrown herself on the bed for a "good cry." She falls asleep and has numberless dreams in which she and Joe are persecuted by Grace and her father, but in each of them they escape from the horrible dangers that have been placed in their path.

Awakening with a start she hurries to the kitchen and there sees her lover and their "dream enemies." At first she fears that Joe has forsaken her entirely, but is assured of the contrary by his placing his arm around her and telling her the good news of the extension of the mortgage.

"THE LAST ASSIGNMENT" is of a different character from the others which Dolly "scooped" for *The Comet*. It marks the last chapter of Dolly's employment on the staff of the newspaper which she has served so well in the capacity of reporter, and will be released July 25.

Mr. Desmond, hard pressed by creditors and short of money, does not share his wife's enthusiasm at the resignation and expected arrival of their daughter, Dolly, *The Comet's* "star" reporter.

At the station Dolly is met by the mayor, a band, a large crowd of citizens, and, of course, her mother. At home her father is glad to see her but nevertheless seems preoccupied when greeting her, as his mind dwells upon his financial troubles.

She places in his hand a check for $3,000 and immediately the cloud is lifted. His daughter's money, enough to cover all of his debts, saves him from the shame of bankruptcy.

In the office of *The Comet* the editor, James Malone, comes to realize, by Dolly's absence, that she meant more in his life than he had before known. An inspiration seizes him and he leaves at once for the Desmond residence. Malone outlines the plans of the last assignment and Dolly fully agrees with him, the last scene of the film showing them folded in each other's arms.

Just A Moment Please

Well, the glorious Fourth has came and went and we hope you're all back on the job again with a full allotment of fingers and toes.

—

As for us—well, we feel a hundred years old after being chump enough to imagine that we were still young enough to play baseball—however, as somebody has so wisely remarked, "There's no fool like an old fool!"

—

O'ERHEARD AT THE PICTURE SHOW.

"I wonder if they're really married."
"That pianist can sure tickle the ivories."
"I wish those folks ahead wouldn't keep their heads so close together."
"I laugh myself sick at these Keystone comedies."
"Lowney's fresh chocolates; fresh salted peanuts!"

—

Perhaps, a certain well known party has remarked, it's "only psychological," but will somebody please tell us why this sudden unrest among the publicity men. First our friend Lloyd Robinson "flew the coop" and then Charley Nixon announced that he was to take himself and his dictionary to other parts. This week our good friend Don Meaney slips us the "info" that he's "through," and Phil Mindil has quit, so we are beginning to wonder where it's all going to stop. The new chaps are fine lads—every one of them—but why all this moving about? May first is some weeks past and October first is yet to come.

—

ISN'T IT SHAMEFUL?

Sir:—

Has anybody yet informed you that on Sunday the Forest Park theater displayed a banner which read as follows:

FOREST PARK
"DISHONORED"
IN FOUR REELS.

We, who live in the neighborhood, object to such undesirable publicity.

K. R. G.

—

Now we're in hot water over that bum poetry we published last week, as the chap whose initials were attached to the stuff as published, declares emphatically that he never wrote a line of it—that it's far below the quality of verse he's accustomed to grind, and that now his reputation is ruined. He even threatens us with a libel suit, and, by heck, some of the things he has promised to do to us fairly makes the blood run cold.

—

And that isn't the worst of it. Suppose the chap who really wrote the stuff now reads the argument being waged over it. Suppose he takes offense at the insinuation made in the above paragraph and also goes on the warpath. Talk about the horns of a dilemma! Can you imagine a worse pickle than we are in at present? Pauline never had any worse perils than ours, and we haven't any "Harry" to help us escape.

—

THEIR FAVORITE FILMS

Charles Urban—"The Mystery of the Fadeless Tints" (Edison).
Grace Cunard—"The Daring Young Person" (Essanay).
"Wid" Gunning—"In Old England" (Kalem).
Charles Nixon—"Back to the Simple Life" (Edison).
Our Boss—"The Goat" (Biograph).

—

Troubles never come singly, do they? Noting that our office mate, Caine, had been exceedingly busy all morning, and taking advantage of the period when he was at lunch to give the "once over" to the copy he had been mulling over, we discover that our last week's reference to "the town that Schlitz made famous" has got him all riled up. Lying on his desk at this very moment is a document addressed to us which says in part:

—

"—and being from said town ourselves, we wish to state that there are other things in that there burg besides Schlitz—for instance, Pabst. We are not through with this matter yet, as it is an insult not to be lightly treated, but we are sitting quietly in the corner counting ten, as our mother told us to do when we became exceedingly peeved."

—

Now, he hasn't handed in this black-hand message yet, but by heck, we can see trouble coming. The problem of conduct instantly arises as to what we shall do when he delivers his ultimatum.

—

However, now that the A. B. C. mediators have nothing better to do, perhaps they'd consent to act in our behalf.

N. G. C.

Fourth Annual League Convention

Brief Dayton Report

DAYTON will never have another national convention of motion picture exhibitors. With all due respect to those gentlemen who drew rings on the map, saying that from four to six thousand exhibitors were easily accessible to the Ohio city and would surely attend the fourth annual convention of the Motion Picture Exhibitors' League of America, the first executive session of the convention closed its doors on sixty accredited and acceptable delegates. Of this number, with the single exception of the District of Columbia, none were really entitled to their seats, if the constitution and by laws had been lived up to.

The total registration Tuesday morning at 10 o'clock numbered one hundred and four. Internal dissension among the members was apparent on all sides. Some of the delegates seated in the convention were sent with instructions to defeat the national president.

Some of the visiting exhibitors who traveled the longest distances were denied admission to the National League convention. They were the men who had no interest in the politics of the National League —men most sincere in wanting an amalgamation of the two bodies designated as the International Motion Picture Association and the Motion Picture Exhibitors' League of America.

The committee of seven, appointed at New York last month, to confer with a like committee at Dayton, up until Tuesday evening, June 7th, had held several conferences. Attending these conferences representing the League, were: M. A. Neff, Ohio, Orene Parker, Kentucky, George H. Wiley, Missouri, T. P. Finnegan, Texas, R. L. McNab, New York, Mark E. Cory, California, and Peter Jeup, Michigan. Representing the International Association were: S. H. Trigger, New York, Sam Bullock, Ohio, F. J. Rembusch, Indiana, F. J. Herrington, Pennsylvania, W. J. Sweeney, Illinois, Judge A. P. Tugwell, California, and Charles H. Phillips, Wisconsin.

At the first meeting of these joint committees, convened Monday, July 6, the International Association committee offered two resolutions, the first being,

Resolved: That this committee cannot amalgamate with any organization under the terms of the resolution by which these were elected, unless the said organization is opposed to all forms of legalized censorship.

The other,

Resolved: That it be to the best interests of all concerned that the committee recommend the only method of amalgamation that can be made possible will be by the elimination of the officers of both organizations and that the control of the amalgamated forces should be vested in a national executive board, comprising the membership of the executive boards of both organizations.

These resolutions were thoroughly discussed, pro and con, before the meeting adjourned. To indicate their reception by the League, it is only necessary to quote the national president in a statement he made at the Tuesday morning session. He is credited with having said, "There was no agreement of any kind and the executive committee of the League accepted the proposition of the Association committee and will present it before the convention at the proper time and under the proper rule of business. The executive committee has no power whatever to enter into an agreement with any other organization and the organization itself has no power to pass upon who is eligible for membership in a state or local organization. Anyone desiring to become a member of the League must first join the local if they are within the jurisdiction of a local or they can join a state branch. The National League cannot accept members from a state that is organized, without the consent of the state."

Tuesday, when the matter was presented before the League convention, its committee was increased to ten members and action in the matter was again deferred.

The sessions of the convention were held on the third floor of the Parker School, known in Dayton as the First Year High School. The stairs are concrete all the way up. The building is inscribed, "To those who gave much and to those who gave all." At a spirited session of the convention, Wednesday, the election of officers was held, resulting as follows:



Marion S. Pearce
Nat'l President



T. P. Finnigan
1st Vice President



Mark E. Cory,
2d Vice President



Peter G. Geup
Nat'l Treasurer

President, Marion S. Pearce of Maryland; First Vice-President, T. P. Finnegan of Texas; Second Vice-President, Mark E. Cory of California; Secretary, W. R. Wilson of Ohio; Treasurer, Peter J. Jeup of Michigan.

Directly opposite the Parker School is Memorial Hall, where the exhibits were displayed. The space buyers represented the industry in general.

CONVENTION NOTES.

If you will run back through the files of this burning taper of light you will find the prophecy that Dayton will never have another national convention of motion picture exhibitors. That goes seventeen ways.

Neff held true to form. He has a new gavel—a heavier one. His table was 3x6 feet, oak, two inch solid top and four by four legs. Nothing gave out.

Frank Rembusch labeled himself with a business card



The Washington delegation to the convention. Upper row, left to right—Fulton Brylawski, Cosmos theater; Harry Crandall, Crandall theater; John Payette, Rhode Island theater; Dr. W. P. Herbst, Circle theater. Lower row, left to right—Morris Davis, M Street theater; J. (Pierpont) Morgan, Princess theater.

pinned to his necktie. Just as if he needed an introduction. Mrs. Rembusch was with him; this being her first convention.

There was one or two great blow-hards at the convention—those big typhoon fans. Truly life savers for Tuesday registered 102° at 7:30 a. m.

Everybody was up in arms about the hotel treatment. The schedules were all higher than normal and the question was frequently asked, "Who gets the split?" Many of the visitors found shelter in private boarding houses.

Columbus exhibitors—some few of them—came over in automobiles and brought basket lunches. They were the wise ones.

Babe Farnham was there with all his clothes. He took a bath every two hours; was shaved twice a day and has his regular little afternoon nap. It is a gay life.

F. O. Neilson, owner of "The Spoilers" in five states, knows what a bear means to a Gypsy Camp. Ask him.

The colored gentry in the dining room of the Algonquin know how to sink a frappe in a cold cup of bouillon. You always learn something when you get away from home.

As a traveler Judge Tugwell has them all backed off the boards. The judge lives in Los Angeles and runs a picture show or three. When he hears of a national convention he telephones for a cross-country section and flips the first train. He was everywhere at New York and stood hitched at Dayton. There was nothing to do at Dayton except to find a corner and stay put. The Judge plays the game in the open. He is a steady performer and he enjoyed the film show at Memorial Hall because that was the only thing to do.

Chas. H. Phillips of Milwaukee was the unprofitable American plan hotel guest. When he saw the menu—all at the same price, he ordered the whole bill of fare. And what is more, he ate all that was served. We know now why Phillips is so small. He was stunted in his youth by carrying around so much food. As an eater he is champion in the bantam class.

Tuesday, far into the night, ran the indignation meeting of space buyers. I had to duck to catch my train. Will the temporary chairman please excuse the rude, unexplained get-away?

Joe Brandt bought two more silk suits at Dayton. He said he had to play some kind of a game for an even break and he found a fire sale of his favorite raiment. It was once when Joe didn't print a daily, which illustrates that he couldn't rise to the possibilities on all occasions.

Grant Anson had to lie abed while his clothes were being pressed and he said those were his happiest moments.

The busiest of all the attendants was our old college chum McQuade. I think he was hustling for a raise in salary—or something.

Flickers was there, yowling his head off because his paper wasn't up to expectations. Most of us would be happy to have what was left out.

Lloyd Robinson was found paging the National Cash Register plant for Caw-ard. He wanted to find the Pres. of the Art College he had endowed for a million. It is Ka-ward, regular cap A sound to the a in the first syllable. Lloyd is losing flesh. Travel doesn't seem to agree with him.

The really sore member of the convention delegates was A. H. Abrams of Canton's Lyceum Theater. Neff cracked him on the knuckles with his iron gavel.

This man Neff is terribly awful. He *appointed* his own credentials committee—no other executive ever does that. Suggestions that meet his approval are whipped into motions that are entertained and spread on the minutes. Motions that are not approved are never heard or are out of order. Neff is czar at his own show. The Dayton meeting was in confirmation of all I've said. Neff makes lots of subscribers for me. That's why I like his entertainments.

As host the National Cash Register Company is supreme. Patterson should accept the presidency of the exhibitors of North America; put the unruly members—the rock throwers of Slinktown—into his gardens and make 'em grow vegetables and things. Patterson has a theater with rubber walls. When everybody gets in it seats 1,150, but it is fully seated all the time. Sam Trigger is going to build one like Patterson's when he can get started right. He won't start till the big amalgamated exhibitors' body is working in shipshape.

Harry Reichenbach found a place to tango 'way out in the country somewhere, but he had trouble with his partner. Every time he got going at all somebody wanted to sell him some cabbages or horseradish. Harry wasn't much stuck on the place.

All Star Feature Corporation, 220 W. 42nd St., New York, presented the visitors with pictures of stars engaged in this company's productions, Joe W. Farnham presiding.

American Cinematograph Company, 617 W. Jackson Blvd., Chicago, Ill., had a booth but did not display anything.

American Slide Company, Columbus, Ohio, occupied space in which was displayed a full line of slides and equipment for motion picture houses. L. J. Gardner, assisted by R. J. Gardner were in charge of the booth.

American Theater Curtain & Supply Company, 105 N. Main Street, St. Louis, Mo., exhibited the Dromonia musical instrument, invented by Sam Lapin. This booth was in charge of Robert T. Kane, New York, F. T. Bloomfield and J. W. Barlow of Pittsburgh. In addition to this they displayed ticket choppers, motor generator sets, projection machines and the Atsco nitrogen lamp and indirect lighting fixtures. H. A. Strong, inventor, was present.

Automatic Ticket Selling & Cash Register Company, Third National Bank Bldg., St. Louis, Mo. had on display



Visitors and delegates ta national canvention Motion Picture Exhibitors' League of America, photographed on steps of Memorial Hall, Tuesday morning, July 7, 1914, at 11 a. m.

the Automatic ticket selling and Cash register machine and the Strauss Ticket Booth. H. C. Simeral was in charge.

Bobbs Merrill Publishing Company of Indianapolis, Ind., had a very novel display, it consisting of "Kathlyn Adventures" in book form. First popular priced book ever sold in connection with a moving picture. The booth was in charge of H. R. Hyman.

Buquo, Holman & Company, Covington, Ky., W. H. Holman in charge, exhibited the Buquo carbon extender.

Columbus Theater Equipment Company, Columbus, Ohio, represented by L. E. Dwyer, had a full line of supplies and theater equipment on display.

An interesting exhibit was that of the Dayton Power and Light Company, Dayton, Ohio, which consisted of electric percolators, toasters, flat irons, vacuum cleaners, fans, etc.

Eastman Kodak Company, represented by George Blair, had a tastily decorated booth on the main exhibition floor.

G. E. Compton, representing the Egry Register Company of Dayton, Ohio, demonstrated various kinds of registers and duplicating machines which his company puts out.

Enterprise Optical Company, 566 W. Randolph St., Chicago, Ill., booth in charge of O. F. Spahr and A. F. Sass, displayed its 1914 Motiographs with parts, demonstrating board, spot light machine and rewinders.

Ernemann Photo Kino Works, 114 Fifth Avenue, New York, H. J. Hoffman and H. E. Bader, representatives, showed a complete line of Imperator projection machines, motion picture cameras, perforators, printers and home projection machines. In addition to this they displayed a camera taking standard size pictures which will take, print and project pictures.

Essanay Film Manufacturing Company, V. R. Day in charge, had two booths on main exhibition floor. Handsome souvenir post cards were distributed to those present. Thursday was set aside as Essanay day when the visitors had the opportunity of shaking hands with members of the Essanay Eastern stock company.

Exhibitors' Feature Film Company, 413 Summit St., Toledo, Ohio, was represented by Ray Ashley.

Famous Players Film Company, 213 W. 26th St., New York, represented by W. Burlock and Miss P. Wiesner, displayed large framed photograph of Mary Pickford and other stars who have appeared in their productions.

Fort Wayne Electric Company, Fort Wayne, Ind., ably represented by Julian Speer, T. T. Kink, and T. W. Behan. Exhibited the compensarc and mercury arc rectifier.

Jesse L. Lasky Feature Play Company, Longacre Theater, W. 48th St., New York, occupied an attractive booth on the main floor of the exhibition. In charge of this booth were Harry L. Reichenbach, assisted by the Misses Berbeck and DeGrasse of Toledo. Lobby displays from popular Lasky films were on exhibit. The visitors were presented with a medical brochure entitled, "Putting a Sick Business on a Lasky Diet and How to Cure Box Office Indigestion," and a pamphlet giving a list of Lasky plays.

Kraus Manufacturing Company, 14 East 17th Street, New York, N. Y., in charge of M. A. Kraus, exhibited hand colored lobby displays.

Mott Le Gaige Animated Advertising Company of New York with H. Levey in charge showed new system of slides that depict motion.

Menger & Ring, 306 W. 42nd St., New York, in charge of J. Ring, exhibited their lobby display frames in ornamental wood.

A. J. Miller and Company, Bellefontaine, Ohio, H. F. and A. J. Miller, representatives, exhibited the Miller lobby displays, brass frames, etc.

Mirror Screen Company of Shelbyville, Ind., displayed samples of the famous mirror screen. Mr. and Mrs. F. J. Rembusch in charge.

Miss L. Bruce represented the Morgan Lithograph Company.

Motion Picture Apparatus Company, 810 Broadway, exhibited the Pathe, Prestwich and Moy cameras, tripods, rewinders and measuring machines, K. Wyckoff being in charge.

National Cash Register Company, Dayton, Ohio, had on exhibition its new ticket issuing register. A. F. Siebert and J. S. Kimmel were in charge of the exhibition.

Newman Manufacturing Company, 721 Sycamore street, Cincinnati, Ohio, exhibited a complete line of lobby display frames in brass easels, railings and ticket choppers. In this booth were found Sidney Newman in charge, with S. Newman and F. Kilsheimer assisting.

Novelty Slide Company, 20 East Fourteenth street, New York, displayed slides of all kinds. It was represented by T. G. Wiley.

Pathe Freres, 1 Congress street, Jersey City, N. J., and Eclectic Film Company, 110 West Fortieth street, New York, occupied a booth together, which was in charge of John Pelzer, who distributed photo post cards of Pathe stars and handsome memorandum books bearing an attractive advertising card with celluloid covers. Mr. Pelzer was assisted by Special Representative W. R. Scates of Chicago.

Peerless Film Exchange, 36 West Randolph street, Chicago, Ill., have purchased state rights on "Atlantis" for Illinois, Indiana, Iowa and Kentucky. Booth in charge of E. H. Brient.

One of the prominent features of the exposition was the Nicholas Power Company, 90 Gold street, New York, exhibition. In this booth were found B. Bohannon, F. Swett and H. Griffin demonstrating the Powers 6-A projecting machines and a large model of the intermittent movement. This latter proved very interesting, as it showed why there is so little wear and tear on the film when the device is used.

Precision Machine Company, 90 Gold street, New York, had on exhibition the Simplex 1914 models and cameras, rewinders, an Australian lamp house and aluminum pedestals for road work. In charge of the booth were H. B. Coles, sales manager, assisted by David F. Cowan.

Recording & Computing Company, Dayton, Ohio, showed a number of cash security recorders to take place of tickets. This device uses real money, which is counted by the machine. D. B. Whistler demonstrated, assisted by P. J. Mitten.

R. D. Hanish and W. C. Moore, representing the Rex Film Renovator Company, Columbus, Ohio, demonstrated the Rex film renovating machine.

Selig Polyscope Company, 20 East Randolph street, Chicago, Ill., had an illuminated display of well known Selig stars. C. L. Hull and John Pribyl were in charge.

Theater Specialty Manufacturing Company, New York City, had a booth displaying a full line of brass frames, railings and lobby display apparatus. W. R. Hughes and T. W. Armstrong were in charge.

Typhoon Fan Company, 1544 Broadway, New York, had three of the well known Typhoon fans running, furnishing fresh, cool air to the exhibition floor, in which the exhibitors were very much interested. E. Glantsberg, assisted by Miss Rosemond Ball, had charge of the exhibit.

An attractive booth was that of the Universal Film Manufacturing Company, 1600 Broadway, New York, which was in charge of Joe Brandt and which exhibited lobby displays of prominent actors and actresses with that company.

Warner's Features, 130 West Forty-sixth street, New York, represented by S. B. Kramer and F. E. Hammer of the Indianapolis office and H. Charnas of Cleveland, showed lobby display racks of current feature releases.

The World Film Corporation, 130 West Forty-sixth street, New York, exhibit consisted of splendid lobby displays of current features and the Shubert and Brady combined enterprises. Representing this company were C. Brehm and J. N. Gilman of the Cincinnati office, and L. Painter and W. W. Kolb of the Cleveland office.

Rudolph Wurlitzer Company, 121 East Fourth street, Cincinnati, Ohio, had six kinds of organs and photoplay orchestras. They also had a $15,000 Hope Jones unit orchestra on the elaborately decorated stage of Memorial Hall.

Wyanoak Publishing Company, 146 West Fifty-second street, New York, had a complete display of lobby cards in sepia and colors to be used with standing racks or in frames. Two painted Indians attracted considerable attention to the booth, which was in charge of Thomas Moore.

Makes Use of Accidents

Romaine Fielding is perhaps one of the quickest thinkers among the present day directors and it is seldom he allows an accident which happens to his troupe to go without incorporating it into a screen play he has in mind.

The other day a horse unfortunately broke a leg while Fielding was staging an attack of Indians upon a



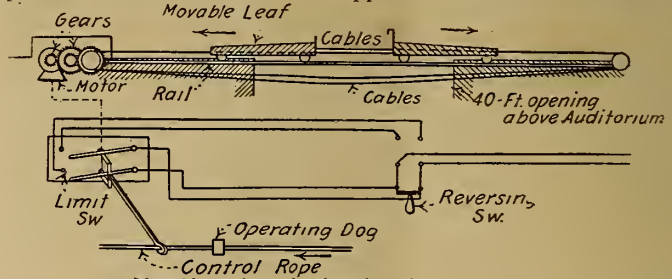
Romaine Fielding, the Lubin star, in his Pike's Peak studio.

prairie schooner for a western picture, and had to be shot. The alert director at once took several views of a man firing behind the fallen horse, the realistic effect of which was wonderful.

Movable Roof on Picture Theater

In a recent issue of the *Electrical World* a motion picture theater with a movable roof is described, the article reading as follows:

By means of motor-operated roof leaves, the Princess Theater, Meridian, Miss., can be quickly converted into an open-air auditorium, or at the approach of a sudden shower



Movable-roof mechanism for picture theater.

the covering can be almost instantly rolled back into place while the performance goes on uninterrupted. The 20-foot by 40-foot opening in the roof is arranged with movable leaves which travel on small rails and are operated by cables passing over a double drum gear driven by a 3 h. p. motor. The two closed cable loops are wrapped on the drum in opposite directions and each operates one leaf. The control rope, which moves simultaneously with the main leaves, has dogs mounted at the limits of its travel. These dogs operate a reversing switch which stops the motor and connects it ready for starting in the opposite direction. About one minute is required to open or close the roof, moving both leaves through their entire travel. The construction of the joints about the opening is such that the roof is thoroughly weatherproof. Motors, gears and switches are housed in roof boxes.

Unhappy Story of Anne Boleyn Is Filmed

French Players Starred

ONE of the best of the historical films being exhibited at the present time is the three-reel "Anne Boleyn," released by George Kleine through the General Film Company. The picture is from the Kleine-Eclipse studio and was prepared for the screen by Max Pemberton, the celebrated English novelist.

Exteriors typical of England and costumes appropriate to the period of 1532, the year in which the story opens, serve to make the picture convincing and educational, for the history of the unfortunate wife of Henry VIII is closely adhered to in the making of the film.

Stars from the leading English and Parisian theaters enact the leading roles in the stirring and romantic drama, and all are cast to the best advantage. Though his part in the story is comparatively subordinate to the roles of Anne Boleyn and Henry VIII, special mention should be made of the player who enacts the role Will Somers, the court jester, for his byplay during the important scenes is particularly good and aids not a little in "getting



The king made costly gifts to Anne.

over" the big scenes with the proper punch to them.

The interiors, showing the court of Henry VIII, the throne room, the boudoir of Anne Boleyn, and the interior of the Tower of London are all convincing and not in the least stagey looking, though all are undoubtedly studio sets.

As the story opens we behold Queen Catherine and her attendants assembled on the lawn to listen to Sir Thomas Wyatt, a handsome young courtier, who is reciting to the queen some verses he has composed. Standing near the queen and an interested listener to the oratory is pretty Anne Boleyn, the queen's new lady-in-waiting. Suddenly King Henry VIII, who has heard of the beauty and grace of Anne, approaches across the lawn and under pretense of paying his respects to the queen, seeks to attract the attention of Anne.

The lady-in-waiting, however, is much interested in Sir Thomas Wyatt, who has been paying her attentions, and at the first opportunity the two young people stroll off in the gardens by themselves. The king has seen Anne leave however and he sends his jester, Will Somers, to spy upon them.

As the days pass Henry falls more and more deeply in love with the beautiful Anne, and continues



King Henry is struck by the appearance of Jane Seymour.

to shower her with rich gifts, to give hunts and balls in her honor and otherwise to pay her every attention due the royal favorite. One day in the forest, remarking the absence of Wyatt and Anne, the king goes in search of them and encounters Herne, the hunter, the legendary demon of Windsor Forest, who is wont to appear to hunters and others and warn them of the future. In a vision Herne shows the king the young lovers clasped in each others arms, thereby arousing Henry to a high pitch of jealousy. Henry will brook no rival and immediately hastens away in the direction indicated by Herne and comes upon the lovers in exactly the position he had seen them in the vision. Angered at Wyatt's audacity in making love to the royal favorite, Henry banishes him from



Sir Thomas surprises Anne in her boudoir.

his court and the next day summons Anne to Windsor castle.

After some difficulty Henry succeeds in having his marriage to Catherine annulled, and immediately

banishes her from the royal court. A few days later Henry marries Anne, and has her crowned queen of England. Returning from the ceremonies Anne retires to her own apartments and there is startled to



News that Sir Thomas is with Anne assures the king his plot is successful.

behold Herne, the huntsman. Again the strange creature conjures up a vision in which he foretells Anne that she will meet her death at the hands of the executioner. Though terrified at the vision she has beheld, Anne goes bravely on with her new career and for two years rules proudly over England and the heart of England's king.

And then one day Jane Seymour appears in court. Instantly attracted by this new flame, Henry plans, with the assistance of his evil genius, Lord Suffolk, to rid himself of Anne and clear the road for a marriage with Jane. Eager to win favor with the king, Suffolk forges a note, supposed to have been written by the queen, asking Wyatt to come to her at Windsor. The banished poet falls an easy victim to the plot and quickly responds to his lady's plea. Arriving at Windsor, Wyatt is conducted by a secret passage to the boudoir of the queen and admitted through a narrow door in the wall.

Anne's surprise is so great however on beholding him that Wyatt instantly knows the message from her must have been a false one. The lovers



Anne is taken to the Tower of London.

realize that they are the victims of a plot and Anne urges Wyatt to leave at once by the same passage through which he reached her, but alas, the door is found to have been fastened on the other side. Trapped like two beasts in a cage, the doomed lovers wait the next development of the plot. And all too quickly sounds are heard without in the corridor and King Henry, himself, demands admittance.

Concealing Wyatt behind a curtain, Queen Anne admits her lord and within a few moments is humiliated and terrified to have the king discover Wyatt's presence. Henry orders the pair placed under arrest and ere nightfall Anne is conveyed by boat to the Tower of London.

Following a few days of imprisonment the queen is taken before a jury composed of Henry's tools and is sentenced to death "for treason to the crown." While awaiting Anne's execution, Henry goes with Jane Seymour to Blackheath, there to await the signal which will announce that Anne is dead and that Jane can be made the next queen of England.

A touching and pathetic scene depicts the final farewell of Anne in the Tower of London, and then we see her led forth to be executed. Proudly she ascends the scaffold and arranges her hair that the public executioner may more easily and surely inflict the death blow. The axe is raised aloft, above the quivering neck of the unhappy queen, and a moment later the cannon booms out the signal which tells Henry that Anne is dead. Once more free, Henry sets about his plans for making Jane Seymour his third wife.

Thanhouser Company Opens Park

"Thanhouser Park," surrounding the Thanhouser studio, was dedicated by the residents of New Rochelle on Tuesday, July 7. So proud are the New Rochelle people of their city's star industry that they turned out with bands to honor the man who is keeping the name of New Rochelle before the world. That man is Charles J. Hite, president of the Thanhouser Company. Mr. Hite ordered open house Tuesday, and every man, woman and child in New Rochelle was welcome at the studio. The park is located to the east of the main building in the Thanhouser group and contains numerous driveways, rustic bridges, and bungalows. Most wonderful of all is a fall over which water rushes and tumbles, just as though Nature had planned what Joseph Turner, Thanhouser's scenic artist, has built. The new park is primarily intended for picture work, but it is so extensive that Mr. Hite says he will not deny residents of New Rochelle from resting under the great trees or strolling along the winding driveways.

Thomas Writes All Star Scenario

The first original script for photoplay production to come from the pen of a famous playwright is "The Nightingale," a feature which is being produced by the All Star Film Corporation and which was conceived and developed for the screen by the eminent dramatist, Augustus Thomas.

Miss Ethel Barrymore appears in the leading role of the production and is supported by a cast of capable players which would be a credit to any Broadway success, among whom are Charles Stevenson, George Andrews, William Courtleigh, Jr., and Conway Tearle.

The fact that Mr. Thomas has been responsible for the entire script of "The Nightingale," will probably have a far reaching effect on the views of other prominent playwrights in regard to the screen. The picture is booked for release early in August.

Coquette's Laugh Is Stilled Forever

Heartless Woman Punished

THOSE who have grown accustomed to seeing Kathlyn Williams act only in jungle pictures, or films in which she was required to perform hair raising feats before the camera, with savage tigers and huge lions as her companions, will be both surprised and delighted with "A Woman Laughs," which is the two-reel Selig release of July 20.

In this picture the inimitable Kathlyn appears as a vivacious coquette, whose heart has turned to ice within her bosom, though her beauty is still so great that she attracts man after man to his ultimate doom. A heartless laugh, cold, hollow and the very mockery of mirth, in each case ends the affair of the moment and the coquette goes on in search of newer game, until, at last, she is frightened by a desperate man whom she has flouted and, crushed and whimpering, stumbles out into the darkness, with her heartless laughter choked forever by her fear.



The coquette only laughed when Scott threatened to shoot himself.

An entirely new side to Miss Williams' art is exposed in this picture and the famous Selig leading woman makes the most of every scene. Edward Wallock, Charles Clary and Harry Lonsdale form a most capable support for the talented lead, and a new young woman to Selig films appears in the role of Scott's sister and, by her good looks and winsome ways, adds much to the value of the picture. This latter actress is unmentioned in the cast furnished by the Selig company and her identity is unknown to this reviewer.

Pretty backgrounds, well lighted interiors and photography of a satisfying kind unite to make "A Woman Laughs" a most entertaining feature. The story itself is from the pen of W. E. Wing, and Norval MacGregor is credited with being the producer.

As the story opens we learn that Clara (the role played by Miss Williams) is engaged to Louis, an old and very dear friend of David's. David had been badly injured and for a time his life had been dispaired of, but good physicians were able to start him back on the road to recovery and it was during his convalescence that Louis brought his fiancee to call upon him.

Clara seemed much impressed by Louis' friend, and took it upon herself to call frequently thereafter to chat with the sick man and occasionally to read



From behind the bushes Louis beheld that embrace.



Louis introduced his fiancee to David.

to him. Louis surprised her on several of her visits but the girl was cool enough to lightly excuse her presence in David's garden and Louis thought his suspicions of a too great intimacy between his fiancee and his friend to be ill founded.

As for David, he had been much distressed at Clara's informal calls and on one occasion had tried to dissuade her from coming so often, only to be rewarded for his trouble by having the girl throw her soft arms about his neck and threaten to scold him if he continued his lecture. Poor David, he little knew that Louis had happened into the garden at just that moment and beheld the embrace through the bushes. Naturally Louis was insanely jealous in a moment and believed that David had encouraged the girl to fall in love with him.

David was quick to sense a change in his friend and that very evening set out to call upon Clara and insist upon her ending the engagement to Louis, since he was sure only unhappiness would result from such a union. Before starting to call upon Clara, David had told Louis that he was sure the girl was unworthy of him and hinted that the engagement should be ended. Louis at once decided that David was trying to end the affair, that he might win Clara for himself, and accordingly determined to leave him a clear field. Entering David's study, Louis wrote a note to Clara, declaring that he was "through with them both, forever" and then tore up the photograph of his fiancee and prepared to leave the city. Before going he stepped to the electric kettle which stood on David's sideboard and was about to mix himself a libation, but at that moment something went wrong on the switchboard of a power plant in another part of the city and the entire voltage of the overcharged wire reached Louis as he touched the kettle, and instantly killed him.

David returned from his interview with Clara to find Louis dead, with the torn photograph and other



Clara views Louis' dead body.

signs of his broken hopes scattered about the room. Since he believed that Clara's conduct was directly responsible for his friend's suicide, for David thought Louis' death could only be self inflicted, David rushed back to Clara's home and dragged her forth to behold the results of her fickleness. She looked at the dead man on the floor and then laughed long and loudly. As she heard the officers coming to investigate the death which had already been reported to them, she threw her arms about David's neck and exclaimed, "Let them come in, they will find us both here!" David was instantly seized with fear, for he realized that the note implicated himself as well as the girl, so he permitted her to go and as she passed through the door she laughed again and left him alone with his friend.

The officers quickly discovered the real cause of Louis' death, thus dissipating the suicide theory, but, the funeral over, David, seeking forgetfulness, went west and busied himself in improving a vast tract of land he had acquired some years before. The world is small, however, and a month or two later David was astonished to have Scott, one of his engineers, appear upon the scene with his sister and a gayly attired young woman whom he introduced as his fiancee. David instantly recognized Clara in the young woman, though her coquettish glances seemed one moment to be inviting him to fall in love with her himself, while the next they seemed boldly challenging him to reveal what he knew of her past.

Resolved to give Scott a chance for happiness, David kept silent, until he, one day, discovered Clara in the embrace of George, another man of the construction camp. Straightway David gave Scott an inkling of what was taking place and the latter was able soon to discover things for himself. Indignantly confronting Clara, he told her what he had seen and, drawing his revolver, would have shot himself had not David interferred at that moment. The girl only laughed, called Scott's action "silly pantomime" and, throwing his engagement ring to the ground, strolled off with her new admirer.

David then told Scott the whole story of Clara's past and when the young engineer would have gone forth to deliberately kill her, the older man counseled him to "Let her live and make her pay." That night as she was packing up, preparatory to leaving, Clara received a note signed "George" asking her to come to a certain trysting spot immediately. Upon reaching the place she found awaiting her not George, but Scott, grim, cold, and in a mood to seek revenge. Sure that he intended to kill her, the girl fled madly through the night and for mile after mile Scott grimly followed her. At last, worn and exhausted, she made her way back to her room, and when morning dawned Scott faced her on the lawn of David's home. The girl overheard Scott telling David "She is a woman and I cannot bear to avenge the wrong she inflicted upon me."

Relieved to find that her life was not to be taken, the girl rushed back to her room and finished her packing. Then, with the laugh gone forever from her lips, aged and careworn, the siren slunk away and faded from the lives of all who had known her.

Western Vitagraphers Entertained

On Friday, June 26, one of the beach resorts near Santa Monica, Cal., was given over to Vitagraph players to rule for the evening. It has a noted band and the leader took a vacation for one evening while various stars led the band. Miss Schaefer started the line and was followed by Mr. Stanley, Jane Novak, Bud Duncan, Miss Myrtle Gongalez, George Kunkel, B rtie Pitcairn, Stephen Smith, Jr., and Margaret Gibson. After they did their bits, Duane Wager, former stage manager of the company and now owner of the largest theater on the beach, gave the party a surprise in the form of a reception at the Breakers Club.

Sans Grease Paint and Wig

By Mabel Condon



Take away the toupee and you have W. A. Williams, "natural."

"WAW-WAW" is the name that William A. Williams answers to, on occasions. Because of his initials, you see; and as he gave himself that nick-name, he can't possibly object to your knowing that he has it. "William A. Williams — 'Waw-Waw sauce,' y' know," was how he bequeathed himself the name and during the giving he swung his maple walking-stick and doffed his straw hat so that the breeze that came down the Hudson and met the good ship *George Washington* as it went up, could blow through his brown locks and prove that they waved of their own accord.

It was the day of the Pathe excursion a year ago. Since then there have been changes that affected both the Williams' fortune and the Williams' hair. The former has prospered, the latter has thinned. But the wave is still there, and it is still natural. So also is William A. Williams; so much so that he tells one about how thin his hair is getting before one has a chance to tell him, and then he changes the topic to that of Lake Placid, N. Y., and invites one to go up there and have a three-days look, if one doubts any of the nice things he (William A. Williams) tells about it. One doesn't doubt but accepts the invitation, anyhow.

For that is where the Excelsior studio is located and it is where William A. Williams and others of the Excelsior company are working when they're not motor-boating or autoing or fishing or in some other nice way speeding away the hot weather.

And that's where a year has placed William A. Williams. Just previous to that he played in the film "Checkers," and a few other features, and just previous to *that* he did a circuit of eastern picture houses telling interested audiences of actual incidents connected with picture-making.

"I got together some real money during that talk-trip," explained Mr. Williams just the other day, "and Harry Handworth and I got chummy on the subject of making pictures and while the Excelsior company is by no means my property, it really is the outcome." And William A. Williams can be seen in any release the Excelsior people put out.

It was just before he left the Pathe company last summer that he related, with gestures, the events of his life up to that time. It was the same day I disobeyed the sign "Keep out of the hall" and advanced to the dressing-room of Ned Burton that I learned that William A. Williams can sing and can trill his voice like some variety of bird (I don't know just what variety), and not only that, but he yodels. It was while Mr. Burton was telling me that somebody said he looks like John Bunny that a voice from the dressing-room next door burst forth in halting and high-voiced acclaim of "O'La-idee! O'—"

"Shut up, Williams!" Mr. Burton ordered, and continued his story.

Five minutes was the limit of silence for the voice, for at the expiration of that time it caroled forth—"Listen to the mocking bird! Listen to the mocking birrr-rr-rd!"

I said good bye to Mr. Burton and tapped on the door of the songster. The pass-word was "Waw-Waw sauce," and the duplicate W. A. W. bowed me into a chair with one hand while he held on a gray mustache with the other.

"The 'stick' is just fresh on it," he explained opening his mouth ever so little so as to discourage any attempt the mustache might make to fall off. But the little gray dab stayed on and after exercising the muscles of his mouth in various ludicrous ways to determine if it intended to stay on, Mr. Williams decided it did, and smiled broadly.

"Singing, you see, came quite natural to me, and I came to the stage by way of singing," Mr. Williams confided, in explanation of the vocal acrobatics that had interrupted Mr. Burton. "It was in Buffalo—I was born in Buffalo—that I began my stage work as a quartet. Yes, a quartet. You see, there had been four of us and we signed with Joe Gates on a singing tour. None of us had ever been on the stage and we had tried for over a year to get somebody to sign us. Joe Gates did, finally, and then the other three fellows all backed out. One couldn't leave his business, another had a girl chum who wouldn't let him leave, and the third was nowhere to be found when it came to going. So I went myself. The man to whom we were to report met me and asked, 'Where's the quartet? I thought there was to be a quartet!' I replied, 'There is—I'm the quartet.'

"Well," he went on, powdering the hair at his temples, "they kept me and I sang myself out of vaudeville into a straight part in 'Checkers.' Then the show became stranded in Maine and I had an awful time getting back to Broadway. I haunted the agencies, but it was summer and there was nothing to be had. Then one day I met Pat Powers on the street—"

"*The* Pat Powers?" I interrupted, and he answered: "The same! I asked, 'How are bicycles?' He had been in the bicycle business when I had known him previously. But he said he was interested in motion pictures just then, and asked me how I'd like a job in them. It suited me, I told him. But when I saw my first efforts on the screen I sneaked away. Disgusted? I was the homeliest looking person I ever saw; I acted foolish and I felt ashamed and it was a couple of weeks before I dared try another.

"But that was better. I put on a tramp make-up and it became me so well that I decided I'd better stick to tramps. But I didn't. I tried every other variety of role, and when I left Mr. Power's company I came here. That was about a year ago." He paused while he brushed some yellow powder off his gray trousers, then crossed a gray silk ankle over his knee, and continued:

"One of the first things I worked in was a Postum picture. It was made for the Postum company as an ad and showed a broken down young man develop into a full-of-life-and-energy chap, by the simple interior appliance of Postum. I was both young men and I was so full of Postum by the time I was through I made up my mind if there were any retakes they'd have to give me something else to drink. And what do you think happened?" I refused to think. "The picture didn't suit and we were asked to make the whole thing over. But we haven't—not yet.

"It's great work, though, this picture business," Mr. Williams declared. "Compared to stock—I forgot to tell you I was in stock. Yes, I was in stock. And I played lead in 'Quincy Adam Sawyer' for three years. But you can be more people in pictures than you could think of being in stock. Hence the variety—not that variety's always acceptable. For instance, when I left on that singing trip with Joe Gates I had to change from a Yiddish comedian to a coon, a wench and a juvenile. I felt like a spotted leper half the time; I'd wash but I'd never feel clean. In the next turn my cue was, 'By jove! the cat's out of the bag!' I was the cat."

"Impossible!" I doubted William A. Williams, the tall, the athletic, the cheery, the debonair William A. Williams! You, too, would have wondered how any manager could have cast him in any but the ever-in-time hero.

"But quite true," Mr. Williams contradicted. "I dread to think what would have happened had I followed the vocation my mother picked out for me."

"And that?" I asked, acting upon the thought to leave for one of those Jersey cars before they stopped running for the night.

"A minister," replied Mr. Williams.

His dread, then, was quite natural. I didn't mind sharing in it.

Pathe Player A Sculptor

Distinguished not alone as an actor of unusual dramatic ability, M. O. Penn, Pathe leading man, is a sculptor, painter and singer of very exceptional talent. While he excels perhaps, with the brush and pallette—his landscapes and portraits being now on exhibition both in America and abroad—it is in sculpturing, his hobby, that he finds his greatest delight. Particularly striking samples of his marked genius are two splendid casts which he has just completed of the officers of the American Pathe—Mr. A. Roussel and Paul Bonvillain. Prior to these he made casts of the celebrated Pathe star, Crane Wilbur, and the well known Pathe directors, Louis Gasnier and Frank Powell. But it was in Paris, where many of his casts are now on exhibition, that he achieved his success as a sculptor. He was born in the United States in the year 1870. While still a youngster his highly artistic temperament began to assert itself, and at the tender age of ten years he was sent to Paris under the guardianship of an uncle to get his elementary schooling and commence his studies in painting. Under the tutorship of Trupheme and Besnard at the Julian Academy he progressed rapidly, and later took up sculpturing. At the age of twenty he found it necessary to provide his own livelihood, and having an opportunity to do cabaret work at the Chat-Noir, spent his evenings there in the midst of a brilliant sparkling atmosphere, while his days he applied to the more sober pursuance of his studies. It was not long before frequenters of the celebrated restaurant noting the rapidly developing dramatic possibilities of the cabaret singer, began to call for him continually. The jolly old proprietor looked with approval upon the aspiring young student-artist, and chuckled. But at the end of the winter, Penn, longing for excitement which he could not find in Paris, joined the French army and spent the next three years in Africa. When at last he came back to the French capital he at once took up dramatic studies in the Paris Conservatory under Sylvain, and returned to the bright lights and music of the Chat-Noir where he made the acquaintance of Oscar Metenier, who, appreciating his dramatic and artistic possibilities, asked him to take part in a new political play which he was producing at the Grand Guignol. It was the beginning of Penn's dramatic career. At the end of two years he had become so accomplished that he organized a touring company, and traveled through France, Belgium, and Germany for about twelve years. Returning to Paris, he played in the Theatres Athenee, Geinier, Sarah Bernhardt, Apollo and Olympia. During this time moving pictures had been pushing farther and farther to the front, and with the demand increasing for first class talent, Penn took up work in the silent drama. The great French house of Pathe saw in him a screen artist of unusual ability, and so it came about that he played with them for several years. The desire to see America again, which had been with him since boyhood, then came upon him stronger than ever, and at his request he was transferred to the American branch of Pathe in Jersey City. He has been in New York and vicinity now for a little over two years.



M. O. Penn.

Players Die in Quicksands

Miss Grace McHugh, leading lady of the Colorado Motion Picture Company, and Owen Carter, a cameraman of the same company, lost their lives on July 1 during the taking of a river scene for the production "Across the Border."

While fording the Royal Gorge of the Arkansas River, Miss McHugh became nervous and pulled on the horse's reins so that the animal was forced under water and she was thrown into the river. Mr. Carter leaped into the water and swam with her to a sand bar, which was supposed to be safe, but it proved to be of quicksand, and in a few moments both were engulfed and drowned. Other members of the company who had seen them on the sandbar started for them through the underbrush, but they sunk before the rescuers could reach them.

New Director-Writer for Vitagraph

The Vitagraph Company recently secured the services of Donald I. Buchanan, a feature writer of note, to act as special writer of scenarios and to assist in the direction of features. His first picture is a five-part drama, "Four Thirteen," which he is now assisting Ralph Ince in staging.

A Scientific Detective Story

"The Iron Man"

"The Iron Man" is one of that type of detective dramas which are greatly in demand at the present time, namely, the scientific detective vs. the scientific crook. Good actors and skillfully contrived settings are necessary to put life into such a picture, and this three part Gaumont release of June 27 has its full quota of both.

At no time does the story lag, the continued action and puzzling complications holding the interest and arousing new enthusiasm in each scene. The title is taken from a mechanical-working suit of armor which, when touched on the breast-plate, enfolds all objects near it. Several blurs in the photography are noticeable but not to such an extent that they detract from the value of the picture.

The story first gives us an insight into the character of the Count Servenac, and the ingenious methods he employs in reaching his victims. He frequently entertains at his home, Rochecombe Castle, and becomes known as a person of wealth and position. In the library



One of the exciting moments in Gaumont's "The Iron Man."

he has a desk and a treacherous looking suit of armor. One of the drawers of the desk contains a lever that works one of the panels in the wall, and covers the opening of a tunnel that leads to the inn of his confederate some distance away.

It happens that at a fashionable club a wealthy young American, Phillip Travers, makes the acquaintance of Servenac, "a Count of high standing," who becomes interested in him and ascertains that he is motoring to Marseilles and is carrying considerable money with him. Travers resumes his trip but on the road his tire is shot at and punctured from the bushes. A peasant, passing with a cart, offers to take him into a nearby inn and he accepts. Having fixed the tire the chauffeur calls at the inn for his master but is told that he went straight on to Marseilles. At the inn young Travers is drugged, robbed, and never heard from again.

Detective Barnet Parker is told of the strange disappearance and attempts to solve the mystery. In peasant clothes he visits the inn, and is immediately put on his guard by the suspicious attitude of the owner. At night he discovers that there is a tunnel in the basement which leads to a blind staircase, some distance away. He draws a plan of the tunnel and the next day learns that the end of the staircase must be under Rochecombe Castle.

His next move is to gain access to the castle. He meets and cultivates the acquaintance of Servenac under the assumed name of Lord Chilton. A short time later he is invited to the house. In a game of bridge he wins a large sum of money and is automatically marked as a victim by the crooks. Late that night, on the excuse of seeing some pictures, he is invited into the library and there overpowered, robbed, and carried bound and gagged into the cellar. Parker manages to stand up and with his teeth, turn the electric switch on the wall and burns his bonds. He makes his way out of the tunnel, into the garden, and, climbing through a window in the house, goes to the library where he surprises the criminals, forces one of them into the "iron man," and notifies the police, holding the count and his wife at bay until their arrival.

Had Merry Fourth

There are many ways of enjoying the Fourth of July, but the stunt of the members and friends of the Excelsior Feature Film Company Inc. at their beautiful studio at Lake Placid, New York, was an odd one.

After an afternoon's work, and a turn or two around the golf course or a sail on the lake, the company organized that old gloom dispeller, a badger fight.

Strictly on the quiet eight or ten "suckers" were picked out. They were notified on the "Q. T." that the fight was to be pulled off that night and that the start was to be made from the studio. Promptly at 10 in the evening some 200 started out.

After the usual preliminaries were passed and rules adopted, betting commenced and in a short time much money was in evidence, and it was real cash too. Just at that moment the place was raided, the real sheriff and his deputies officiating. The whole bunch were arrested, at the end of visibly loaded revolvers. By clever frisking the suckers were all found to have revolvers in their pockets and were therefore handcuffed. The peculiar part was that all swore they did not have them when they arrived. Perhaps Harry Handworth, who directed the affair with his usual cleverness for detail, or William A. Williams can tell something about it. The fright of the poor victims can be imagined. It would hardly be fair to them to mention names, but suffice to say full grown men actually wept large salt tears when the possibility of seven years for carrying a gun, with an additional imprisonment for gambling and animal fighting, confronted them. Such capable actors as Harry Handworth, William A. Williams, Gordon De Maine, Tom Tempest, A. O. Huhn, Hamilton Crane, Francois Pierlot, James Albough, and William H. Wright, the treasurer of the Excelsior, and Arthur Rosenbach, the sales manager, were among those present.

Lady—"Can't you find work?"

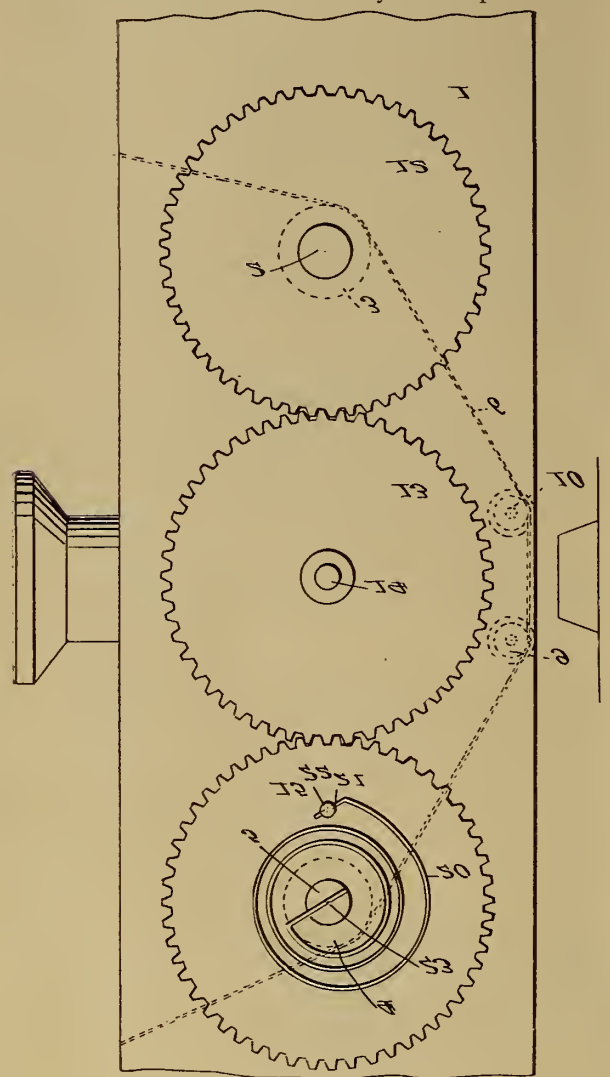
Tramp—"No, ma'am, I used to be a moving-picture orchestra drummer, and made all the noises of the horses' hoofs and telephone bells and guns. Edison's new talkin' films has put me on the fritz!"—*Puck.*

Recent Patents in Motography

By David S. Hulfish

No. 1,057,234. For an Improved Film Tension Device for Motion Picture Projectors. Issued to Carl Green, Logansport, Ind.

This invention has for its object the provision of a



1,057,234

moving tension device for the film while in the film gate, instead of the usual fixed spring fingers over which the film is dragged through the gate. A substitute for the rubber rollers of the projecting machine is provided, and the whole mechanism further is so assembled that the film may be run either forward or backward. A fundamental feature of the machine is that everything which touches the film moves at the same speed as the film itself and therefore there is no friction upon the film, and no wearing or scratching.

Referring to the accompanying illustration, *2* is the shaft of the star wheel and carries the intermittent sprocket *3* which drives or pulls the film *6*, the film *6* also passing over a sprocket *4* on a shaft *5*. Rollers *9* and *10* are in the film gate and the film rests upon them to obtain its proper alinement and registration in the film window.

On the shaft *2* is the gear *12* which through idler *13* on shaft *14* is meshed to gear *15* on shaft *5* carrying sprocket *4*, sprockets *4* and *3* thus being caused to move in unison.

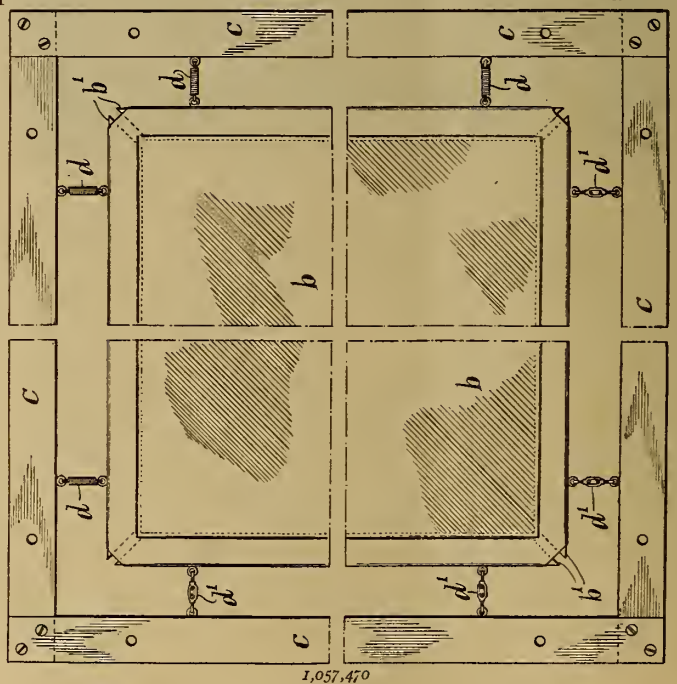
But the gear *15* is sleeved loosely upon the shaft *5* while sprocket *4* is rigidly upon shaft *5* the connection between *15* and *5* and therefore between *15* and *4* being by means of the spring *20*. Concerning threading up the film, the inventor says:

"If the shaft *5* be turned until there is tension in the spring *20* which then tends to coil up, then the film *6* can be placed or threaded on both sprocket wheels *3* and *4*. This action will place the film in tension and there will always be a strong tension. The film will be straight and there will be no jerking or wear or tear of the film. The film when thus under tension will flatten itself on the rollers *9* and *10*, thereby aiding in making the views straight. The rollers *9* and *10* will travel in unison with the film and the sprocket wheels, thereby providing a moving tension which obviates the wear and tear incident to stationary tensions."

The claims read upon the combination of upper and lower feeding sprockets with a spring connection to keep the film taut.

No. 1,057,470. For an Improved Screen Mounting for Projection Purposes. Issued to Clayton S. Wertsner, Philadelphia, Penna., assignor to Williams, Browne and Earle, Philadelphia, Penna.

The invention pertains to projection screens which are stretched in frames, the object being to provide suspension devices inside the frame to stretch the canvas



1,057,470

screen and to hold it tight and flat at all times.

The screen cloth is provided with a hem in which are inserted stiff strips of wood. These are connected to the frame at top and one side by strong coil springs. At the bottom and remaining side they are connected to the frame by short turn-buckles or swivel-nuts.

Current Educational Releases

In Old England—Kalem. The artillery salute fired in front of Buckingham Palace in honor of the King is the first of the highly interesting English topical scenes shown in this feature. The events which follow show the game of rugby between Scotland and Ireland, the Southern Counties Cross-Country Run, in which hundreds of men took part, and the King and Queen, attended by prominent members of the nobility, on their way to the Royal Ascot Races.

The Heart and the Circulation of the Blood—Pathe. Though detached from the body, the heart of many animals, and among them especially the porpoise, can be made to "beat," showing the muscular pulsations as in the living creature. Likened to a pump, the heart in action is seen to alternately draw in salt water from one receptacle and then force it into another. A closer view exhibits the successive dilations and contractions of the auricles which receive the blood, and of the ventricles which force it on and into the blood vessels. The exterior view of the heart of an ox shows the orifices of the arteries, while a sectional view of the same shows the wall of the left ventricle to be much thicker than that of the right. The heart when dissected shows the valves which separate the cavities or blood chambers. A study of the construction of the artery and the vein shows the one to be of strong elastic tissue, while the other is made up simply of muscular fibre. The circulation of the blood of birds and frogs is interesting as compared with that of the human being.

Modes of Travel in Japan—Pathe. Although but recently opened to the commerce and general educational and industrial advancement of the western world, Japan has not been slow to accept and benefit by modern means of transportation. Due to the peculiar typographical construction of the country, however, many of the more picturesque and characteristic modes of travel such as the jinrikisha and the palaquin are still in general use.

The Ice and Snow—Pathe. The simple experiments connected with the changing of water into snow and ice in the laboratory are the source of much interest even to the casual observer. When one stops to realize that water in its various forms, frozen or liquid, covers considerably over three-quarters of the surface of the earth, one appreciates how great is the fundamental importance of this natural phenomenon.

A Tiger Hunt—Indo-China—Pathe. The beautiful Indian tiger, whose striped hide is so highly prized by European and American furriers, is a veritable pest to the Hindoo natives; not infrequently, when driven to it by hunger, he makes inroads upon the smaller outlying settlements and is the cause of the loss of considerable animal as well as human life. To put an end to his depredations, hunting parties are formed and the tiger is tracked back into the jungle or the hill.

Abandoned prey frequently serves to indicate the path taken by the beast, but great caution has to be exercised to avoid a sudden spring by the great cat from his cover in the low hanging branches of the jungle underbrush. Generally the dogs used are able to point him out, and the hunter "pots" him with a rifle without venturing too near. Though, mortally wounded, the wonderful vitality of the tiger enables him to crawl still farther into the jungle, where, after succumbing to his wounds, the hunters find him quite dead. Slung from a pole, he is carried back into the village amid great rejoicing. Fear of the tiger then becomes a thing of the past and the natives all turn out to celebrate the good fortune of the hunters.

A Russian Boar Hunt—Pathe. The great Russian boar hunts held on the royal preserves are always spirited occasions among the nobility who regularly take part in them. In the presence of the Grand Duke, under whose supervision the hunt is held, the sportsmen prepare for the chase. The Grand Duke assigns shooting places to his guests in order to give each an equal chance. It is not always the hunter, however, who frightens the game, as is seen here when a large flock of wild duck are put to flight by the passing of a herd of deer.

The real object of the royal hunt is the shooting of the great Russian wild boar. At the close of the chase, the sound of the horn in the hands of the whipper-in calls the dogs together where the boar lies dead. It is then seen that many of the dogs have been seriously wounded by the fierce onslaught of the boar, who uses his sharp tusks freely and to great advantage in holding the pursuing pack at bay. The game secured, which includes besides a score or more of wild boar, deer and various water fowl, is indicative of a good day's sport and the hunters, gathering at the royal lodge, celebrate and make merry over their good fortune.

The Wine Industry, Marsala, Sicily—Pathe. The wine industry of southern Europe, and especially Sicily, forms the principal occupation of the large peasant-folk, many of whom frequently know no other kind of employment. The best wines of the world, worth many thousands of dollars, are exported from Sicily annually, and increase very materially the revenues of the government.

Through Bosnia and Dalmatia—Pathe. Southern Austria, at once quaint and picturesque, holds forth many joys for the traveler who delights especially in rambling through those portions of the world that lay away from the beaten path. Of particular interest is the curious little town of Bistrick in Bosnia, which, although now under Austrian rule, was up until 1875 a possession of the Turks. Bistrick's bustling market place is a point of interest and amusement for all visitors. The old Turkish quarter, with its oddly shaped houses and narrow streets, typical of the days when Turkey ruled in Bosnia, never fails as an attraction, while the Isle of Lacroma, situated in a crystal lake with high wooded hills about it, minds one of some half-forgotten story out of the Arabian Nights.

The Port of Spalata, with its varied craft and stevedores, is the principal commercial center of Dalmatia. Farther back from the water front in the beautiful mountainous country surrounding the quaint old town of Eidelitze springs the source of the river Bosnia. Like all southern European countries, Bosnia has its share of ruins. Those at Spalata, called by the Romans Salomia, force a serious thought and in their stern architecture

impressively remind one of the ancient times when Rome ruled the world.

Wood Carving and Turning at St. Claude, France (Pathe).—Fancy wood carving and turning is the least known of all manufacturing trades, although its results are everywhere in common use. Much of it is still done by hand, but the use of modern machinery has minimized the hand work and greatly lessened the time consumed in manufacturing. A rough block of wood is prepared for the lathe by a circular saw and then placed in the rapidly moving lathe, where it quickly assumes the desired shape. The "bent wood" effect, so common in chairs, is obtained by cutting wood into curved pieces by means of a band saw. It is then fed into a turning machine, which rounds and polishes the wood in preparation for the cabinet worker, who deftly colors and grains it. So cleverly is this done that expert knowledge is necessary to detect the difference between the artificial and the genuine. The making of a wooden bowl is an interesting operation, but art enters into the trade with the decoration of a clock-case and the exhibition of free-hand drawing is fascinating.

Through the Bosphorus, Turkey (Pathe).—Although only two miles in length the Bosphorus connecting the Black Sea with the Sea of Marmora is virtually alive with landmarks of ancient and modern interest. Among these are the Palace of Mohamed V, the old Geonese Fortress, Thrapia—"The Newport of Turkey," and the buildings of the various European embassies.

The Jerboa (Pathe).—The Jerboa is a small four-footed rodent that very much resembles a diminutive Kangaroo. He inhabits the African desert and parts of Europe and although very timid, is far from harmless, as his fondness for grain makes him particularly obnoxious to the farmer.

Sport and Travel in Central Africa (Pathe, five parts).—Captain Machin, in charge of the Pathe expedition to the African jungle, with his staff of cameramen, guides and sharpshooters, set sail from Marseilles and arrived at Alexandria, Egypt, five days later. From there they journey by easy stages to the Nile, then met the first tribe of African natives, the Sudanese.

The first catastrophe of the trip occurred with the death of the expedition's goat, which wandered to a river and suddenly disappeared down the throat of an alligator. The disaster served to inform the explorers that there was hunting at hand, and in a very short while they had bagged a choice collection of the monster alligators. Traveling inland, the explorers passed the spot, marked by monuments, where Lord Kitchener met the Marchand expedition in 1898.

They came to a village south of Kodok, inhabited by the Shilluks, a warlike race, who live in huts of earth and straw. Here they captured a junior monkey. They christened him Coco, and he proved an amusing companion during the rest of the expedition.

Leaving the Shilluks, the explorers came to Tongo, and from there plunged into the wild jungle, which was to afford them many fine pictures, many thrills and innumerable narrow escapes from death.

Leopards, monkeys, lions and other wild creatures peculiar to the region unknowingly posed before the camera.

At Lake No, hippopotamus were discovered and a hunt was immediately organized. Killing the hippos was an easy task compared to bringing home the prizes, some of which measured thirteen feet and weighed nearly four tons.

Next a vulture hunt was organized, and at a great risk a native was lowered into the nest near the top of a mountain. After an exciting battle in mid air, he gave a signal and the hunters helped him up with some fine specimens of these gluttonous creatures.

It is from a bird that dwells in the heart of the African desert that the maribou feathers, commonly used in decorating women's apparel, are obtained. The capture of the maribou is shown.

Farther on a colony of aigrettes was discovered, and a demonstration given of the method of securing their valuable feathers for millinery purposes. Two and three-quarter pounds of the feathers secured by the expedition had a value of $1,200.

The party soon arrived on the Abyssinian frontier, and that night a loud trumpeting revealed the presence of elephants near at hand. Early the next morning a hunt was organized, and in a short time several monster elephants had fallen before the rifles of the hunters.

Having scoured the jungle from end to end, the hunters faced about for home, proud of the thrilling pictures they had secured and congratulating each other on the hairbreadth escapes from charging elephants and leaping leopards which marked the trip throughout.

On the Ice—A Demonstration of Fancy Skating at Wengen, Switzerland (Edison).—Mr. and Mrs. Edgar Syers have perfected a number of intricate and graceful figures which will be of interest to anyone appreciative either of skill or beauty. The picture was taken at Wengen, Switzerland, and on account of the wonderfully dry atmosphere is superb photographically. None of the blur and haze, which so frequently lessen the value of pictures of athletic sports, is at all in evidence. Every movement stands out as distinctly as the etching on a cameo.

The feature of the picture, which will be of greatest interest to patrons of motion picture houses, is an ice dance in which Mr. and Mrs. Syers take part—a sort of tango, magnified a thousand fold in speed and grace. No professional dancer, however clever, could hope to approximate the dash and perfect poise of this beautiful dance.

Simple Experiments in Electricity (Pathe).—Today, with the complex electrical phenomena making our modern life possible, it is still the very simple experiments which hold the interest of the public. For instance, a glass rod, rubbed briskly with a woolen cloth will attract a ball of pith, pieces of paper and bits of feathers. Rosin treated similarly acts similarly, and will also attract a stream of water out of a vertical line. The glass and the rosin are, however, charged oppositely and one is known as the positive pole and the other is negative. Bodies which the positive pole attracts are repelled by the negative, and vice versa.

Bodies so charged only become electrified at the point of rubbing. The stick of rosin rubbed in the middle attracts the ball of pith only at that spot, but the extremities are more susceptible than the center. In these pictures are shown the simple experiments of the Volta disk and the Static Chimes. It is also demonstrated how a person suspended in mid-air can receive the electrical current with one hand and transmit it with the other.

Brevities of the Business

PERSONAL NOTES.

The numerous friends of Don Meaney learned, with much surprise and regret, this week, that the popular Essanay dopester had sent in his resignation, the same to become effective on July 18. Mr. Meaney succeeded Harry Steck as official dopester of the Essanay Film Manufacturing Company in Chicago, early in January, 1913, and since that time has made "Essanay" a a household word from New York to Frisco, and from Lake Superior to the Gulf of Mexico, not to mention the breezy items which were so fascinatingly intersting that they got into print abroad. During Mr. Meaney's connection with the Essanay plant, he has not only created the *Essanay News*, a bright little four page publication, which now is a weekly visitor at the theater of every exhibitor in the United States and which has grown from a four-column, two-page paper to a seven-column, four-page journal, but has also supplied syndicate matter in reference to the Essanay players and productions to a list of more than 400 daily and weekly newspapers seattered throughout the country, and within the next week or two has arranged to begin a series of beauty artieles by Miss Beverly Bayne, the popular Essanay leading lady, somewhat similar to the Lillian Russell department now appearing in the *Chicago Tribune*, for some 175 newspapers, who are members of the Newspaper Enterprise Asso-eiation. The popular Don attracted world-wide attention by his unique advertising campaign through the medium of the Alkali Ike dolls some months ago, and followed this up a few weeks later by composing and issuing to every exhibitor in the country, sheet musie of the Broncho Billy waltz, in which Harry Steek colloborated. Like many other dopesters, Mr. Meaney graduated into the film game from the newspaper ranks, having been with the *New York Telegraph*, the *Billboard* and the *Chicago Examiner* before joining the Essanay staff. It is understood that Don has a luerative position in sight with another motion pieture firm, but up to the hour of going to press, our most crafty interviewer was unable to obtain from him even an inkling as to its nature, though in an early issue we hope to make an announcement of exactly what Don's plans for the future are. The well known Vietor Eubank, long a member of the Chieago Press Club and with a large acquaintance in the newspaper fraternity, has been selected to fill the vacaney made by Mr. Meaney's resignation, and MOTOGRAPHY, in bidding Don farewell and good luck in whatever position he finally aeeepts, takes this opportunity of welcoming Mr. Eubank and wishing him the greatest suecess in popularizing Essanay films and players.



C. Alfred Karpen, he of the Eeleetie offiee, aceomplished two objects of note within the last two weeks. The first was his betrothal to Miss Jessie H. Christie of Brooklyn and the second was his seeuring a week's vacation—which in the film game is considered "some stunt." Mr. and Mrs. Karpen at once hurried into Woodstock, Ulster eounty, N. Y., where they visited the Christie summer home.

Mrs. Cora B. Metcalfe, mother of Earl Metcalfe of the Lubin stock eompany, died on June 21 following an operation at the Bethseda Hospital in Cincinnati. The funeral took place in Newport, Kentueky. Mr. Metcalfe has the sympathy of the entire Lubin studio.

Wilfred Buekland, artistie director with the Lasky Company, has eonstrueted a stockade at Hollywood, Cal., which Stuart Edward White, author of "The Call of the North," says is even more natural than the original, which formerly stood at Big Lake Tap, Canada, far north of the beaten trails.

The *U. S. S. Delaware* has purchased a Power's Cameragraph No. 6A motor drive projeeting machine and the U. S. Receiving Ship *Hancock* has installed a maehine of the same variety.

Rose Tapley, one of the Vitagraph players, was given a birthday surprise party on Tuesday, June 30th, when thirty of her friends and neighbors took her home in East Orange, N. J., by storm, decorated it from cellar to garret in yellow and green and gave the popular Vitagrapher one of the most enjoyable oeeasions imaginable.

Still they eome. Mona Darkfeather thought she had received the last of the drawings of Indian maidens executed by ehildren for prizes, when suddenly the foreign contingent commenced to arrive. They have come in hundreds from England, France, Italy, far off Africa and Australia. The judging day has been set for the fifteenth of July, and the popular aetress is greatly pleased by the number of children who showed interest in the competition.

William (Billy) Gittinger, who has been with the Universal a long time now, and who was for some time with Melies, is now a member of Harry Edwards eompany. He and Louise Glaum offer a big contrast; Bill is big and solemn, Louise is petite and full of fun, and she is constantly playing jokes on William who enjoys it all without retaliating. He says that sitting down on a pair of spurs may be humorous, but it has its disadvantages.

Myrtle Stedman is just learning to run her first car, and for a while it looked as though it might be her last, as her early attempts were quite spectacular and the neighbors really enjoyed it—from upper windows. The man next door refused to cateh his usual ear, as Myrtle and the machine were covering the street and he was not insured. However, she is getting the hang of it now, and the pussy eats and bowwows in the neighborhood are able to take day siestas once more.

The scenario for "The Rose of the Ranche," which is to be produced by the Jesse L. Lasky Feature Play Company, Inc., was submitted to David Belasco this week. The cast and other details for the first Belasco picture are going forward rapidly.

The Army and Navy Y. M. C. A. of New York City has installed a Power's Cameragraph No. 6A motion pieture projecting maehine. This machine was sold by the Pieture Theater Equipment Company of that eity.

William Ellingford, an extra man in the employ of the Universal at the Hollywood studios, has just been notified that an eighth interest owned by him in a supposedly worthless mine is worth $120,000. He recently played the part of the father in Henry McRae's production of "The Danger Line."

The Grand Theater in San Franciseo features Margarita Fiseher and Harry Pollard in their "Beauty" produetions very largely. Some time baek when the Grand was the Mission Theater Miss Fiseher was a great favorite there, and the present manager displays one of her old posters with a notiee to the effect that her appearance there is but the renewal of old ties.

Getting up at 5 a. m., traveling fifty-seven miles in an auto, working hard until sundown, baek again and getting up a new scenario at night time, was the recent experienee of J. P. MeGowan and Helen Holmes in making a reeent oil pieture. As a side issue Miss Holmes had a real runaway when a spirited team of horses started down an ineline. MeGowan jumped on a horse and gave chase, but his leading woman pulled up just before he reached her, and a thrilling reseue was lost.

Vietor Johnson, he who so successfully handled the publieity and advertising for Warner's Features for many months, quietly slipped over to the offiees of *The Morning Telegraph*, recently and took over the duties and title of advertising manager of that paper's motion picture seetion. While in the employ of Warner's, Mr. Johnson exercised so eourteous a treatment of everybody with whom he came in contact, that now he is reaping the result of this method in the general eourtesy accorded him in his new work.

Agnes Egan Cobb has for the past week experieneed the great pleasure of being the exploiter of a film which has attained a popularity that is only given to exceptional produetions. "Germania" is the film, the product of the Leading Players' Film Company and Mrs. Cobb is its sales manager. It is by no means the first success that this com-

pany has been sponsor for, but it undoubtedly is the greatest of its releases. During the first night of its showing at the Strand theater, six hundred people packed the lobby and over-flowed onto the side-walk in patient waiting for the evening's first show to let out. The following nights and afternoons, the attendance was that of capacity at all performances.

Sydney Golden has acquired the presidency of the Crystal Film Company and Ben Goetz has mounted to a position of even more trust than he had formerly filled.

Francelia Billington is a dyed-in-the-wool kodak fiend. Not one of those who aimlessly snap everything on the horizon and closer, and sends the developer's bill to father —she develops her own negatives in a dark room fitted up at home, and has the walls of her room looking like a photograph gallery from the spoils of the chase. A generous part of Miss Billington's salary goes to the support of her camera, which is one of the most expensive on the market with all the latest improvements.

Sally Crute lately received a dozen American Beauty roses from a family in Washington, D. C. as a tribute to her acting in the Edison plays, "The Powers of the Air" and "The Song of Solomon." It is a common thing for photoplayers to receive notes complimenting them on their work, but a dozen roses accompanying said note is a sure sign that Miss Crute has made a "real hit."

In producing "The Old Derelict" at the Majestic studio an explosion was needed in one of the scenes so they just went to Topanga Canyon, planted the explosive and felt kind of triumphant about getting this realism in the picture when it was discovered that the dynamite had been placed near the intersection of a pipe line and that the damage for the mechanical devices destroyed amounted to $500. Without a murmur the Reliance and Majestic paid their bill the next day but in exchange had received a little knowledge about "look before you plant."

Lomond Ricalton, son of the explorer, James Ricalton, died in Nairobi, British East Africa, of typhoid-pneumonia on May 26. Ricalton and his son were under commission from Thomas A. Edison, Inc., to take pictures in foreign countries, and, having about finished their work were contemplating returning to America in October. The attack and development of the sickness was sudden, young Ricalton lingering but two weeks after being taken ill. He was twenty-four years old and a resident of Maplewood, N. J. The burial was in Nairobi.

Bliss Milford opened the Pathe-Edison ball game by tossing the ball to Augustus Phillips who has developed a mania for umpiring. Many of the popular stars of both companies were present. Pearl White further illustrated her powers of immortality by getting in and out of the way of a foul ball before its arrival, and then showed considerable wisdom by taking up her position in George Lessey's car where foul balls would be less likely to find her.

Ed Coxen's last visit to New York is the subject of a funny story some of his Eastern friends tell. It seems that, though having left Santa Barbara and come to New York in search of work, Coxen's only kind thoughts were of the paradise he had left. In fact, every good thing that could be said of the metropolis was buried under the scores of good points owned by the little Western city. One night as he was beginning to call the roll of Santa Barbara's attractions an inspiration seized him. He left his friends in the hotel lobby, rushed up-stairs and was down again in a few minutes laden with a suitcase. The next train west carried Coxen California-wards.

Carlyle Blackwell was present in the Famous Players' projection room when they ran off "The Spitfire" in which Blackwell played the lead. In one of the scenes there was a fight in which his pajamas, which by the way did not register the silk of which they were made, were considerably torn and his opponent considerably choked. Blackwell's side of the affair was most heroic but this did not shield him in any way from the many remarks which were thrown his way about his blood-thirsty instinct and ungentlemanly manner.

Walter Long of the Reliance company has learned that make-ups are for studio use only and not for street dress, especially that used in the portrayal of a yeggman. He was playing "Chicago Red" in the detective drama "Blue Pete's Escape," and when intermission was called for lunch during the making of the scenes in Santa Monica he wandered off by himself in search of a restaurant. His make-up alone was evidence enough for a life sentence, and when he walked into a lunch room the proprietor refused to serve him taking offense at having his bill-of-fare imposed on by such a rough looking character. Long went to leave but was met at the door by a policeman who would have arrested him had he not explained the reason for his "hard looking" appearance. The proprietor, now convinced that the "crook" was a respectable one allowed him to eat in peace.

Rhea Mitchell's success in Kay Bee, Broncho, and Domino northern pictures is largely due to the fact that she takes pleasure in the sports and hardships of the cold, brisk "outdoors." She is never more at home than when, dressed for weather, she goes tobogganing behind a bunch of shaggy sledge-dogs, snow-shoeing over the sparkling crust, or skeeing in the timber forests—all of which is being caught by the camera.

Harry Eytinge and Charles M. Seay were partners in a scheme a few weeks ago whereby the unsuspecting public at Coney Island was deprived of their usual pleasure of spoiling a good picture just to be sure that they got in it. Eytinge's part in the affair was carried out in good faith—he didn't know that the camera that was supposed to be registering his rough-and-tumble work with ash barrels and his many rolls in the mud was only a "dummy," and that he was only holding the crowd's attention while a picture was being taken in another part of the grounds. It didn't take him long to wake up, however, when he was told that he could quit now and had better rest up so that he could do it again in the afternoon. But then he really didn't care as long as Seay got a good picture—it was all for Edison films.

Hunter Bennett, assistant to the general manager of the World Film Corporation, has had a meteoric rise in the film industry. Seven months ago Mr. Bennett was made general manager of the New Orleans office of the World Film Corporation. His capacity for getting business was so great that he was soon relieved of the duties of office manager and made special road representative. He continued his good work in this capacity making bad territory rich in results, and as a reward, was promoted to his present position. Mr. Bennett is known from coast to coast, having friends in every city. He has been advance agent for road attractions and press representative for several amusement attractions. At one time he handled the press work for Bernard MacFadden, the renowned physical culturist. With great success he is handling the affairs of the managers of the World Film Corporation. Mr. Bennett leaves on Wednesday for a two months' trip over the circuit, going as far as the coast. His energy and ability are bound to leave their effect on the managers throughout the entire circuit.

ROLL OF STATES

ARKANSAS.

Work is progressing rapidly on the airdome being erected by R. D. Dunlap, in Clarksville and which will be leased to Laser Brothers, the present managers of the Dunlay theater.

CALIFORNIA.

Mr. Tally will open another Broadway moving picture theater in a short time. The theater, which will be known as the Palace and seat 500, is located in the Forrester Building, at 642 South Broadway, Los Angeles.

Thirty millions of dollars will be expended by the Pathe Motion Picture company in the building of magnificent motion picture houses in Los Angeles and other principal American cities. The news of the proposed expenditure of millions came direct from the main offices of the Pathe company in New York. It is promised within six months Los Angeles will have some of the finest moving pictures in the world.

FLORIDA.

A permit was recently issued to Buckland & Fitchner, contractors, for the remodeling of the three-story brick building at 40 West Forsyth street, Jacksonville, for the Public Theater Company. It will be a moving picture theater seating 900, and the estimated cost is given as $20,000.

ILLINOIS.

The new Orpheum theater, Water and Main streets, Aurora, will be opened shortly. Harry Hargrave is owner and manager of the new amusement house.

The Village theater in Wilmette, under the management of A. L. Sparr was recently opened.

Grice and Stassen have opened a moving picture theater in the Fred Carsten building in Peotone.

H. D. Wagner has sold the Idle Hour picture theater in Hinckley to F. J. Kroulick of Chicago.

Complete Record of Current Films

Believoing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufaeturers.

LICENSED

Current Releases

Monday.

C	7-6	Eva, the Cigarette Girl	Biograph	1,000
C	7-6	Her Spanish Cousins	Edison	1,000
D	7-6	The Weakling, 3rd of the Alice Joyce Series	Kalem	2,000
E	7-6	The Heart and the Circulation of the Blood	Pathe	500
E	7-6	Modes of Travel in Japan	Pathe	500
D	7-6	Reporter Jimmie Intervenes	Selig	2,000
D	7-6	The False and the True	Vitagraph	1,000
T	7-6	Hearst-Selig News Pictorial, No. 37	Selig	1,000

Tuesday.

D	7-7	Heirloom	Kleine-Cines	2,000
D	7-7	Face to Face, 7th of The Man Who Disappeared Series	Edison	1,000
C	7-7	A Night With a Million	Essanay	1,000
D	7-7	Kaintucky Bill	Kalem	1,000
C	7-7	Fooling Fanny's Father	Lubin	500
C	7-7	While Auntie Bounced	Lubin	500
	7-7	Title not reported	Melies	
S	7-7	A Tiger Hunt	Pathe	500
D	7-7	The Ice and Snow	Pathe	500
C	7-7	Algie's Sister	Selig	1,000
D	7-7	The Moonstone of Fez	Vitagraph	2,000

Wednesday.

C	7-8	Andy Has a Toothace, 8th of the Andy Series	Edison	1,000
C	7-8	A Boarding House Scramble	Essanay	1,000
D	7-8	A String of Pearls	Kalem	2,000
D	7-8	The Incompetent	Lubin	2,000
T	7-8	Pathe's Weekly, No. 44	Pathe	1,000
D	7-8	Caryl of the Mountains	Selig	1,000
D	7-8	Doctor Smith's Baby	Vitagraph	1,000

Thursday.

C	7-9	A Romance of Pueblo	Biograph	1,000
C	7-9	Slippery Jim, the Diplomat	Essanay	1,000
D	7-9	The Debt	Lubin	2,000
	7-9	Title not reported	Melies	
T	7-9	Hearst-Selig News Pictorial, No. 38	Selig	1,000
D	7-9	Prosecution	Vitagraph	1,000

Friday.

D	7-10	In the Shadow of Disgrace	Edison	2,000
D	7-10	Night Hawks	Essanay	2,000
C	7-10	Rube, the Interloper	Kalem	500
S	7-10	In Old England	Kalem	500
D	7-10	The Tribunal of Conscience	Lubin	1,000
C	7-10	Did She Cure Him?	Selig	1,000
D	7-10	The Vases of Hymen	Vitagraph	1,000

Saturday.

D	7-11	Primitive Model	Biograph	1,000
D	7-11	Dolly at the Helm, 7th of "Dolly at the Helm" Series	Edison	1,000
D	7-11	Broncho Billy and the Sheriff	Essanay	1,000
D	7-11	Lame Dog's Treachery	Kalem	1,000
C	7-11	How He Lost His Trousers	Lubin	500
C	7-11	Mandy's Chicken Dinner	Lubin	500
	7-11	Title not reported	Melies	
D	7-11	His Fight	Selig	1,000
D	7-11	Lillian's Dilemma	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

Advance Releases

Monday.

D	7-13	That Boy from the Poor House	Biograph	1,000
C	7-13	Qualifying for Lena	Edison	1,000
C	7-13	Sweedie the Swatter	Essanay	1,000
D	7-13	A Diamond in the Rough	Kalem	2,000
T	7-13	The Wine Industry, Marsala	Pathe	500
T	7-13	A Russian Boer Hunt	Pathe	500
D	7-13	The Wilderness Mail	Selig	2,000
T	7-13	Hearst-Selig News Pictorial, No. 39	Selig	1,000
D	7-13	The Soul of Luigi	Vitagraph	1,000

Tuesday.

D	7-14	Rival Actresses	Kliene-Cines	2,000
D	7-14	Two Doctors	Edison	1,000
D	7-14	At the Foot of the Hill	Essanay	1,000
D	7-14	Accused	Kalem	1,000
C	7-14	He Was Bad	Lubin	500
C	7-14	Tough Luck	Lubin	500
C	7-14	Rags and Patriotism	Melies	1,000
X	7-14	Title Not Reported	Pathe	
C	7-14	An Egyptian Princess	Selig	1,000
D	7-14	Fogg's Millions	Vitagraph	2,000

Wednesday.

C	7-15	The Ever-Gallant Marquis	Edison	500
C	7-15	An Up-to-date Courtship	Edison	500
C	7-15	The Fable of "Napoleon and the Bumps"	Essanay	1,000
D	7-15	The Express Messenger	Kalem	2,000
D	7-15	Codes of Honor	Lubin	2,000
D	7-15	Justly Punished	Melies	1,000
T	7-15	Pathe's Weekly, No. 45, 1914	Pathe	1,000
D	7-15	His Last Appeal	Selig	2,000
C	7-15	The Arrival of Josie	Vitagraph	1,000

Thursday.

D	7-16	The Prospectives	Biograph	1,000
C	7-16	Snakesville's New Waitress	Essanay	1,000
D	7-16	The Cross of Crime	Lubin	2,000
	7-16	Title not reported	Melies	
T	7-16	Hearst-Selig News Pictorial, No. 40	Selig	1,000
D	7-16	The Little Captain	Vitagraph	1,000

Friday.

D	7-17	Meg O' the Mountains	Edison	2,000
D	7-17	His Stolen Fortune	Essanay	2,000
C	7-17	Wanted, an Heir	Kalem	1,000
D	7-17	The Lie	Lubin	1,000
D	7-17	Wiggs Takes the Rest Cure	Selig	1,000
C	7-17	Pigs Is Pigs	Vitagraph	1,000

Saturday.

C	7-18	It Was Some Party	Biograph	500
C	7-18	Some Decorations	Biograph	500
D	7-18	Across the Burning Trestle	Edison	1,000
D	7-18	Broncho Billy Puts One Over	Essanay	1,000
D	7-18	The Fate of a Squaw	Kalem	1,000
C	7-18	She Wanted to Know	Lubin	500
C	7-18	All for Love	Lubin	500
	7-18	Title not reported	Melies	
D	7-18	The Squatters	Selig	1,000
D	7-18	The Song of the Ghetto	Vitagraph	1,000

MISCELLANEOUS FEATURES.

Othello	George Kleine	5,000
The Chimney Sweeps of the Valley of Aosta	Pasquali	5,000
The Iron Man	Gaumont	3,000
Woman Against Woman	Klaw & Erlanger	3,000
A Pearl of the Punjab	Eclectic	3,000
The Midnight Marriage	Apex	4,000
The Land of the Lost	Sterling	3,000
Uriel Acosta	Great Players	5,000
The World, the Flesh and the Devil	World	6,000
The Tramp	Eclectic	3,000
A Kingdom at Stake	George Kleine	3,000
The False Magistrate	Gaumont	3,000
The Man on the Box	Lasky	
The City of Promise	Warners	3,000
Germania	Leading Players	5,000
Shannon of the Sixth	Kalem	5,000
The Joke that Kills	Urban-Eclipse	2,000
The Dare Devil Detective	Apex	4,000
John Barleycorn	Bosworth	5,000
The Mysterious Mr. Wu Chung Foo	Feature Photoplay	4,000
Detective Craig's Coup	Eclectic	5,000
The Reign of Terror	Eclectic	6,000
A Mexican Mine Fraud	Pasquali	5,000

Mutual Program

Monday.

D	7-6	Cameo of the Yellowstone	American	2,000
D	7-6	Our Mutual Girl, No. 25	Reliance	1,000
C	7-6	Row Boat Romance	Keystone	1,000

Tuesday.

D	7-7	Bevorah	Thanhouser	2,000
D	7-7	The Only Clue	Majestic	1,000
D	7-7	The Other Train	Beauty	1,000

Wednesday.

D	7-8	The Final Reckoning	Broncho	2,000
D	7-8	Feast and Famine	American	1,000
D	7-8	How Izzy Was Saved	Reliance	1,000

Thursday.

D	7-9	The Curse of Humanity	Domino	2,000
C	7-9	Title not reported	Keystone	
T	7-9	Mutual Weekly, No. 80	Mutual	1,000

Friday.

D	7-10	The Feud of Beaver Creek	Kay Bee	2,000
C	7-10	The Girl of the Seasons	Princess	1,000
D	7-10	A Wife From the Country	Reliance	1,000

Saturday.

D	7-11	Blue Pete's Escape	Reliance	2,000
C	7-11	Title not reported	Keystone	
C	7-11	Mistakes Will Happen	Royal	1,000

Sunday.

D	7-12	A City Beautiful	Majestic	2,000
D	7-12	The Leaven of Good	Thanhouser	1,000
C	7-12	Wrong All Around	Komic	1,000

Monday.

D	7-13	The Lure of the Sawdust	American	2,000
D	7-13	Our Mutual Girl, No. 26	Reliance	1,000
C	7-13	Title not reported	Keystone	

Tuesday.

D	7-14	The Substitute	Thanhouser	1,000
C	7-14	The Joke on Jane	Beauty	1,000
D	7-14	The Old Derelict	Majestic	1,000

Wednesday.

D	7-15	Shorty Turns Judge	Broncho	2,000
D	7-15	Youth and Art	American	1,000
D	7-15	How Izzy Stuck to His Post	Reliance	1,000

Thursday.

D	7-16	Star of the North	Domino	2,000
C	7-16	Title not reported	Keystone	
T	7-16	Mutual Weekly, No. 81	Mutual	1,000

Friday.

D	7-17	The City	Kay Bee	2,000
	7-17	Title not reported	Princess	
C	7-17	A Gentleman for a Day	Thanhouser	1,000

Saturday.

D	7-18	The Vengeance of Gold	Reliance	2,000
C	7-18	Title not reported	Keystone	
D	7-18	The New Housekeeper	Royal	1,000

Sunday.

D	7-19	The Painted Laly	Majestic	1,000
C	7-19	Harry's Waterloo	Thanhouser	1,000
C	7-19	Bill No. 2	Komic	1,000

DAILY MUTUAL RELEASES
(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	7-6	At Mexico's Mercy	Victor	1,000
D	7-6	The Lady of the Island	Imp	2,000
C	7-6	Billy's Vacation	Sterling	1,000

Tuesday.

D	7-7	Lucille Love, the Girl of Mystery, No. 13	Gold-Seal	2,000
C	7-7	Nearly a Stepmother	Crystal	1,000
C	7-7	The Triangle Marriage	Universal Ike	1,000

Wednesday.

D	7-8	A Ranch Romance	Nestor	1,000
C	7-8	Bess, the Detectress, or, The Dog Watch	Joker	1,000
D	7-8	Duty	Eclair	1,000
T	7-8	Animated Weekly, No. 122	Universal	1,000

Thursday.

D	7-9	The Old Rag Doll	Imp	1,000
D	7-9	When Fate Disposes	Rex	2,000
C	7-9	Snookee's Flirtation	Sterling	1,000

Friday.

C	7-10	The Great Universal Mystery	Nestor	1,000
D	7-10	Passing the Love of Women	Powers	1,000
D	7-10	A Beggar Prince of India	Victor	3,000

Saturday.

C	7-11	Love, Roses and Trousers	Joker	1,000
D	7-11	Prowlers of the Wild	"101 Bison"	2,000

Sunday.

D	7-12	Plain Mary	Rex	1,000
C	7-12	Willy and the Physicians	Eclair	500
C	7-12	Lily as a Little Mother	Eclair	500
D	7-12	The Fight in Lonely Gulch	Frontier	1,000

Monday.

D	7-13	When the World Was Silent	Imp	3,000
C	7-13	Almost Married	Sterling	1,000

Tuesday.

D	7-14	Lucille Love, the Girl of Mystery, No. 14	Gold-Seal	2,000
C	7-14	Vivian's Four Beaus	Crystal	500
C	7-14	What Pearl's Pearls Did	Crystal	500
C	7-14	The New Cook	Universal Ike	1,000

Wednesday.

D	7-15	Her Grave Mistake	Nestor	1,000
C	7-15	Willy Walrus and the Awful Confession	Joker	1,000
D	7-15	Renunciation	Eclair	1,000
D	7-15	Animated Weekly, No. 123	Universal	1,000

Thursday.

C	7-16	Universal Boy, Series No. 1	Imp	1,000
D	7-16	The Sob Sister	Rex	2,000
C	7-16	A Beach Romance	Sterling	1,000

Friday.

C	7-17	When Eddie Went to the Front	Nestor	1,000
D	7-17	The Severed Head	Powers	3,000
T	7-17	The Panama Pacific Exposition Up to Date	Victor	1,000

Saturday.

C	7-18	His Wife' Family	Joker	1,000
D	7-18	A Mexican Spy in America	"101 Bison"	2,000

Sunday.

D	7-19	Out of the Darkness	Rex	1,000
D	7-19	The Ranger's Reward	Frontier	1,000
C	7-19	Tango Versus Poker	Eclair	1,000

DAILY UNIVERSAL RELEASES
(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Frontier, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, JULY 25, 1914 No. 4



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The cafe scene in the Famous Players production of "The Little Gray Lady" in which Jane Gray is the featured star.

MOTOGRAPHY

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Bushman Stars In American Hero Role

"One Wonderful Night."

THE choice of Francis X. Bushman, by the readers of the *Ladies World*, to play the title role in the screen version of "One Wonderful Night," which was run serially by that magazine, was a happy one, for never before during his successful career in the photo-drama has the popular star been seen to better advantage than in this picture.



Curtis quiets the threats of Count Vassilan.

The play, which it is said is eagerly awaited by ten million people, will be released by the Essanay Film Manufacturing Company through the General Film Company's Feature Department on Saturday, July 18, and it is safe to say that those who have followed the original story, which was written by Louis Tracy, will be more than delighted with the screen play and its charming hero, while many who have taken but a mild interest in it will be held enthralled when it is presented at their favorite picture house instead of merely in cold type.

Mr. Bushman's delineation of the leading character, that of John Delancey Curtis, "the typical American hero," can be described by only one word which will cover it adequately—Great. The role fits him perfectly and had the story been written especially to play up the numerous strong points in his expressions and actions it could not have presented him to any better advantage. His acting is romantic throughout but at the same time appealing and perfectly natural. He has appreciated and depicted to the fullest extent the many ups and downs of the character which the vast army of picture fans throughout the country selected him to portray.

Next in the "praiseworthy line" and standing close to Mr. Bushman is E. H. Calvert, who not only directed the picture in a masterful manner but also plays the role of a police detective and from rather scant material makes a character which ap-



Curtis becomes acquainted with Howard Devar.



Curtis and Devar assist in the pursuit of Lamotte.

pears to live. The work of Beverly Bayne as the charming heroine is fitting in all ways to that of the man she plays opposite and she and Mr. Bushman



Lady Hermione and Jean De Curtois.

carry on the love affair of their characters in an extremely appealing way.

The work of Bryant Washburn, Harry Mainhall and Leo White attracts more attention than any of the others in the supporting cast as they are well in the foreground most of the time and because all handle their roles with life-like naturalness. Messrs. White and Mainhall furnish considerable amusement in the scenes where the latter, as a detective, goes to get the former, as a fussy count for whom he has no use.

Misses Lillian Drew and Helen Dunbar do very good work in their roles but are hampered by lack of "business" and the others who complete the cast, including Thomas Commerford, Rapley Holmes and Edward Babille as the plotting foreigners and Howard Watrous, John H. Cossar, Charles Hitchcock, M. C. Von Betz and Robert Bolder all do work which fits nicely into the general high quality of the entire production.

The settings will cause no little comment among those who view the film as they are truly artistic. The interior of the hotel comes close to being a masterpiece as far this company's interiors go. It surely is gorgeous. The exteriors taken on Broadway and on Fifth avenue, New York City, and the setting of the pursuit of the crooks in an auto along Riverside Drive, with the Palisades of the Hudson River in the background will hold the interest of the most languid. There are also many views of New York harbor which, although somewhat uneven on account of the rocking of the boat from which they were taken, are none the less attractive. The other interiors are all properly set and decorated, the atmosphere of the Bowery being especially good.

The photography is remarkable, considering the fact that in practically all the exterior scene tinting was necessary to produce the "night" effect. In this respect it must have been a very difficult picture to handle and the men who are responsible for this end of it have every reason to feel proud of their work.

All the action of the story is supposed to have taken place within eight hours on the "one wonderful night" and the leaders which are flashed on the screen as the play progresses chronicle the hours as they pass. A feature which will probably prove of more than ordinary interest from the "thrill" point of view is the dropping of an automobile over a cliff.

The story itself is big and gripping and though it neglects to give several of the characters a chance to develop, it more than makes up for this in the action which surrounds the principals.

The situation which is first disclosed is the plight of Lady Hermione, who has fled from her European home to avoid marrying a count whom her father had selected to be her husband. Many years before, when Lady Hermione was a little girl, her mother, who was very wealthy, had died, leaving all her estate to her little daughter, and giving her husband the Earl of Valletort, who had always been a worthless fellow, only enough to live on.

As Lady Hermione grew to womanhood her father, the earl, sought continually to secure her fortune without success. At last the earl, desperate for want of money, met a Frenchman, Count Vassilan, who was equally short of funds and the two formed a plot whereby the earl would force Lady Hermione to marry the count and the latter would then turn part of the girl's fortune over to her worthless father. Lady Hermione, however, had no use for Count Vassilan and refused to do as her father bid her, as she considered marriage to a man she hated unjust. She fled, therefore, to America and hired another Frenchman named Jean de Courtois, who unknown to her was also employed by her father, to marry her and protect her with his name only and later secure a divorce.

The date of their marriage had been set for the evening of the day on which John Delancey Curtis, an American engineer who for several years had been engaged in building railroads through China was scheduled to arrive in New York City and though neither of them had ever heard of the other. Fate decreed that they should meet on this night.

De Courtois, acting under the orders of the Earl of Valletort, tries in every possible manner to delay his wedding to Lady Hermione but Hunter, a newspaper reporter who has not been making good with his editor is



Curtis introduces his wife to his mother.

told to get a big story at once or resign and as he knows of the coming marriage he determines to force it at once and get the story. He knows facts regarding the count's

past which the latter is very anxious to conceal and therefore has little difficulty in making the count agree to an immediate ceremony. However, they find that in some manner the marriage certificate has been lost and the count believes he sees an excuse to delay the marriage, but the aggressive Hunter kills this hope when he states he will go to the license clerk, get a duplicate license and return within a short time.

De Courtois agrees to this but at once gets in touch with Lamotte, a crook who is also employed by the earl, and his two villianous assistants who agree to dispose of Hunter for the evening. Meanwhile the boat on which the earl and Count Vassilan are speeding toward the United States, is disabled and they send a wireless message for a private yacht to carry them to shore.

John Delancey Curtis and his friend Howard Devar arrive in port after their long ocean trip and both register at the Central Hotel, which is the one at which De Courtois is stopping. Out in the ocean the earl fears that De Courtois may marry Lady Hermione despite his orders not to, and that the best thing to do with him is to get him out of the way. He therefore sends a wireless to Lamotte telling them to detain the Frenchman. The crooks bind and gag De Courtois and, leaving him in his room, set out to capture Hunter, the only other person who knows about the wedding.

As his "one wonderful night" begins Curtis leaves his hotel and strolls out in the dazzling city with a keen enjoyment of it all after his long period of solitude in the heathen country. His joy is short lived however for the cyclone of events which Fate has chosen to engulf him with at once sweep down upon him and as he walks along the street he sees Hunter shot down by Lamotte and his men as he returns with the marriage license. Though the crooks had only intended to render the reporter unconscious they realize that they have killed him and flee in terror. Curtis is the only witness of the crime and notifies the police and in so doing meets Steingall, the chief of the detectives. He is told to appear at the inquest in the morning.

Trying to dismiss the thought of the happening Curtis seeks Broadway and as he strolls along he discovers he is wearing the coat of the dead man, which he exchanged for his own in the mix-up. In the pocket is the marriage license made out to Lady Hermione and Jean De Curtois. Curtis' spirit of adventure is aroused and he determines to seek Lady Hermione and learn more of the affair. As he goes to her home he realizes that the dead man must have been her fiancee. At the waterfront the private yacht bearing her father and count Vassilan arrives and they at once start a search for her.

At the apartment of Lady Hermione Curtis learns that his errand is not as sad as he had first expected and that De Curtois was merely to protect her with his name. He also falls desperately in love with the fair lady the moment he sees her and she is greatly attracted to him. he tells her that the only way out of her difficulty is to marry him at once and after hesitating a moment she agrees, as she knows if she does not she will be forced to marry Vassilan.

They hurry to a minister where the ceremony is performed and just as they are leaving the earl and the count dash up and demand that Lady Hermione at once join them. Curtis for the first time uses his power to protect his wife and knocks the count to the ground. The bridal couple then make their escape.

Curtis' coat, found near the scene of the murder, puzzles Steingall, as he is certain that the young engineer is not implicated. However, he decides to follow the clue to the end and meets Curtis and his bride when they return to the hotel. Curtis' parents also arrive in the city and meet him at the hotel, where he introduces



Nearing the end of "one wonderful night."

them to his wife. Events then start to happen in quick succession. Curtis is suspected by Steingall and accused by Count Vassilan and the earl who follows him to the hotel, and De Curtois is found in his room. Steingall's suspicion of Curtis dies quickly and he believes that there are other criminals who have not yet been heard from. His assistant Clancy proves a valuable aid to him at this point and follows Vassilan, when the latter goes to the den of Lamotte to inquire about the murder.

At the request of Curtis nothing is said to his wife about finding of De Curtois, as he believes she has had enough excitement during the early part of the evening. Devar again meets Curtis and together with Steingall and Curtis they go to the Bowery, where, in a free-for-all fight, they capture two of the crooks and secure evidence which will send them over the road for the murder of Hunter. Lamotte, however, escapes and Devar and Curtis take up the pusuit and follow him through the streets of New York and along Riverside Drive, finally capturing him through the assistance of a loiterer.

An attempt on the part of the earl and the count to have Curtis arrested for the abduction of Lady Hermione is foiled by Steingall and the crooked noblemen then resort to tricky work and tell Curtis' wife that he tricked her into marrying him and that De Curtois still lives. Angered, she leaves the hotel and seeks other quarters, determined she shall never see the man who deceived her again.

As the dawn of the "wonderful night" approaches Curtis returns to the apartments, longing to see again the woman he loves, but finds that she has gone. He is thunderstruck and is undecided as to his next move, though he determines he shall find her and tell her of his love for her regardless of all obstacles. The hopelessness of his task, however, presents itself and he realizes he has little chance of ever meeting her again in the great city. Steingall, however, proves a friend in need and locates Mrs. Curtis. He tells her that it was because her husband wished to save her from excitement that he kept the finding of De Curtois from her. Slowly she realizes his true character and discovers that she wants the man who so suddenly came into her life and claimed her heart, so she determines to return to him.

And as the sun peeps over the horizon, announcing

the end of "one wonderful night" the entire party who have been so strangely brought together are found seated around the table in the apartment of Mr. and Mrs. Curtis, enjoying the wedding breakfast and the earl, Count Vassilan and De Curtois are on their way back to Europe with a warning from Steingall, that if they ever appear in New York again he will arrest all of them, ringing in their ears.

The cast of production is as follows:

John D. Curtis.....Francis X. Bushman
Lady Hermione.....Beverly Bayne
Howard Devar.....Bryant Washburn
Mrs. Horace P. Curtis.....Helen Dunbar
Steingall.....E. H. Calvert
Marcelle.....Lillian Drew
Earl of Valletort.....Thos. Commerford
Count Vassilan.....Rapley Holmes
Clancy.....Harry Mainhall
Henry R. Hunter.....Howard Watrous
Jean de Courtois.....Leo White
Mr. Horace P. Curtis.....John H. Cossar
Antoine Lamotte.....Edward Babille
Gregor Martiny.....Chas. Hitchcock
Ferdinand Rossi.....M. C. Von Betz
Mr. Schmidt.....Robert Bolder

Carlyle Blackwell Leaves



Carlyle Blackwell.

Carlyle Blackwell, the popular photoplay star, has recently been supplying the trade with a quantity of news but his most surprising venture was disclosed this week when it transpired that he had left the Famous Players Company to manufacture his own brand of film. About three months ago, Carlyle Blackwell, one of the most prominent and popular film stars in America, left the Kalem Company with whom he had been associated for over three years, to go with the Famous Players, in whose current release "The Spit-Fire" he starred. This picture has made a decided success and was received by the trade, press critics and the publisher with great enthusiasm. Mr. Blackwell intends to produce a three reel feature once a month, himself in the leading role. The subjects that he will produce will be well-known works of famous authors. He has very big plans in connection with his newly formed producing company which will be announced shortly. Mr. Blackwell will leave about the eighteenth of this month for his studio, which is now in course of construction at Los Angeles, California. He will travel by motor and stop long enough in the largest cities to say a few words to his many admirers.

Mr. Blackwell's productions will be released through the newly formed Alco Film Company of which Al. Lichtman, former sales manager of the Famous Players, is president and general manager. Mr. Lichtman has big plans for the Alco Company and will shortly announce his new policy by distributing quality films throughout the world.

Heart Interest in Ideal Film

A three part drama, "The Crucible of Flame" is one of the late Features Ideal productions. The story is a heart interest one, with plenty of action to emphasize it. The theme has formed the basis for many books, plays and photoplays and is still new, which is probably because it is taken from life and therefore does not grow old.

Considerable care and a broad knowledge of drama is seen in the construction of the settings and the arrangement of the incidents which bring out the object lesson clearly and strongly, and still leaves it well supported by an interesting chain of events.

The story is of a girl, Irene Ruggers, who lives a peaceful and quiet life in a small town with her father and but one friend. To both of these she is devoted, until one day her former school chum, Agnes Dely, now an actress, calls on her and gets her to consent to visit with her in the city.

Irene Ruggers returns home married and incurs the displeasure of her father who banishes her from home. A year later she again calls on her father to plead with him, but to no purpose. Irene leaves her baby on the steps, where it is later found by Mr. Ruggers and is raised as his own son.

Six years pass. Mr. Ruggers has become greatly attached to his grandchild. Irene has become a school mistress for poor children. A fire breaks out in the school and Irene distinguishes herself by her bravery. Mr. Ruggers visits her in the hospital and they become reconciliated. Meanwhile Irene's former husband has demanded money from her father, on account of his legal right to the boy. Some of his friends kidnap the child and think to hold it for ransom, but he, stirred by paternal love, tries to find his boy, but without success. In the meantime the child has freed himself and returned. When Mr. Ruggers sees a figure climbing over the gate he shoots, but instead of killing a thief he kills the boy's father. Irene is now free to marry the doctor who has remained loyal through it all.

"Big Six" For Pics



The diamond king in action.

Christy Matthewson, "Big Six" of New York Giants and the world's most famous baseball pitcher, has signed with the Universal to appear exclusively in a series of comedies and dramas and the camera is expected to give an intimate study of Matty never had before. The pictures will carry out logical stories, written to amuse and grip, with "Matty" playing the lead. It is said that Matty will write some of his own scenarios. Incidentally, he will receive for his services upon the screen such a bunch of money that it would make you gasp if we even whispered it.

Woman's Love Won By Disregard

Clubmen Prove Theory

WITH superb settings and a background of charming players "A Five Hundred Dollar Kiss," which is to be released by the Selig Polyscope Company July 27, promises to be greatly in demand, as it is one of the "quiet" style of comedies which are so little seen and so largely demanded. It bubbles with real humor and appealing human interest from the opening scene to the final one and never once is the general trend of the story lost sight of, even for an instant. The author of the scenario has succeeded in bringing out his main theme—that a woman can be won more easily by disregarding her than by any other method—with great strength, and at the close of the picture there can be but one impression left on the minds of those who see it.



Harry avoids meeting the flirt.

Miss Renee Kelly, a recent recruit from the dramatic stage is featured in the production and makes a bewitching flirt, who cares nothing for the attentions of her countless suitors, but who is forced to bow to the man who loves her but does not let her know it. The other important roles in the cast, played by Maxwell Sargeant, Harold Vosburgh and Hilton Allen, furnish most of the humor with their efforts to win a wager of $500 that they will not receive the flirt's kiss of love within a specified time. Their acting is natural and many situations which threaten to become listless are saved by their clever work.

The settings are delightfully chosen and photographed. Several scenes are taken in a conservatory and the floral background in all of them is used to great advantage. A ball room set of large dimensions is very attractive, as are the many rooms and nooks about the Country Club.

A large number of supernumeraries are used, but at no time do they take the center of the stage and therefore do not in any manner hamper the development of the plot.



The flirt falls in love with Harry.

The opening scenes of the story take place about the grounds of a country club where Vivian Swift, a thoughtless and light-hearted flirt, is enjoying herself immensely by forcing one after another of the clubmen to fall in love with her and then tossing them off. She is not bad at heart and does not believe that the men take the matter quite as seriously as they do. It is all a joke to her, and she immensely enjoys seeing the expressions on their faces when she starts to walk with two of them and allows two more to come along and take her away from the first pair. She has not yet learned the meaning of the word love as she has never met a man she cares for except as a plaything.

Tom, Dick and Harry, three of the most popular members of the club, return from Europe about this time and are told by their friends of the manner in which Vivian has been playing the game of hearts. The new arrivals have little or no use for the opposite sex and determine that this girl deserves to be taught a lesson, so they declare they will break her heart. The clubmen who have fallen victim to her do not believe this can be done and a wager of $500 is made that neither Tom, Dick nor Harry can secure a love-kiss from Vivian within three weeks, each of the women-haters to be allowed a week in which to try.

Two other members of the club, one of whom is a minister, are selected to act as judges, and it becomes their duty to follow the contestants around continually to be on the spot in case any of them secured the desired kiss. Tom is the first to try to win the wager. His theory is all that all women will love the man who flatters them. It is an expensive course, as candy and flowers in great quantities are absolutely necessary. He exhausts his vocabulary in saying nice things to her, much to the amusement of the judges, but when the end of the week approaches and he tries to claim his kiss he finds that his plan has failed him completely

and is thunderstruck when she indignantly repulses him. He quits in disgust.

Dick is next in line. He greatly enjoys Tom's failure and says that his friend was all wrong in his



Tom fails to win the bet.

theory and that the only manner in which a woman can be won is by securing her sympathy. His week is a busy one, in which he manages to fall gently from his horse and appear to be injured; allows himself to be disinherited (with the help of a friend who writes the letter which seals his doom); and last of all, commits suicide by pouring red liquid over his shirt front and firing a gun in the air. All of these things mildly arouse Vivian's sympathy, but when she discovers what a fake Dick really is she says she will have nothing more to do with him. His week is at an end and the judges go to Harry and tell him it is now up to him to win the wager, as both of his friends have failed.

Harry knows he has a hard fight before him as he has secretly fallen in love wtih Vivian from afar, but he feels that the only course to take is to treat her with complete indifference. He adopts this policy and it is not long before she realizes that he is the one man at the club who is different from all the rest inasmuch as he pays no attention to her. Her pride is hurt and she determines to make his acquaintance. She follows him everywhere seeking an introduction and finally secures one on the tennis court and at once invites him to her home for a bridge party.

He accepts the invitation and when they are alone at the party he continually fights to master himself and keep from telling her how much he loves her, for he knows this would place him on a plane with her other victims. He conquers himself, however, and treats her with indifference time and again and she determines that he is the one man she can love.

She coaxes him into taking her for a canoe ride the next day and, when they are in the little craft, shows him in every way that she loves him. He again proves master of himself and refuses to show any sign of the great love he feels for her. A storm comes up while they are on the lake and they rush to shore, arriving at the hut of a fisherman, where the two judges, ever watchful, have sought protection from the rain. Harry takes his coat off and puts it on Vivian. As his arms circle her shoulders he loses his self-restraint and gathers her in his embrace. Happily, she places her arms about his neck and their lips meet in the "five-hundred-dollar kiss." The judges promptly appear and hand the reward to Harry, but he tosses it aside and forces the minister to perform the marriage ceremony with Tom and Dick, who happen to be passing on their way home, as witnesses.

The cast is as follows:

Vivian Swift.....Renee Kelly
Tom.....Maxwell Sargeant
Dick.....Harold Vosburgh
Harry.....Hilton Allen

Weakling Gains Manhood in the West

Wheeler Oakman Featured

THE work of Wheeler Oakman as a sissified and greatly humored young man in "Willie," the Selig Polyscope Company's release of August 10 is one of the best bits of character work this player has done for some time and incidentally requires him to go through several rough and tumble adventures which are anything but tame.

He stands practically alone, so far as the action of the play goes, for every incident and situation revolves around him, the other characters merely acting as assistant fun makers, each in their turn. While the character he portrays is of the type which the picture fans generally like to see "get it," Mr. Oakman has played it with so much feeling that at the point where the weakling becomes a man he will probably have the majority of any audience "with him."

The support accorded the leading character is very good and the orderly manner in which the band of cowboys do their work speaks well for the director who handled them. The settings are very pretty and the photography is clear and even.

The story opens as the love affair between Willie, a sissified and much pampered boy, and his sweetheart reaches a climax and the girl urges her lover to ask her father for her hand. The young man, however, has not nerve enough and weakly lets things go on as they are.

Willie's father entertains an old friend from the West, Jim Rucker by name, who is an ideal specimen



Willie is turned down by his sweetheart's father.

of the rugged western type of "rough and ready" man. Rucker is greatly amused by the actions of Willie and when the two shake hands he purposely gives the puny boy a squeeze that doubles him up.



Willie's first appearance as a cowboy.

Willie's feelings are hurt and he believes that all the world has turned against him when his sweetheart says that he must either ask her father or never see her again. He finally gets nerve enough to put the matter up to her father, but he tells him that he is not capable of supporting a wife and advises him to go West and grow up with the country.

The idea sounds very romantic to Willie and he at once rushes to Rucker, his father's friend, and makes arrangements to return to his ranch with him. The day he leaves Willie calls on his sweetheart, and although she has grown tired of his womanish actions, she gives him a flower to remember her by and tells him if he is a real man when he returns she will marry him.

When Rucker and Willie arrive in the West the gentle eastern boy finds that a warm reception awaits him as the cowboys have been instructed by wire to handle him in anything but a gentle manner. His dress gets on their nerves and when they see him powdering his face before going to bed it proves too much, and so, with Rucker's permission, they drag him out into the corrall and toss him up and down in a blanket.

This difficulty is a minor one compared to his first lesson in riding horses that are inclined to be wild. The cowboys are not the least bit considerate of Willie's feelings and allow him to be thrown from unbroken horses with the least show of feeling. Willie is very downhearted and the only thing he has to console him is the flower which his sweetheart gave him before he left home. This he guards as his one treasure and though he is not man enough as yet to defend himself against the torments of the cowboys, still he is slowly growing out of the habits which have made him a weakling and is beginning to show signs that indicate he is learning to take care of himself.

The turning point is reached one day when the ranch cook discovers the flower and destroys it. It is the most sacred thing in Willie's life and he proceeds to show the astonished cook that he cannot trifle with him in such matters. Having disposed of one of his tormentors Willie becomes a two-gun man and rounds up the other cowboys on the ranch and has them all bowing before him in no time.

He learns to handle horses in a masterful manner and when he is thoroughly toughened up he decides to re-visit his home. He returns to his sweetheart and his style of making love is now far different from the timid manner in which he used to act and he sweeps them all off their feet with his breezy manner. His name is no longer Willie, he informs them, for the cowboys have christened him Bill. His vacation in the East is only a short one, as Rucker telegraphs him that he cannot afford to be without his services another moment, and Bill and his sweetheart plan an immediate marriage and a honeymoon on the ranch.

The cast for the production is as follows:

Willie.....Wheeler Oakman
His Dad.....Fred Huntly
His Girl.....Gertrude Ryan
His Girl's Father.....George Hernandez
Jim Rucker.....Frank Clark

Much Realism in Lubin Picture

In Lubin's photoplay entitled "Three Men and a Woman" a yacht was needed and George Terwilliger, the director, purchased the well known Herreshoff model called "The Cosette." It is supposed to take fire and the seamen desert in a panic, leaving Kempton Greene, Earle Metcalfe and Anna Luther on board. Greene (in the play) shows the yellow streak and jumps for the boat being lowered by the crew. He misses the boat and struggles in the water hanging on to a piece of wreckage. While the boat load of sailors pulls away, Metcalfe throws the yacht raft overboard and with Miss Luther, who is unconscious, jumps into the sea. Greene fights for the raft but Metcalfe beats him off and saves the



The Lubin Players in a fight for life in mid-ocean.

girl. Greene is presumably drowned and the yacht burns until a boiler explosion takes it to the bottom. It was an expensive "stunt" and was pretty tough on Kempton Greene, but he worked as usual the next day.

First Regent Release

"La Belle Rousse" is the name of the first release of the Regent Feature Film Company which was shown to the press and players at the Atsco projection room Tuesday, July 7. The film is in five parts and is the screen version of David Belasco's play of the same name. Evelyn Russel plays the lead in the dual role of the twin sisters, Geraldine and Beatrice Hatherly. The part is cleverly handled and directed; for at no time does the story necessitate their appearing in the scenes at the same time though that effect is obtained in the climax when it is proved that Beatrice is impersonating Geraldine.

The lead opposite Miss Russel is well played by Frank Wood in the role of Robert St. Omer, a young, impulsive Frenchman, whose wife turns out to be unworthy of him, but whose conduct even when his fondest hopes are blighted, denotes good breeding and strong character. The rest of the cast follows: Laurence Gordon as Philip Calthorpe; Harry Knowles as Renard Duval; Mary Stewart as Lady Calthorpe; Irene Warren as Marcel Chester; and the talented little Bertha Kirkstein as Little Beatrice.

William J. Hanley staged the film and is also managing its release and distribution. The exterior scenes



A dramatic moment in Regent's five reel feature "La Belle Russe."

were taken in New Rochelle and City Island. The plot of the story is laid principally in Paris and London, and the settings and scenes are in accordance with the surroundings and interiors of the residences of those cities. The photography is of high quality.

The story opens with Beatrice Hatherly's leaving home in obedience to a foolish impulse. She returns for forgiveness but is disowned by her father and goes out to work her own way. She falls in with some people who run a society gambling house, and is attracted by the blinding glitter of the extravagant life. She becomes known as La Belle Rousse of the card parlors. She meets Robert St. Omer who falls in love with her. A few years after their marriage she deserts him, and St. Omer leaves their child in care of a convent and plans to leave the country.

In the meantime Beatrice's twin sister, Geraldine, has been married to a young nobleman, Philip Calthorpe. Lady Calthorpe cuts off her son's allowance for marrying beneath his station and in despair, unable to find work he goes to join the army. Near the recruting station he meets St. Omer and they enlist together and are detailed in East Indian service.

Several years pass and Lady Calthorpe repents her severity and advertises for her son's wife. Geraldine is in the hospital and, fearing death, writes her sister a farewell letter. Beatrice sees the advertisement and representing herself as her sister visits Lady Calthorpe and is accepted as her son's wife. Even Philip, himself, returning from India believes she is his wife. But his companion, St. Omer, recognizes in her his own wife. He accuses her of duplicity but is stopped by Philip, who thinks he is defending his wife.

Well again, Geraldine hears of the advertisement, consults a lawyer and is taken at once to the Calthorpe mansion where she awakens Philip to his mistake. A happy reunion takes place between Philip and his wife, but Beatrice is ordered from the house by her husband, the child remaining with St. Omer.

New Company Completes First Picture

Without the usual clamor which accompanies the entree of a feature company into the producing field, the United Keanograph Film Manufacturing Company has slipped into the fold and, taking the trade off its guard by announcing the completion of its first subject, an eight-reel feature, calmly states that it is equipped to continue the production of these colossal subjects and points to a model studio in Fairfax, Cal., as mute evidence of what it has accomplished since the first of the year.

The quiet but positive manner in which this company was launched is charateristic of its president and general manager, James Keane. The first performance of the new picture, which has not as yet been titled, will be given in San Francisco this week, after which Mr. Keane and Sol Lesser, general manager of the Golgate Feature Service, will probably leave for New York.

The identities of the actors, actresses and director have not been made known, but it is said that the cast includes several players whose names are familiar to those interested in pictures and that there are over 2,000 people playing extra roles.

"Judge Not" Through General Film

"Judge Not," a remarkable four-part Kleine-Cines, is scheduled for release through the special feature department of the General Film Company early in September. This is the detective story which created such a furore in Europe recently. The plot centers about a prosecuting attorney, subject to spells of temporary mental aberration. In such a moment he murders his dearest friend, a judge, and then tries an innocent man for the deed. How a scientist untangles the skeins of destiny, brings back memory and establishes to the prosecuting attorney unquestioned proof of the latter's guilt, makes a story highly scientific and conspicuous for its dramatic situations and swift action.

George Field and Winnifred Greenwood (Mrs. George Field) of the American Company met with painful injuries a week ago Sunday when a motorcycle on which they were riding skidded and threw them to the ground. Miss Greenwood was cast for the lead in "Lodgings for a Night" which was ready for production at the time but was forced to rest a few days and Miss Charlotte Burton assumed her role.

Two Thrilling Eclectic Productions

Pauline as Actress

PAULINE has become an actress! This is not meant in any way to reflect on Pearl White's past, but is just one of the new complications developed in the ninth episode of "The Perils of Pauline."

This is probably the most startling release yet made; not only because of the unique turn which has been taken by Pauline in her search of adventure, but also on account of the thrills and situations which it contains.

A few new players have been introduced into the cast bringing with them some commendable touches of comedy. The combination of the humorous and thrilling situations, the quickened action, the increased company, and the excellent photography have put new life into the picture and made this one of the most interesting of any of the episodes thus far.

In the first reel Pauline is tempted to join a motion picture company and, looking forward to a novel experience, applies at the Pathe Freres studio for a position.



Pauline applies for a position as a screen actress.

She is accepted and placed in the cast of "Paradise Lost" in the role of an angel. Owen also applies and is hired as one of the lost souls. Harry is unable to accompany Pauline to Devil Island, where the scenes are being staged, but agrees to meet her there as soon as possible.

When Harry attempts to sail to the island he is informed that the regular ferry is out of commission, and that the only way of reaching there is by boat. Harry makes arrangements to motor over, but Hicks, following Owen's instructions, manages to have the owner maroon Harry and his companion on a barren island. In the meantime, a queer, self important fellow named Booth, who is playing the role of one of the devils, has taken a liking to Pauline, much to her disgust, and, on his attempting to win his suit by force, she repulses him. Owen arrives on the scene and makes great pretense of being enraged by the insult. Later he meets Booth and offers him a large sum of money to kidnap Pauline.

Harry and his friend, as soon as they learn of the trick played on them, build a raft and start for the mainland. Their supply of water gives out and they drink some whiskey which Harry has brought with him in a flask. Spying land at some distance they swim to the



Harry again appears in time to rescue Pauline from peril.

shore, but immediately wish they hadn't. There, a short distance from shore, they see numerous angels and devils. Thinking it a vision they flee into the woods and come upon a devil threatening an angel whom Harry recognizes as Pauline. Harry engages the devil in a fight and Pauline escapes.

Tired of her short experience as an actress, Pauline seeks a way to leave the island and is rewarded by the appearance of an approaching aeroplane. She arranges with the pilot to be taken to the mainland and climbing into the machine starts on the journey through the air.

On the way the careless aeronaut lights a cigarette and the match, alighting on one of the wings, starts a



Dixmer's wife brings a disguise to her brother at the Inn.

blaze. The pilot seizes the only parachute and, unable to guide his course, drops in front of a speeding train which grinds him to atoms. Pauline manages to right the wings and volplanes to the ground, which is the shore of the island she has just left.

Her recent experiences impress her as too dangerous for repetition, and she promises Harry not to get mixed up in another adventure, but her nature is too vivacious to permit this and the next episode will doubtless be as full of hazardous undertakings as this one.

THE Eclectic Film Company seems to have an unlimited supply of good multiple reel features. One of these, which will be released about the middle of July, is a six-part story of the French Revolution entitled "The Reign of Terror." Probably one of the most pathetic and unjust incidents of this blackest period of French history



Marie Antoinette is separated from her niece in prison.

is the imprisonment and execution of the noble queen, Marie Antoinette.

The picture is a dramatization of Alexander Dumas' novel, "The Chevalier de Maison Rouge," and, while being historically authentic, still contains enough of that adventurous and romantic spirit to hold one's undivided attention throughout the whole six reels, without losing the identity of the important characters around whom the story is woven.

At no time during the film do any of the cast seem conscious of the camera; an unusual thing considering the large company used. The important roles, it is plainly evident, are played by veterans in the dramatic art. A master hand at production is seen in the successful directing of a cast as large and varied as this. Clear, even photography is one of the assets of the picture, the scenes of which are nearly all interiors the majority being those of the prison.

The story begins with Queen Marie Antoinette's life in prison. Despite the fact that the gentlemanly officers in charge of the prison spare her all the unpleasantness possible, she is continually bothered and insulted by the ruffianly guards.

Dixmer is well known as having Revolutionist sympathies, but secretly he is in league with his brother, the Chevalier de Maison Rouge, to effect the escape of the queen. A small number of loyalists group together and start work on a tunnel which begins in the cellar of Dixmer's house and comes up under the prison. The work is carried on with the utmost secrecy for some time, until nearly finished; then comes the time to plan for the queen's escape. The chevalier proposes to Dixmer that they make the most of the friendship betwen Dixmer's wife and one of the prison officers. His patriotism getting the best of his jealousy, Dixmer consents and out lines a plan which his wife is to follow.

As a result the queen is allowed to walk in the prison grounds, and receives a bouquet from a sympathetic visitor which informs her of the progress made for her escape and instructs her how to co-operate with the chevalier's band. The note is discovered by the prison guards and the attempt to rescue her is a failure.

To prevent further trouble the queen is removed to a distant prison. Here another rescue attempt is made, the warden overpowered, and Dixmer's wife substituted in the queen's place. When nearly successful the plans are overturned by the arrival of one of the queen's former guards. By tribunal the queen is ordered executed at once, and Dixmer's wife put in the common prison together with the young officer who had unwittingly paved the way for the first attempt to rescue the queen.

The unfortunate pair are sentenced to death, and while awaiting their turn to ride in the open carts, through a jeering mob, to the place of execution, are visited by a friend of the officer's, a young man who stands high in the councils of the Revolutionists. He gives them passes which he has illegally secured, and, while the now happy pair make their way out of the grim death-house he calmly awaits his punishment for this act of treason.

As the subtitle flashes the words "Greater love hath no man than he——" the arrival of an open cart outside the prison gates, and its accompanying mob yelling, gestulating Revolutionist citizens make unnecessary the rest of the quotation, "who lays down his life for his friend."

Animated Weekly Staff Busy

In the past few months the Universal Animated Weekly is said to have been developed to a degree of thoroughness and efficiency never before equaled in the history of news-pictorial service. A considerable amount of credit for this is due to Jack Cohn, editor and manager of the Animated, with offices at the company's New York Imp studios. While Mr. Cohn is comparatively a young man, he is one of the oldest in the film game in point of service and experience.



The above is a photograph of Mr. Cohn and his cameraman working in and around the East. Reading from left to right they are: Eugene Cugnet, cameraman; John Cohn, editor; W. R. Goodwyn who has just returned from Mexico after six months service with Carranza; U. K. Whipple, head cameraman; Joseph Rucker, who just returned from Vera Cruz after passage down there on a U. S. battleship and witnessing and securing pictures of the first encounter with the Mexicans; Edmund Starring, for many years connected with European weeklies and now a star Animated cameraman.

On the Outside Looking In

By the Goat Man

I WAS in Dayton, Ohio, just one day and that was enough. I saw the exhibits of the space buyers during the day and heard the grievance session of the space-buying representatives at night. I saw the opening session of the M. P. E. L. of A. convention with its president in action. I heard the wail of the exhibitors who were chucked four in a room at the hotels at $18.00 a day. I fell for $6 a day myself—and Al Haase staid right on in the teeth of it. They broke ground for a new million dollar hotel in Dayton, Thursday of convention week, and the exhibitors stood around and cried, fulfilling their part of the ceremonies. I saw everything Dayton has to show anybody and I'm glad I don't have to live there. The handwriting on the wall was so plain all day Tuesday that I slept well on a Panhandle train that night. I knew, even before Neff did his heavy thinking stunt in his rooms Tuesday night, that he was a goner. Neff had a counting of noses that same night while I slept and then he knew where he was at. The speech he made Wednesday was punctuated with applause following those sentences where he said he was through. I dread funerals, hoping to attend only those that can't be escaped. I could escape Neff's funeral and I did. Dayton even as Neff's burial place has no claim upon my memory. It was no place to hold a convention.



Andy Clark, mascot of Edison baseball team.

* * *

And now that it is all over, it is somewhat comforting to know that this tilting beacon called the turn all the way. When New York asked for an essay using for its theme the remedy to amalgamate the two exhibitors' bodies, you may recall the brevity of my contribution, "Eliminate Neff!" That was all there was to offer. Time has proven that Neff out of the way there was only one exhibitor body. Neff simply failed in holding his own exhibitor following. The League and the Association settled their troubles in speedy fashion when they agreed to elect Neff's successor.

* * *

T. P. Finnegan of Texas found the Goat's sanctum July 13. He says that the first meeting of the executive committee will be held in November and plans will then be considered for an active campaign of exhibitor recruiting. In the meantime, exhibitors of this country should be deciding for themselves that they join the national exhibitors. The per capita tax is only $2.00 a year and the exhibitor who hasn't that much pride is nursing a low batting average. If you don't know where to send your money, send it to me and I'll see that your name is written on the honor roll.

* * *

Big Bill Sweeney showed Finnegan the road to my pasture. It sounds good to find the name of our beloved Big Bill written in the records where it belongs. I have been kind to William of late. I have seen so much of him that I never knew before. At New York his popularity ran away up and at Dayton he was always under the spotlight. The more you travel along with some folks the better they wear. Bill Sweeney is 100% stuff all day and all night. He hasn't missed a meeting of exhibitors for four years and I fancy he has only got a fair start. When I go



A section of the window display of Brock & Company of Los Angeles, California, which consisted entirely of Mutual stars' photographs.

into the picture game as an exhibitor, I will want to go in with Bill Sweeney. Then I will get something of his fine old spirit of sending flowers to those folks who never expect them.

* * *



The Revolutionists discover the secret tunnel. Scene from Eclectic's "The Reign of Terror."

I'm glad they got through at Dayton when they did for Sam Trigger was badly needed in New York the Monday following, because of the threat of the fire department to close up the "robbers' roost." Fred Beecroft lives up there, too, and I'm sure he's fireproof. It has always been a mystery to me why the "roost" is threatened every time Trigger leaves New York. It must be the fire department's standing joke.

* * *

Trigger, you know, was at Dayton. Some of the boys from the high-grass districts thought Sam wanted something at Dayton, but they got fooled. The only thing Trigger wanted he got and I'm sure it was worth all the time and trouble it cost.

* * *

I wonder how long the big film factories are going to fall for the syndicating of their publicity dope



Anna Little, Herbert Rawlinson and William Worthington in "Circle 17," two reel Rex drama of July 30.

through an alleged string of daily newspapers. It is time they all knew that daily newspapers of the better class have regular staff editors of m. p. sections and that press matter direct from their own dopesters find a welcome. The special efforts of the syndicate chap begins and ends with getting a fee from the manufacturer of films.

* * *

F. O. Nielsen has taken on the services of Frank Cook to help him with "The Spoilers" in the states of Illinois, outside of Cook county, Indiana, Ohio, Michigan and Wisconsin. Among all the men we know, Frank Cook seems especially fitted for the post, because he knows the game coming and going. "The Spoilers" is a film show that has had all the praise we know how to bestow upon it. It will be a film show until the last man has seen it and I know that many men will care to see it more than once. Few film offerings take hold so quickly and never let go.

* * *

Mabel writes me that it was "a crab that got me this time." It was a lobster, before, and I'm wondering how long it takes to become really acclimated in New York.

* * *

Does the hot weather have a bad effect on photographic plates and chemicals, I wonder? This has



Sir Arthur Jones, distinguished dramatist, discussing motion pictures with Daniel Frohman, managing director of Famous Players Company.

been a terrible week to find still pictures fit to print. We have dumped all kinds of photographs into the yawning maw of our biggest waste paper basket with the same comment—"impossible." Dopesters please note.

* * *

Why should we be asked to make half tone illustrations of veritable daubs? The still picture should always carry the conviction that it is typical of the film itself. When the still is bad, the reader immediately concludes that the film is worse. Producers will please heed this homely appeal. Look to your stills first—the film afterwards!

* * *

Andy Clark has crowded into my department with his baseball togs in evidence. I don't mind it a bit, kid, you can crowd in whenever you want to.

* * *

I am about ready to invade the effete east again. If everything in Gotham is to be hung up until September 1, or thereabouts, there should be a little time for visiting after six o'clock in the evening. Possibly

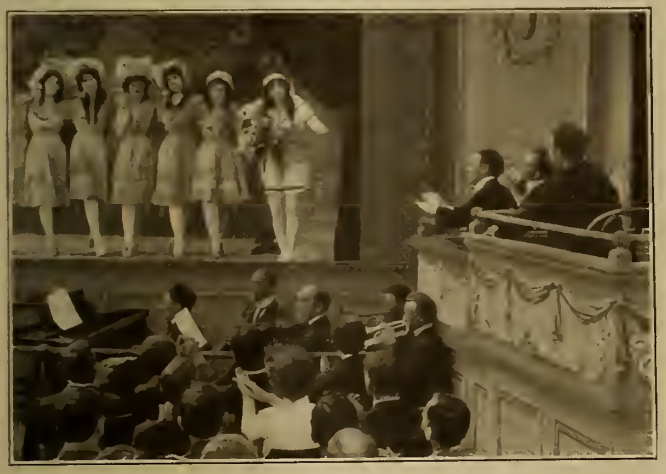
I can get in on a few breakfast parties. At any rate, I'm going down during the lull and mix with the rest of the transients.

* * *

J. Victor Wilson of the Strand Theater, New York, has invited Ben Schulberg of Famous Players Film Company to join him at one of Skipper Lars Holst's one o'clock teas on board the Helig Olav. It will beat week-ending on L. I., Bennie, just as sure as you are born, but take a Goat's advice and cut out eating after you get the date. Skipper Holst and the long, lank press agent of the Strand are in training and I fancy you are not. But don't take my word for it—ask Rothapfel. Roxie will never forget.

* * *

At any rate, the new secretary of the M. P. League makes a creditable get-away. He says the public—meaning the regular five and ten center—tires of the long lengths, preferring the short, snappy films. Wilson speaks from the view-point of a man



Realistic theater scene in Beauty's "The Other Train."

who knows. He also believes the manufacturer might cut the quantity; take more time with productions and reap a larger net on his output.

* * *

I wonder why we don't hear more about Mary Pickford? Everybody knows where she is in the flesh, but her activities on the screen are all out of keeping with the temperature. Anybody with a film of Mary's that isn't working?

* * *

At the first meeting of the executive committee of the League to be held in November, there will be important matters to consider. Among them, a new name for the national exhibitors, and the next convention place. For the good of the cause I can think of no better name than the Motion Picture Exhibitors of America. This eliminates both the "League" and the "Association." I am also heartily in favor of California for the next annual convention—preferable Los Angeles. Film manufacturers themselves should have a very large say in naming the convention city. Nearly all of them are represented near Los Angeles and I'm sure the live exhibitors of this country will want to take in the exposition at San Francisco before they return. By holding the convention in L. A. they would see both the California cities and the exposition. If the convention is held in San Francisco, many would overlook Los Angeles.

* * *

There is a lot of comfort in the thought that there will be but one convention.

Shows Power of Hypnotism

The hypnotic influence of a wicked, family intruder over the wife of his friend causes the unhappiness and tragedy in a three reel drama, released by the Leading Players Film Corporation, entitled, "Forces of Evil, or The Dominant Will." The splendid interpretation of the various roles is greatly increased by the types chosen to characterize them. The beautiful scenes and artistic furnishings, coupled with the acting, make the production a drama of the de luxe class.

Dr. Gregory becomes acquainted with the Livroy family and becomes a frequent visitor. This is mostly because of his attraction for Mr. Livroy's wife, Lucille. He exercises his powers of hypnotism on Lucille and causes her to desert her husband and family, although she is greatly attached to them.

Reading his wife's letter of farewell, Livroy is infuriated and in order to forget her, sells his home and buys a beautiful villa on the cliffs. While walking through the grounds one day he is informed by the children's nurse that his wife and another man are on the premises. He comes upon them and engages in a fight with Gregory. Livroy is left stunned by Gregory. Lucille is prevented from going to her husband's assistance by the doctor. They quarrel and in the struggle fall over the cliff.

Livroy, fully recovered, allows Lucille to see the children but refuses to either forget or forgive. In his dying statement Gregory accuses Livroy of assaulting him. Livroy is arrested and held in jail until a full confession of his wife's desertion and all that followed clears him of any suspicion. Learning at last the real story of his wife's reason for leaving, Livroy forgives her, and the family lives happily in the knowledge that the cause of all their sorrow can trouble them no longer.

Holmes Travelettes Successful

There is every reason to believe that the Burton Holmes Travelettes, which began a season of five weeks at the Studebaker Theater in Chicago, following a long run of "The Spoilers," have come to stay. Owing to exceptionally hot weather they did not open to big business, but before the end of the week, the Studebaker was selling to capacity every afternoon and evening. The Holmes Travelette is a condensed version of the parent Travelogue, which this famous globe trotter and popular lecturer has given in New York, Chicago and a few of the other big cities each season.

Leslie Jefferson, whose enunciation is above criticism and choice of language superb, lectured the first of the travelettes which was entitled "The New Manila."

Officers Visit Studio

A recent visit to the studio of the Excelsior Feature Film Company Inc., at Lake Placid, New York by William H. Wright, the treasurer, and Arthur Rosenbach, the sales manager, was the occasion of much celebration by the players there assembled. The visiting officers were met at the train, several miles from the studio, by a large delegation and escorted to the plant. The business meeting held the following day was resultant in much good. Despite the fact that this is the very worst time of year for trying to sell anything, Arthur Rosenbach, sales manager of the Excelsior Company, reports he is closing several very desirable deals on his picture "The Toll of Mammon" in four parts, featuring Octavia Handworth.

Famous Playwright Visits Studio

Sir Henry Arthur Jones, the celebrated English playwright, who arrived from London a short time ago, presumably for the purpose of making a study of dramatic conditions in America, last week visited the studios of the Famous Players Film Company in New York.

The distinguished dramatist recently singled out the Famous Players from a number of other producing concerns for the privilege of filming his most noted successes and on his trip to their plant took a keen interest in the activities, becoming enthusiastic over a scene in the course of production from "Behind the Scenes," a play of theatrical life by Margaret Mayo, with Mary Pickford in the leading role. Sir Jones was visibly impressed by the degree of realism aimed at in the scene, which represented the interior of a metropolitan theater, with actors constituting the audience watching what purported to be an entire musical comedy company on the stage.

Among his most noted works which will be produced in motion pictures by the Famous Players Film Company are "The Masquerader," "Saints and Sinners," "The Dancing Girl," and the most celebrated of all his works, "The Silver King."

New Thrill Added to Thanhouser Serial

Persons waiting for the Seacliffe ferry at New Rochelle were startled one day last week when an automobile rushed toward the open draw and plunged into Long Island Sound, carrying with it three men passengers. Just as the machine tottered on the edge of the draw another car raced up and out of it stepped a man holding a smoking revolver in his hand and a daintily gowned woman. . . . . .

The onlookers stood horrified until cameras ceased clicking and then realized that a new thrill had been written into "The Million-Dollar Mystery," Thanhouser's new serial. Albert Froom, formerly of the Hippodrome, and two other daredevils were the men who made the mad plunge, James Cruze was the man with the smoking revolver and Florence La Badie was his partner in the second auto.

It took two days to get this scene as the crowd that gathered on the first attempt made it impossible for the players to work.

Fame of Screen Stars Illustrated

Perhaps the grip of motion pictures upon the public has never been more clearly illustrated than recently when Brock and Company, a Los Angeles jeweler firm, displayed over 800 photographs of the stars of the screen in their windows. For three weeks the pictures, several of which were life size, remained on display and during this time the sidewalk in front of their store was crowded continually and on several occasions it became necessary to call upon the police to quiet those who could not get close enough to see. It is estimated that fully 100,000 people viewed the display, which was a striking contrast to the practically deserted lobby of a nearby theater where fully as many pictures of the world famous stars of the stage hung.

A. Danson Michell, who has been connected in an editorial capacity with the *Motion Picture News* for the past ten month, and previous to that with the *Dramatic Mirror*, has taken charge of the advertising and publicity department of the Excelsior Feature Film Company, Inc.

Terwilliger Exceedingly Busy

George Terwilliger, who just returned from St. Augustine, Florida, with a troupe of Lubin players, is producing an unusual photoplay which is original in every respect—plot—characters—scenes and conception. It was written for him by Lawrence McCloskey. Raymond Hitchcock, Flora Zabelle and a selected Lubin cast are appearing in this "photophantasy" which Terwilliger is filming in five parts.

Mr. Hitchcock and Miss Zabelle are late recruits from the musical comedy stage and are very much enthused with their new work. They have both expressed their willingness to be directed by a motion picture director and have pledged themselves to work very hard. The interiors required weeks of preparation, and the exteriors will be photographed on Mr. Hitchcock's estate at Long Island.

This is the third big undertaking for the young Lubin director, the first two being the filming of Charles Klein's "The Daughters of Men" and "The Gamblers."

Completes Religious Subject

News comes from Rome that the big party of Cines players who went to the Holy Land last October have returned, after nine months' work in completing an elaborate study of Christ's life in Palestine. Advance reports indicate that the time and money invested in this big picture should make it a triumph of its kind, as practically all of the famous Cines players under Director Guazzoni who made "Quo Vadis" and "Antony and Cleopatra" engaged in the manufacture of the big subject.

Big Advertising Picture

The Industrial Moving Picture Company of Chicago has taken about 2,000 feet of motion pictures of strawberry picking and canning and tomato culture as handled by the H. J. Heinz Company of Pittsburg, Pa. These two reels are part of one of the largest contracts for motion picture advertising ever undertaken by a film company. All phases of the work done by the Heinz company will be illustrated before the series is completed, the pictures to be used in connection with advertising lectures.

Another Re-Issue of Pickford Films

The Biograph Company has announced that it will re-issue all of the pictures in which Mary Pickford played while under its banner. These will include many of her early successes, and will be booked through the General Film Company. A short time ago the Universal Company also announced its intention of placing some pictures on the market in which the little star appeared while with it.

Goes to Her Final Home

Margarita Fischer has an unusual role in "The Other Train," a Beauty film. She is shown in a railway station awaiting the train that is to bear her to the poorhouse. Then in a vision the experiences of her life pass before her. She is seen as a successful vaudeville actress, and her decline in public favor is shown until she reaches a point where only the almshouse awaits her. But she does not go there, for death comes to her as she dreams.

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CHICAGO, JULY 25, 1914

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THE AMALGAMATION PROCESS.

IT has been proposed, or perhaps we should say suggested, that a very simple change would make the name of the present Exhibitors' League acceptable even to those who have become so attached to the newer Association that a return to the older body has no charms for them. The suggestion is to eliminate the word "league" or "association" altogether, making the title "Motion Picture Exhibitors of America."

The work of amalgamation is progressing very nicely, and it may be possible to consummate it without any change whatever. Those who bolted and formed the Association a year ago found their spur to action in the League's administration, not in the League itself or its name. To return to the League now that the administration has changed, and especially since the Association has four members on the League executive board, would be wholly reasonable and honorable. Still, there may exist some human feeling that returning to the fold is a backward step, as confession of weakness; or even that is too pointed a reflection upon the old League administration.

Any of these reasons, while of no material consequence, might possibly stay the progress of amalgamation proceedings. So the proposal to start over again with a brand new name has some weight, especially as the Association is, for all practical purposes, already as powerful and solid as the League.

It is evident that the elimination of the word "league" from the title of that organization is the simplest possible change, and one that would give the least offense to anybody. So it may be well to hold the suggestion in readiness in case any disagreement on the point should arise.

The new executive board of the League has nine members—five League and four Association. Two of the five League members are said to be entirely in sympathy with the four Association members, giving the latter a clear majority of the board. And as the whole effort of the Association has been to bring about a reconciliation, we are positively assured now that a single organization will come out of the melting pot—a condition for which we have been pleading for the last twelve months.

Now the sky of organization seems all serene. With but a little more interest on the part of exhibitors, a little more willingness to accept the responsibilities as well as the benefits of membership, and we will have a trade association second to none in any industry.

THE BERLIN FILM STRIKE.

IN Berlin, Germany, they have censorship, too. And the film companies pay for the privilege at the rate of twenty-five cents per subject, which money goes to the police. Now twenty-five cents is not a large amount per release; but the Berliners, emboldened by the success of the original system, are now endeavoring to make it twenty-five cents per print or copy. That puts a tax on the film business in Berlin of some hundreds of thousands of dollars a year.

So the film companies have called a strike.

Ordinarily we do not heartily approve of strikes. The very word seems to conjure up pictures of hungry children and violent men. Besides, there is no editors' union, anyway. But when one does not like

his position, the obvious thing to do is to quit. The film men of Berlin did not like theirs.

A strike is always expensive all around. In this case it will be expensive to the striking manufacturers because their undisposed-of films will pile up and bring no revenue. It will be more expensive to the exhibitors because they cannot get the public's pfennigs and marks, having no pictures to make a program that the people will pay to see.

The purpose of the strike, of course, is two-fold, as usual: To bring the authorities to their senses by depriving them of the censorship fees, and to call public attention to the injustice of the condition. But if, as has been sometimes reported, German authorities are both difficult of persuasion and indifferent to public opinion, then the film strike is likely to terminate unsatisfactorily to the film interests.

At any rate, it is a novelty in entertainment circles, and apparently the only method possible under the circumstances. So hard as it is on the exhibitors, we hope they will join cheerfully with the manufacturers in making public the absurdity of taxing each facsimile copy of an original already inspected and taxed.

Bad as the censorship situation is in some parts of this country, it has not yet imposed a fee for every time an inspector looks at a film. If it ever reaches that stage our own manufacturers would doubtless be tempted to blow a whistle and call out all the films.

VULGARITY IN COMEDIES.

SOME people may suppose, without thinking much about it, that a certain amount of vulgarity is necessary to make a successful comedy. At least some film producers give evidence of entertaining that idea, for it is hard to believe that they use the subjects they do because of a personal admiration for them. The most charitable view is that they are poor judges of human nature and public taste.

A letter lies on our desk bearing the signature, "Overworked Movie Fan." Were it not for that signature, and the absence of any other, we would print the letter. It mentions by title and maker as nice a collection of vulgarity as has appeared on the screen since the good, rotten old days when everything went. And we must, perforce and against our will, agree with the letter writer, whoever he or she may be.

We are not accusing anybody or any film of immorality or suggestiveness or criminal appeal, but of plain, dirty vulgarity; the sort of stuff that the police cannot interfere with, yet which certainly displeases and disgusts all persons of decent training and civilized instinct. Even suggestiveness and criminal appeal may be artistically done—therein lies their danger; but vulgarity is merely revolting, and is dangerous only to the film business itself.

When it seemed necessary, we vigorously decried the use of cheap vaudeville in picture shows—not because we wanted to shut the vaudevillians out of any money, but because their stuff was not up to motion picture standard. It is hard to think now that some of the picture comedies are worse than a twenty-dollar vaudeville turn ever hoped to be.

It is very easy to point a camera lens and crank out five hundred feet of film at the standard price per foot, for which an office-boy of ordinary ingenuity can stage a flea-scratching contest, a lost-trousers adventure, or a mud melee. But to ask exhibitors to entertain their carefully built up patronage with the results is too much.

We are confronted on one hand with masterpieces of film fiction such as we scarcely dared hope to attain to a few years ago—magnificent works of living art that delight the soul of the most cultured and inspire even the illiterate. On the other hand we view gutter comedies of a sort to cause a recent meal to rest uneasily. Can we expect people of *any* class to turn lightly from the one to the other and enjoy both?

We do not mention these vulgarity specialties because they are in any way common, but because their isolated examples stand out like a sore thumb. But this splendid body industrial cannot afford to smile when one sore appears, and wait for more before applying a cure. The motion picture is watched with exceeding closeness, by enemies as well as friends. The least suspicion of a canker should be cut out immediately, or never allowed to form. We have proved to what heights we can soar; let us have no suggestion of depths to which it might be possible to descend.

BOOK ON MOTION PICTURE OPERATION.

There has just been published a new book, "Motion Picture Operation, Stage Electrics and Illusions," which should be of interest to picture theater managers and assistants. This book is written by Messrs. Horstmann and Tousley, who are directly connected with the inspection of motion picture theaters in Chicago, and their wide knowledge of electricity and their experience with motion picture theaters equip them perfectly to write on the subject.

The book takes up in detail every conceivable feature of motion picture operation. It is a practical instruction book, written in language that any man can understand, and yet all of the principles are fully explained. The chapter on the handling of films and fire protection alone is worth several times the cost of this book.

The volume constitutes a simple and practical handbook. A working knowledge of electricity on the part of the readers has been assumed by the authors, and elementary ideas are therefore treated sparingly. A specialty has been made, however, of all matters peculiar to theaters.

The book has over 200 pages, with 215 illustrations and diagrams. It is bound in limp leather stamped in gold, with red edges; pocket size. It sells at $2.00.

THIS CAMERAMAN LUCKY.

It is not often that a cinematographer is lucky enough to be on the spot at the moment an unscheduled and serious accident occurs. Such luck is the desideratum of all photographers, and it is conceded happens only once in a long life-time. But, this "once-in-a-life-time" event was given recently to a French representative camera man of the Mutual Weekly, when he secured pictures of the big aeroplane accident which caused the death of two daring birdmen, Messieurs Bourhis and Pelletier, at the aerodrome of Buc near Versailles, France, and which is shown on Mutual Weekly No. 81. The release date for this weekly is July 15.

Europe's Foremost Star Now in Films

Wonderful Lyda Borelli



Greeting an old friend, after her marriage.



Insanely jealous over her husband's conduct.

LYDA BORELLI, the celebrated stage celebrity, whose name and fame are known to every European capital, is now a picture star. She has entered into a contract with the Cines Company of Rome to appear in a number of multitple reel subjects, among which are included adaptations of several of the most famous novels of modern times.

To George Kliene of Chicago is said to belong the honor of inducing Miss Borelli to forsake the stage for pictures, and anyone who has witnessed her wonderful performance in "The Naked Truth," the only film yet released by Mr. Kliene in America in which this woman of a thousand moods appears, will instantly congratulate the American genius who is responsible for her appearance in the picture. No more interesting performance has probably ever taken place before a motion picture camera, and the other films which are still to come are said to show her in still more startling productions.



Lyda Borelli.
Another stage celebrity now a picture star.

At one moment she is gay and vivacious, bright and happy and carefree; a second later we behold her roused to intense jealousy, her eyes alight with passion and her whole body fairly radiating vengeance and hatred; another change of scene shows her melancholy, hopeless and dejected, and still another depicts her in an entirely different mood. But whatever the emotion she is interpreting, whether she is happy or sad, carefree or melancholy, jealous or vivacious, she is always the artiste. Her magnetism is so great that she grasps and holds your attention even though she is far in the



Journeying calmly through dreamland.



As she appears in "Satan's Rhapsody," a coming release.

background of a crowded stage, and a score or more of other talented players are enacting a scene of importance close up to the camera.

Her gowns alone are a revelation. The greatest designers of Europe have been called upon to supply her wardrobe, which appears unlimited in size and style, and some of the creations she wears in "The Naked Truth" made even blasé New Yorkers open their eyes when the picture was running at the Candler theater in that city. All of them are daring, all of them are unique, and one or two of them are so startling as to suggest the much-talked-of wardrobe of Gaby Deslys, who was a recent visitor to America.

From the above it must not be supposed that Miss Borelli has to rely upon an unusual or unique wardrobe to make herself renowned, for such is far from being the case. It is her wonderfully expressive face, capable of portraying any emotion, that enables her to draw a salary such as probably no American player ever dreamed of. It is her ability to throw herself body and soul into the role she is playing at the moment that makes her supreme, and one would probably search the world over to find another like her.

To give a more adequate idea of her versatility one has only to briefly mention the changes she accomplishes in "The Naked Truth." The picture begins with her an humble artist's model. She is winsome and happy and gay. She meets and poses for Pierre, a poor and almost unknown painter. Love dawns for these two and Miss Borelli is incomparable in the love scenes. Poverty overtakes Pierre and his wife shortly after their marriage, and we see the star kind, gentle and sympathetic. To earn a bare living for herself and Pierre she poses for a princess and her features in this scene display all the hunger, weariness and suffering in the world, while through it all runs her desire to be brave and courageous enough to continue her pose.

Finally Pierre wins fame and fortune and the wife becomes a gay butterfly, though her love for her celebrated husband overcomes all other emotions. Pierre then meets and is fascinated by the princess and jealousy creeps into Borelli's face. Jealousy turns to hate and, finally, she wreaks her vengeance in a bitter scene with the woman who has stolen her husband's love. An attempt at suicide follows and then a long period of suffering in a hospital. We see her learn that her husband's love is gone forever and then behold her meeting with a friend of the long ago, who loves her deeply and sincerely, and, finally, behold her happy once again, as the wife of the man who found her alone and heartbroken, in the hospital.

Spend Small Fortune to Secure Thrills

In striving for realism in its picturized stories the Vitagraph Company has already spent thousands of dollars to meet the demands of moving picture fans for thrills. Not long since, the company purchased and destroyed a 90-horsepower, seven-passenger touring car, which cost it several thousand dollars; and a week or so ago it spent $15,000 in a train wreck. Now, as the big feature in a coming Broadway Star Feature release, it has purchased a private sea-going yacht which will be blown to atoms by a giant torpedo fired from a torpedo boat. It is said the craft cost the company in the neighborhood of $25,000.

Just A Moment Please

Gee! we're lucky.

—

Nothing has happened to us yet from either the author of the bum poetry we published recently, or from the chap we alleged to be the author. However, we've still got our fingers crossed.

—

This Pinnacle of Persiflage don't claim to be any medical dispensary but Ben Beadell tells us he recently sold "Bill" Bell some humidor cans for film, and now all Bell's operators are insisting on similar can, claiming "they're good for sore throat." If the info is of use to you, there will be no charge.

—

O'ERHEARD AT THE PICTURE SHOW.

"Darn these theaters without a place to put your hat!"
"Some more of that cowboy bunk."
"Earle Williams is some lovemaker, ain't he?"
"I hate these scenery pitchers."
"Isn't Flo Lawrence cute though in that gown?"
"Just my luck to set behind a tall man!"

—

Received a little billy doo from Arthur Danson M., who recently shifted his typewriter and smoking tobacco from the *M. P. News* office to the publicity desk of Excelsior studio, located within spitting distance of the "most beautiful lake in America." Thanks Michell and congrats on the new job! The secret you imparted will be most jealously guarded.

—

Charley Condon, our Noo Yawk assistant, puts us hep to the fact that an Arlington Heights (Massachusetts) exhibitor shows a hitherto undiscovered strain of generosity by advertising in front of his theater:

ADMISSION 10 CENTS.
SEATS ARE FREE.

—

Will somebody please tell us where we can find a Mary Pickford film? Famous Players, Universal and Biograph seem to be the only ones releasing pictures in which Mary is featured. Gosh, if L. M. could only work on a royalty basis wouldn't she have some income during 1914 though? However, comma, we frankly acknowledge that we're a Mary fan and always have been. If it's humanly possible we shall try to see 'em all, even though we have to stay out nights to do it.

—

Guess the Goatman wins the prize for naming the one way in which to unite the League and the Association. Eh, what?

—

THEIR FAVORITE FILMS.

Huerta: "His Last Appeal." (Selig.)
Rockefeller, Mellen and others: "The Spoilers." (Selig.)
Mennen: "The Man on the Box" (Lasky.)
M. A. Neff: "The Final Reckoning." (Broncho.)
King Baggot: "Wanted, an Heir." (Kalem.)
"The Sticking Six": "Night Hawks. (Essanay.)

—

We haven't yet had to issue that ultimatum to Caine, the man who hails from the home of Pabst and Schlitz, but it's coming all right. Found the following message on our desk when we got down to work the other morning:

Mr. "Just a Moment Please":

The writer imagines that maybe you know some people who paw over other people's desks when they are out eating bean soup in a Loop feed shop. The object of this message is to state that such persons are tagged for shipment to another climate and the only thing that saves them this trip immediately is the fact that your Associate Ed. is so blame busy trying to get your line of piffle past the Board of Censors that he cannot act in the matter.

A Friend.

Far be it from us to threaten anybody, but we dimly recall a line or two of Bill Shakespeare's stuff which begins, "Lay on, Macduff! . . ."

—

Incidentally, too, we shall practice a few physical torture stunts that we were once induced to try, though we don't expect to become a "white hope."

—

Only two more weeks till our vacation starts.

—

Hurrah!

N. G. C.

Girl's Happiness Ruined by Mother

Love Finally Triumphs

IN "The Broken Barrier", the American release of Monday, July 27, the "Flying A" players have put over a real human interest story, one that grips your interest and holds it to the end. The plot is not artificial but develops naturally, and is worked up to the climax so carefully that one is held spellbound until the heroine finally achieves the happiness she has struggled so hard to win.

Scenic backgrounds of wondrous beauty frequently occur as settings for the action of the story, and the oft-mentioned American photography brings out every shadow, every leaf of the foliage and every odd formation of rock in the scene outspread before our eyes.

Edward Coxen, as Jack Hillery, makes the hero a most likable sort of chap, while Winnifred Greenwood, as Eunice Cosgrove, the heroine of the tale and later the



The young clubman stops the runaway.

wife of Hillery, is seen to splendid advantage. George Field, as usual, handles the heavy role in his masterly way and Ida Lewis, who is rapidly coming to the front as a character woman of note, gets everything possible out of her part.

As the story begins we see Mrs. Cosgrove and her daughter, Eunice, a debutante of the season, reading in the morning paper that Jack Hillery, a young man of wealth, is the last available catch of the season. Mrs. Cosgrove, who knows that her personal fortune is badly depleted, conceives a plan of arranging a marriage for her daughter with Hillery, and thus restoring her shrunken fortune, but is crafty enough to conceal her plot from the girl.

The following day Eunice goes for a canter along the boulevards and her horse, becoming unmanageable, runs away. Hillery happens to be out for a morning ride and sees the runaway. Eager to aid beauty in distress, the young clubman promptly starts in pursuit and after a long chase along beautiful tree-lined streets manages to overtake Eunice and to halt the progress of the frightened horse.

The danger once over, the girl's nerve fails her and



Mrs. Cosgrove's whole demeanor changed when she learned the young man's name.

she faints in Hillery's arms. The young man eventually revives her and escorts her home, where he meets Mrs. Cosgrove.

Mrs. Cosgrove is at first inclined to look with disfavor upon the young hero whom Eunice has brought home with her, but when he presents his card and the designing mother learns that he is the popular young clubman whom she has set out to win for her daughter she becomes most cordial, and invites him to call frequently upon Eunice.

Jack is much infatuated with the girl he has met so romantically but a day or two later, when he receives a letter from Mrs. Cosgrove suggesting that a marriage with Eunice would be an ideal match, since the girl is wealthy in her own name and could bring him a dowry of no small amount in return for the high social position



Hillery receives Mrs. Cosgrove's note.

he can bestow upon her, Jack's affections undergo a decided change.

Accordingly his calls upon Eunice cease altogether

and the affair seems to have ended, especially as Jack has returned Mrs. Cosgrove her letter accompanied by a note to the effect that he is not in the market for a society bud and that the mother has wholly misjudged him if she thinks he can be subsidized to marry her daughter. Mrs. Cosgrove is naturally furious when she reads Hillery's note and understands that she has blundered badly. Surprised by her daughter in reading the note from Jack, Mrs. Cosgrove hastily slips the note into a drawer of Eunice's dressing table and conceals from the girl the attempt she has made to win Hillery for her husband.

Some time later Eunice encounters Jack at a country club and the young man, believing that the girl herself must be ignorant of the mother's plan to bribe him, renews his attentions. Soon the affair has reached the engagement point and a date is set for the wedding.

Time flies quickly past and the wedding day itself finally arrives. An hour or two following the marriage ceremony and while Eunice is packing some things to take with her on her wedding trip, she comes upon the letter which months before her mother had concealed in the dressing table drawer. The knowledge that her mother had so brazenly tried to buy Hillery's love for her com-



Hillery vented his wrath on the man who had insulted his wife.

pletely upsets Eunice and it is with a heavy heart in her bosom, rather than as a joyful and light hearted bride that she sets out upon her honeymoon.

Believing that Jack has married her for her money alone, Eunice at once gives her husband to understand that their marriage shall be one of form only and that she will be his wife merely in name. Greatly surprised, Jack hears this declaration from his wife, but cannot understand the cause for such an attitude on the part of Eunice.

When the young couple return from their honeymoon and go to housekeeping in the mansion which Jack has prepared the two settle down to a life of formality, though keeping appearance of perfect happiness when attending social affairs. Jack tries again and again to win the perfect trust of his wife, but without avail. Eunice still believes herself a mere chattel which Jack has purchased and grows farther and farther away from her husband as the days pass.

One night Jack discovers that his wife is the guest of a certain clubman of bad reputation and going to the cafe where she is dining with this other man, he finds that he has arrived just in time to prevent his wife being insulted. He proceeds to vent his vengeance upon the man who has dared to offend his wife, and then takes Eunice home. The girl is on the point of at last giving her husband her full love, but when he answers her query of "Why did you save me Jack?" with the stern sentence "To protect my honor," she resumes her old attitude.

The young husband finds his business on the verge of ruin and in an attempt to recoup his losses plunges on Consolidated Traction at the stock exchange, at the same time that Eunice begins some wild speculations of her own. Through some irony of fate Jack has taken the opposite side of the market from his wife, and as the ticker unreels its story of the day's transactions Jack finds that he has won a fortune, while poor Eunice is told by her broker that her entire holdings have been wiped out.

When Jack returns home to find his wife in tears over her losses, an explanation ensues which not only clears up everything for Eunice and convinces her that Jack has married her for love and love alone, but also results in both the young people deciding that the fortune which Jack has won on the stock exchange shall be not his, or not hers, but theirs. With this understanding and everything pointing toward future happiness for the Hillerys the story ends.

The complete cast is as follows:

Jack Hillery, clubman.....Ed Coxen
Eunice Cosgrove, a society girl.....Winnifred Greenwood
Mrs. Cosgrove, her mother.....Ida Lewis
Harry Mortimer, clubman.....George Field
Black, a stock broker.....John Steppling
Marsh, a stock broker.....William Bertram

Roskam Back from Europe

Edward M. Roskam, president of the Life Photo Film Corporation, returned last Wednesday from a tour of England and the continent. After a very successful stay in London he has succeeded in closing agencies for all productions of the Life Photo Film Corporation throughout the entire world. The American Continental Film Company of No. 7 Rupert Court, London, has been granted the exclusive selling rights of all the Life Photo productions. Mr. Bowden, manager of the American & Continental Film Company, is one of the best known film men in England, and is absolutely posted as to the market conditions and what the foreign exhibitors desire.

Mr. Roskam states that the motion picture industry in England at the present time is practically nil. The feature buyers are holding off until the cold weather sets in, and the exhibitors, to a man, are using repeat programs. After studying the marget conditions, Mr. Roskam tells us that he bowed to the English demand and cut down "The Banker's Daughter" and "The Greyhound" to 3,500 feet.

Mr. Roskam, on behalf of the Life Photo Film Corporation, closed a contract with the American & Continental Film Company, whereby the Life Photo Film Corporation will act as American agent for the American & Continental Film Company, which has offices in every principal city, town and province in England and the continent, and controls, as booking agent, the largest chain of theaters in Europe.

Miss Marguerite Snow, accompanied by James Cruze and Lloyd Lonergran, visited Washington, D. C., last week where several scenes for Thanhouser's big serial, "The Million Dollar Mystery," were filmed. While at the capital, Miss Snow had the honor of being accorded a place in the receiving line at a reception given at the home of Speaker Champ Clark. The party also attended many other social functions.

Amalgamation Movement in Progress

Important Steps Taken

PERMANENT amalgamation of the Motion Picture Exhibitors' League of America and the International Motion Picture Association will be effected. With four members of the Association on the League's new executive board, and enough of the League's officers with them to make a majority, the progressive program of consolidation is well under way. The executive board now consists of President Marion A. Pearce; First Vice President T. P. Finnegan; Second Vice President Mark E. Cory; Secretary W. R. Wilson; Treasurer Peter J. Jeup; William J. Sweeney, Illinois; C. H. Phillips, Wisconsin; A. P. Tugwell, California, and Fulton Brylawski, Washington, D. C. The latter four are Association representatives.

The peace plan for reconciliation of the two organizations of the motion picture men, as outlined at the executive meeting Wednesday night, July 8, provided for representation upon the national executive committee of both contending factions.

The newly-elected officers of the Motion Picture Exhibitors' League of America and the delegation of mediators from the International Motion Picture Association comprised the committee, which met in executive session at the Memorial Hall.

It was asserted by the seven members of the International Association committee on unity, that if the agreement were ratified Wisconsin Association with 210 members; New York with 600 members; California with 132; Indiana with 320; Minnesota with 128; Pennsylvania with 120; Massachusetts with 150; New Jersey with 64; Cleveland local with 79, now an independent body, and other purely local associations unattached, would rejoin the League.

The meeting at Memorial Hall was attended by the executive committee and others appointed, representing the League, and seven members of the International. The League representatives were: M. A. Neff, M. A. Pearce, G. H. Wiley, T. P. Finnegan, M. E. Cory, Peter J. Jeup, L. W. Brophy and J. J. Reider. Committeemen representing the International were: William J. Sweeney, Chicago; Samuel H. Trigger, New York; Charles S. Phillips, Milwaukee; Judge A. P. Tugwell, California; Samuel Bullock, Cleveland; F. J. Herrington, Pennsylvania; F. J. Rembush, Shelbyville, Ind., and Tom Furniss, Duluth, Minn.

After the conference it was announced that the M. P. E. L. of A. had agreed to admit the Association members to membership and had also consented to give the Association a representation of four members on the national executive board.

Samuel Trigger, leader of the international delegation, said Thursday morning that in the event this program was carried out, all differences would be adjusted and the merging of the two organizations into one would ensue.

The report of the retiring president, M. A. Neff, did not touch upon the subject of amalgamation. It did, however, contain the following recommendations:

That each of the state national committeemen be appointed a member of a committee to plan finances for the coming year.

That theater owners get first consideration on the part of film manufacturers and exchanges.

That there be greater co-operation with the exchanges and film makers and among the exhibitors.

That exhibitors retain papers and receipts for the $2 a week paid the Motion Picture Patents Company, suit to dissolve which as a trust has been filed by the federal government.

Shorter programs for film theaters.

Dispense with posters when possible.

Advance admission to 10 cents wherever possible.

That more one and two reel films be made.

Request manufacturers to so reduce scenaries as to permit one reel films wherever possible instead of two, three and four.

Consider carefully censorship.

Protect exhibitor so that after a film has once been passed it may be run continually thereafter without interference.

That only exhibitors be privileged to be members of the League.

Oppose manufacturers and exchanges engaging in exhibition work.



William J. Sweeney.



Judge A. P. Tugwell.



Fulton Brylawski.



C. H. Phillips.

Association Representatives on the League Executive Board.

Co-operate in League matters and oppose interference of non-members.

Admit press to all sessions.

That the League enter into an alliance with persons or organizations and maintain a "middle of the road" policy for the benefit of the exhibitors only.

Mr. Neff reported that he had advanced to the treasurer during the year $3,425 on money transmitted him and that he had also forwarded $2,682.06. The sum of $2,990.52 was consumed in the maintenance of office and $409 was contributed for his services. The League owed him on salary, $1,620.87.

Secretary Wiley's report, summarized, showed that 890 members withdrew last year, in New York, Minnesota, Illinois and Indiana. Ohio membership is 420. Total national membership July 1, 1914, providing all had paid arrearages, was 1,319, but only 1,082 are in full standing, about 600 less than last year. During the year state charters were issued Oregon, North Carolina, South Carolina. Maine withdrew.

Expenses of President Neff were $4,310.58 complete; Secretary Wiley, $1,589.83, and of Treasurer Parker, $108.15. During the year only $4,684.40 was collected from all sources, of which $2,025 was in per capita tax. Total expenses, including bills due, were 7,112.80, leaving a deficit of $3,000.

Total expenses of the convention and exposition were about $5,400, including labor, police, prizes, entertainments, etc. Sale of space in the exposition yielded $6,200, the program $925 and the National Cash Register Company contributed $1,500, so the deficit was covered. Treasurer Parker reported total balance on hand of $1,197.76. Mr. Neff was handed a draft for his back salary.

The executive committee of the League will meet next November, the place and exact date to be announced later.

The Man With the Scissors

By S. M. Spedon.



Sam Spedon.

When we see the finished article of any kind, we never think of the different hands through which it has passed to accomplish its completion. We venture to say no one outside the studios has ever heard of the expert trimmer. It is high time to bring his light from under the bushel, to shed its rays on the book of knowledge. There is a great difference between a trimmer and an "expert trimmer." The former cuts with his hands, mechanically, and the latter with his hands and his brain, intelligently.

The expert trimmer is the regular "cut-up" of the film business, the man that trims the films. He has been facetiously, but truthfully called the surgeon of motion pictures. By amputations, judicious splints, incisions and careful grafting, he makes crippled pictures whole and saves others from the "morgue." The directors occasionally produce neither wisely nor well, and it is up to the expert trimmer of the producing company to put them in shape with his scissors and cement. The negative is delivered into his hands and he gives it not only the "once over," but a very careful examination as to its continuity and fitness, as a whole, the relation of one scene to another and the



Elmer MacIntosh and Frank Lawrence.

consecutive order in which the different scenes are placed. In short, he has got to see that the picturization of the story has made it intelligible to others. If he finds the one thousand or more feet of film interpret the story rightly, then he has little or nothing to do.

In numerous cases, however, he finds the director has taken a whole lot of useless scenes and others that are so poorly enacted that they are worse than useless. In such cases he is obliged to trim and adjust the different scenes, placing them in order, suggesting perhaps a new scene, or "cut-in," to properly connect one scene with another. Again, he may find it necessary to suggest a fitting title to make clear what the director has failed to produce. Where a director has taken scenes which he considers useless, the trimmer will find these discards very serviceable in his grafting operations, making good what was considered waste pieces. After he has performed these operations, the negative is then printed in the positive. The first print is run and he gives it a careful inspection, and if found necessary, he gives it another treatment and makes it a presentable subject. The expert trimmer is one of the powers behind the throne. He is never seen, probably never known. Authors, editors, directors and players receive the credit of it all, but he is very rarely, if ever, mentioned.

We believe he should come into his own and get his just deserts. He has seldom been recognized outside of the negative department. He is now acknowledged as a positive power, a person of keen judgment, artistic appreciation, and a thorough knowledge of his art and those who participate in it. He should be honored with the degree of M. D., "Doctor of Movies," and we feel that he has earned it and the title of "Doctor." Two of the most expert of the profession are "Dr." Elmer MacIntosh and "Dr." Frank Lawrence of the Vitagraph Company, whose pictures are shown on this page.

Realistic acting in the first feature being put on by the United Keanograph Company of Fairfax, Cal., almost cost E. Alyn Warren, the leading man, his life. James Keane, the director, had a friend who was cashier of a bank, had Warren go to the bank as a crook," intending to take a scene without telling his friend. Said friend, however, took the fake robbery very seriously and was about to turn loose a parade of lead when Mr. Keane convinced him Warren was only "playing."

Motography's Gallery of Picture Players

KATHERINE LA SALLE is one of the late recruits from the legitimate stage, her last performance there having been as the lead in "The Yellow Ticket" playing opposite John Mason. During her picture career Miss La Salle has played in "Checkers," opposite Thomas Ross and carried the lead in "The Banker's Daughter," produced by the Life Photo Film Corporation. She has also played in "Northern Lights," the last feature release of the same company. For artistic temperament and consummate acting, Miss La Salle's equal is hard to duplicate. Her facial expression is wonderful and her high moments of dramatic action have often called forth loud applause. Miss La Salle has just left for Europe in order to become acquainted with foreign customs so that she might all the more thoroughly act her part in the production of "Dorothy Vernon of Hadden Hall" to be made by the Life Photo Film Corporation in September.



Katherine La Salle.

WILLIAM H. TOOKER, who plays the leads in the productions of the Life Photo Film Corporation, is an actor of long standing on the legitimate stage, having been under the direction of such celebrated managers as David Belasco and Klaw & Erlanger. Mr. Tooker played the part of "Lawrence Westbrook," banker, in the five part feature release of the Life Photo Film Corporation, "The Banker's Daughter," and the title role in "The Greyhound," lately released by the same concern. Mr. Tooker has also played the part of "Dr. Sherwood" in the current stupendous western psychological drama, five parts. "Northern Lights," and is hailed to be a most accomplished and finished artist. His work, in Europe, has been pronounced by the critics who have seen "The Banker's Daughter" and "The Greyhound" as being the highest form of dramatic acting they have been privileged to witness.



William H. Tooker.

HARRY SPRINGER was born in Buffalo, N. Y., and spent his boyhood days in that city. His genial manner has won him a host of friends both among the followers of the screen and the players with whom he works. He is at present playing juvenile leads with the Life Photo Film Corporation and is another striking example of a stage favorite who has created a reputation for himself as a portrayer of the silent types. Mr. Springer has been performing in theatricals ever since he was nine years of age. His work as "Count de Carojac" in "The Banker's Daughter" and as "Whispering Alex" in "The Greyhound," two feature releases of the Life Photo Film Corporation, has added to the laurels already earned by him in the motion picture industry. Before joining the forces of the Life Photo Film Corporation, he played juvenile leads with the Reliance Company.



Harry Springer.

IVA SHEPARD, who plays the lead in "Northern Lights," the recent five part feature release of the Life Photo Film Corporation, received her early experience in theatricals as a member of a San Francisco stock company, and from there worked her way up until she played opposite Richard Mansfield during the last two years of his life. While on the legitimate stage she gained invaluable experience while appearing with the late Sir Henry Irving. Her role in "Northern Lights" calls for strong dramatic interpretation and has been characterized so successfully by Miss Shepard that she has been cast in the leading role in the Life Photo Company's next big feature, which is a five part release entitled "Captain Swift," written by C. Hadden Chambers. Her natural talent supported by years of legitimate stage experience has made Miss Shepard known as an actress who can be depended upon to do "big" things.



Iva Shepard.

Horsley to Produce Comedies

Operations Begin Soon

DAVID HORSLEY'S announcement that he will produce one-reel comedies each week and distribute them through twenty-nine especially organized offices covering the United States, Canada, Europe and South America, marks one of the most seriously important developments in the world of motion pictures during the current year.

Mr. Horsley has long been noted for the seemingly unerring skill with which he foresees the future turn of conditions in the film industry. His actions are therefore closely watched by many whose interests are tied up in motion pictures, much as the barometer is studied by men who follow the sea for a living.

"I have been working on this plan for the last six months," said Mr. Horsley when interviewed at his big glass and concrete palace in Bayonne, N. J., the early part of the week.

"The big feature, as a steady diet, was bound to go. Even if the grand army of 'regular' 5 and 10-cent exhibitors had been able to stand the expense, the falling off of public patronage would in time force the long film out.

"The fundamental reason for the sweeping success of the motion picture show was the cheapness of admission and the variety and constant change of program, which appeal to the people who 'just drop in' now and then, and above all, to the children. Childhood must be served. The little ones, in nine cases out of ten, bring the big ones, who finally become 'fans.' The showman who fails to reckon with the kiddies is overlooking his one best bet.

"Of course there will always be a demand for a limited number of good features by the larger houses and their own particular class of patrons of such high standard that high quality of product is absolutely necessary to hold their interest, but these houses are few compared with the thousands of smaller houses which are and ever have been the backbone of the industry. The very good or the unusual feature will always find a profitable market with the first class, and with this in mind I shall release from time to time a multiple which I hope will live up to that much hackneyed and high-sounding phrase, 'a film masterpiece.'

"With the one-reel comedy plan, I am building for the future as well as the present. Comedies have always been in great demand, but the supply has never been adequate because so few of the manufacturers have solved the problem of production. One of the largest manufacturers in the licensed fold recently declared to me that he had always been afraid of comedies. 'I would rather spend $25,000 on a big feature than $2,500 on a little comedy—the risk with me is not so great,' he said.

"There are several reasons for this condition. In the first place, manufacturers do not study their source of supply. Few writers, however excellent they may be in other lines of authorship, are able to write comedies. Those who are, have, as a rule, amply demonstrated their ability through the medium of the stage or the press. Such authors cannot be tempted into the scenaric field with the paltry sum that is usually considered sufficient to pay for a 'single.' And when the producer does get a likely comedy script, he turns it over to one of his versatile directors who is supposed to be 'good on comedies, too,' and to actors who have had no particular training for this seemingly easy, but actually most difficult, line of acting. The result is a dull, often amateurish picture, and not infrequently the author is blamed for the failure.

"My new plans are already completed and the work of production and office organization is well under way, and the first releases will be made in the early fall.

"I have many original comedies, secured from especially engaged writers, but the basis of my plan is the famous comic series which have been running in the great daily newspapers. These comics, such as 'Babbling Bess,' are in high popular favor in every nook and corner of the land. The demand is already established. I have placed under contract the pick of the celebrated newspaper humorists and comic artists—as many as I can possibly use for the seven comedies a week. The head of my scenario department will be one of the ablest and best known humorists and scenaric writers in America, whose name, when it is finally made public, will cause considerable comment and astonishment. I have also under contract several directors who are 'specialists' and whose names and demonstrated ability will insure the successful working out of the plays. The actors are being picked from the ranks of the trained 'screen' comedians, and from a certain class of theatrical entertainers whose line of work fits them peculiarly for broad, yet artistic motion picture comedies.

"The distribution of those comedies will be made through twenty-six especially equipped offices in the principal cities of the United States and Canada and three in Europe. I am also going after the South American trade in a serious manner and on a scale of magnitude which has never before been attempted.

"I am after the best of the big exchange managers and have a scheme of operation which will make their work more than usually profitable. All productions will be made in the Centaur Film Company's studio in Bayonne, which, I believe, is destined to become the most important plant in America."

The above statement is fraught with interest. There are few men in the film industry who have such equipment and experience, backed up by a record of sound success, as David Rorsley. He has persistently "called the turn" in motion picture development far in advance of its actual happening, and has usually been "there" at the turning point ready to meet whatever may arise. He was the founder of the Centaur Film Company, the oldest in the independent ranks, and has invented many appurtenances and devices which are now essential to the mechanical side of motion picture production.

Jack Richardson of the "Flying A" made such a realistic one armed tramp in "Their Worldly Goods" that a Santa Barbara policeman wanted to arrest him when he became separated from the rest of the troupe.

Variety of Offerings From Edison

Comic-Dramatic-Serial

"THE Living Dead," the next episode of "The Man Who Disappeared," series, takes Marc MacDermott on a steamboat ride down the Hudson River and ends by revealing him to Nelson Wales and the detective, who are riding on the same boat, forcing MacDermott, as John Perriton, to jump from the third deck into the river and swim ashore in order to escape arrest.

In some of the scenes the photography is a trifle dim, but this is because they were taken on board the "Adirondack." The reality of the ship scenes, however, easily makes up for the photographic disadvantages, the dining room and deck scenes on board the boat being especially good.

John Perriton and his companion, Mary Wales, decide that the safest and best way to elude their pursuers is to go back to New York instead of continuing on to Canada as they had previously intended. They arrange for passage on a New York boat, and, to escape suspicion in case the local authorities have been notified, Mary wears a heavy veil, and Perriton a pair of goggles, a cape, and a slouch hat which conceals the upper part of his face.

Meanwhile, Nelson Wales, the real slayer of the man whose murder has driven Perriton from society and made him a fugitive of the law, and the detective who accompanied him in his search for Perriton have given up hope of tracing their man and book passage on the same boat that carries the supposed criminal.

At dinner Nelson Wales discovers that the lady at the next table who has just raised her veil is his sister, and is certain that the man with her, whose back is towards them, must be Perriton. After dinner the detective approaches the couple on deck and arrests the alleged slayer. He is locked in his stateroom and a guard is placed outside the door.

Mary enters her room, which is next to Perriton's, and, in examining the walls finds that they are made up of panels held in place by strips. She manages to



The detective discovers the escaping pair.

loosen the strips holding one of the panels, and after Perriton crawls through, they plan a way to bring about his escape.

The plan works admirably; Mary falls in a faint and Nelson and the detective rush to her assistance. While their backs are turned Perriton hurries out of the stateroom and towards the forward end of the boat, but his captors see him and rush in pursuit.



Perriton's escape from the ship.

With no other way of leaving the boat, Perriton jumps overboard and starts on the long swim to shore.

He appears to weaken when a short distance away and, losing sight of him, the watchers suppose him drowned. Perriton finally reaches shore and, obtaining a change of clothing, hurries to the meeting place agreed upon by him and Mary if anything should happen to separate them. He finds her weeping. At first she will not believe that it is not an apparition, but, on touching him and hearing him talk, she is convinced that it is he, alive and well, and—there the reel ends, but not before we have seen them embrace as two happy lovers should.

AN Edison one-reel Western picture entitled "A Tale of Old Tucson," which will be released on August 11, clearly illustrates the fact that the reason the Edison people have steered clear of western subjects so much in the season past is not because they cannot make them.

It is something new to see Mabel Trunnelle, Herbert Prior, Bigelow Cooper, Yale Boss, and other Edison favorites in western costume after the long siege of society and rural pictures in which they have appeared.

Good effects have been secured in the exteriors, which were taken on Long Island. One silhouette scene is exceptionally fine. It shows Herbert Prior, Yale Boss, and their picketed horse standing on the top of a knoll at dusk.

The story is a simple one, but attractive in its presentation. Sanchez has become indebted to Mexico Williams, who, in satisfaction of the debt, claims either the house or Conchas, Sanchez' daughter. To avoid forfeiting either, Sanchez sells the place to a man who lives at some distance. While returning with the money, Sanchez is attacked with heart failure and is found by Ned Shannon, a reformed gam-

bler. Sanchez instructs Shannon to deliver the money to his daughter and dies without telling him how to reach her or what her name is.

Some time later Shannon becomes intoxicated and loses the money to some card sharps. Awaking in the morning, he is horrified by what he has done. In the money pouch he finds a picture on which is written "My gal." He wanders into one of Mexico Williams' gambling halls and there finds a young girl placing her money on the roulette wheel.

In her desire to obtain some money to pay her father's debt, Concha had been prompted to gamble in the hope of making a lucky guess. At the time Ned appears she has lost most of her money. He recognizes her as the girl whose picture he has, and offers to place her money for her, claiming he knows the inside points of the game as he had once ran that very table.

Concha agrees, and in a short time has back a great deal more than the amount she had lost. From the balcony Mexico Williams has seen the whole affair and attempts to shoot Shannon, but is prevented by Pedro, Shannon's companion. In his anxiety to wreak vengeance on Pedro, the Mexican exposes himself to the crowd below and falls mortally wounded.

The picture ends showing Pedro hiding his face, trying not to intrude on Ned and Concha, whom he knows are deeply in love.

THE first picture of the Buster Brown series, "Buster and His Goat," is to be released on August 26 and is 500 feet in length.

The characters, made famous by Cartoonist Outcault, are as lively, mischievous, and entertaining in motion pictures as they proved to be in newspaper comic sections. There is no story in the picture, it being just the filming of childish pranks which are pages out of the life of the vivacious Buster.

Though not meant to interest grown-ups, there is a something different in them that amuses, probably the entire absence of well worked out complications, or it may be that they remind one of the days when they were not above letting their dog worry the



Edison can make real westerns as shown in "A Tale of Old Tucson."

neighbor's goat or arranging fights between their dog and the cat next door. Whatever the attraction may be, it certainly is there, and the Buster Brown series promises to become popular because of it. Buster is detailed to entertain a little boy, the son of one of his mother's friends. The pair, accompanied by Mary Jane and faithful Tige, buy some whiskers and return home wearing them. They meet Buster's goat, who



Scene from Edison's first "Buster Brown" picture.

immediately gets into a fight with Tige. On arriving home the goat takes offense at the others wearing whiskers and clears out the house. After being chased by the goat and butted through the window, Buster resolves that "It was some goat."

Lauder Film Lost

The Celebrated Players Film Company of Chicago announces the loss of the one reel Harry Lauder film of the "Comedy Golf Game." The picture showed at the Regent Theater, 6746 Sheridan Road, Chicago, on June 16, and was reported returned to the office of the Celebrated Players Film Company about 12:30 the same night. The employee of the Regent Theater who was entrusted with the film asserts that he left it in the elevator of the Schiller building on the night above mentioned, since which time no one connected with the Celebrated Players Film Company has seen the film. All theater managers are warned to be on their guard against doing any business with this copy of the one reel Harry Lauder "Comedy Golf Game," because the Celebrated Players Film Company owns the exclusive rights of exhibition for the entire United States.

"The Man o' Warsman" in Preparation

"The Man o' Warsman" is the new feature film now in preparation by the Photoplay Productions Company, which has offices in the Knickerbocker building, New York. The story was originally one of the Spanish-American war, but has been modernized to fit the Mexican situation. Thomas E. Shea, who was featured in the stage version of the story, is taking the leading male role in the film and is also directing the production, assisted by O. A. Matthews. Dixie Compton has the feminine lead. The Army and Navy Club of Washington, D. C., will furnish the principal locale for the story and there will be New York scenes and some to be made in Mexico. The film will be ready for an advance showing early in August. David Young is the president of the Broadway Productions Company, Thomas E. Bowers, treasurer, and Mr. Vernon, general manager.

Sans Grease Paint and Wig

By Mabel Condon



James Kirkwood.

JAMES KIRKWOOD has red hair that is not "fiery" and a disposition that strictly forbids his worrying about anything. However, his hair used to be of that peculiar brightness referred to above, but that was when he was a small boy and it was a great help to him because it provided him with constant cause for battle with the other small boys who scrambled to manhood in "the wilds of Michigan." That's Mr. Kirkwood's description of his birthplace, though goodness knows, Grand Rapids itself, where the bright-hued James first saw light, is anything but wild. With its mahogany and quarter-sawed oak and circassian walnut reputation, not to mention its unions and picture houses, it is a most peaceable and civilized city.

Well, that was where James Kirkwood, now Famous Players' director and actor, played around when he was a kid and developed the ambition and health and strength that sent him to New York when he was twenty. He had a purpose in coming; he wanted to go on the stage and decided there was no place like New York to help him attain this object, so he just said good-bye to the folks and went. And there was no band out to meet him, when he stepped off the train and rescued his bag from an obtrusive porter. Nobody seemed to know that he had arrived and the tall boy from Michigan set out to remedy this omission on the part of the fraternity he intended to join.

The fact that he didn't know anybody in the theatrical profession, or in any other profession in New York, didn't bother him any. He just began asking for a job on the stage and something about him, his red hair probably, got it for him—at last.

"I was the first one to join the company—it was a repertoire company—and I was the last one to leave it," recounted he of the flame-colored kinky locks and the disposition that is happy. "The only reason I left was because it stranded."

"And then what did you do?" I promped. One has to prompt Mr. Kirkwood for as soon as he says something he stops. It didn't seem to occur to him that I would want to know the "and then" of everything. Or maybe he did know it and because he doesn't like newspaper and magazine people—he considers them "terrible creatures"—would stop purposely at interesting moments.

"I came back to New York." And with a retrospective shake of his head, added "Terrible times I've had in New York—terrible!"

"Yes?" I prepared to hear at least one or two of the terrible times.

"Yes, I've entertained the boys, whole evenings with stories of some of the hard times I've had in New York. Terrible."

"Well!"

I compromised with my curiosity and decided that I would be satisfied with the hearing of so much as one terrible time.

"But I never let any of them make me blue and I was never sorry I came to New York. Despair must be an awful thing—awful; don't you think so?"

Since he asked me, I did; though I had made up my mind not to agree with him on anything, as long as he was so secretive. Then a shirt-sleeved man appeared from around the corner of a set and asked Mr. Kirkwood how he wanted something placed and with a relieved look Mr. Kirkwood rose quickly from his wooden-backed chair and—

Would I excuse him?

I would.

And while he was gone I tried to sit back in the wooden-backed chair that was mine—but it was one of those chairs from which the back slopes away so far that were one so unfortunate as to finally reach it, one would wish she hadn't.

In less than a minute he of the hair and disposition returned and crossed the studio in about half the steps that a person who was not from the "wilds of Michigan" would have taken. And anyone who has been there—to the studio—knows how wide the Famous Players studio is.

"As long as you didn't know anything about the stage, what made you decide to adopt it?" I wanted to know, and added, "And you being from Michigan, too!"

"Oh, we had amateur plays, where I came from in Michigan, and besides I read Shakespeare. I didn't know what I was reading about at the time but I liked the sound of it."

"And how about motion pictures?" There may have been triumph in the question but the man from Michigan answered calmly:

"It was after two years with Henry Miller in 'The Great Divide'." He reconsidered: "No, it was later than that; it was after two years with David Belasco's 'Girl of the Golden West', with Blanche Bates, that I visited a friend I had not seen for a long time. He was at the Biograph studio and while I was there they were making some retakes and invited me in. I was interested, when I saw the pictures, and they offered me work there and as my season on the stage was up, I took it. I stayed six months. That was five years ago and I've quit and gone back on the stage three times. But the last time *was* the last time.. The monotony of it would never satisfy me, after pictures," he decided picking up my umbrella from the deal table beside us.

"And what about going back, after that first six months?" I asked, hoping the blue cord on the handle of the umbrella was strong, for I knew the long fingers playing with it were.

"I went to the Reliance company; and I went as a director. Mr. Bauman—Charles Bauman—said he thought I could direct. I didn't think so but tried and—

Well, I like it." He held the umbrella at attention and smoothed its cover.

"I forget how long I stayed there, but I only played in two pictures; and when I went back to the Biograph I directed entirely. 'Class-Mates', and 'Strongheart' were under my direction. But if you're going to mention any titles, I have one request to make."

He embarrassedly made it while digging imaginary holes in the studio floor with the umbrella. This time I hoped the frame was substantial. I regretted it had not been made for mountain climbing or—

"Just this," requested Mr. Kirkwood, "that you say I directed 'The House of Discord'. It was only two reels but I liked it." And relieved, he replaced the umbrella on the table; and I felt relieved.

"And after the Biograph—the Reliance, again?" I guessed aright.

"Yes, and then the coast."

"But of course you're glad you're back in New York."

"Of course; not that California isn't great, but New York is greater. They all think that out there. There are splendid opportunities, but—if it were only New York! Just before I left about eighteen of the boys gave me a dinner. They all wished me God-speed, yet they almost cursed me for the good fortune of coming back. It was pathetic."

"And you came and your first Famous Players' film was 'The Eagle's Mate'," again I was the prompter, and with results. for the tall one who could lean against the back of his chair and be comfortable, replied:

"Yes; but I don't intend to appear in any more films."

I thought it a most unfortunate decision for him to have reached and I told him it was; especially when the public had taken so strong a liking to him in the role of "the Eagle." That was because he is the rough-and-ready type of man and "the Eagle" would not have looked natural had he not been played by one of that type.

"Well," he conceded, "the role called for raw-boned type and that's why I took it. But I don't believe in a director acting in and directing his own pictures, for there are little things bound to creep into the picture that he would correct, were he in a position to notice them. I'm playing in the picture we're putting on now, 'Behind the Scenes;' but that's because I created the role on the stage. But that will be my last appearance in my own pictures, and, as directing is so much more interesting than acting, I intend to direct."

And he means what he says, I guess, unless another role comes along that calls for raw bones when, perhaps, James Kirkwood will volunteer the use of himself.

"It's too bad," I commiserated as I claimed my umbrella and deserted the hard chair with the back that might as well not have been there. Then Mary Pickford emerged from a dressing room carrying a round little baby that was to be used in a scene, after a while. Mr. Kirkwood pronounced the baby good looking and sure to have brains.

"Bound to—he has red hair," he said and then requested, "please don't let people imagine I'm conceited!"

"How," I remembered to ask almost at the door, "am I to tell anybody anything about you without a picture of you?" So he dampened a brush which laid flat his bushy hair and and sat for his picture. And you see the result.

Makes Friends with Elephant

Adele Lane of the Selig Polyscope, who has just appeared in her first animal picture is an excellent rider and she vacillates between her affection for her mount



Adele Lane on her favorite white horse.

and for her automobile. She says that she was not at all nervous whilst acting with the animals and does not mind what she does but she has a partiality for dramatic work and prefers it even to comedy at which class of acting she is delightful. The big Selig elephant took quite a fancy to Miss Lane and this is unusual, for he dislikes new faces as a rule and Miss Lane's face is new to him, for she has never played before in dramas in which he took part.

O'Moore to Rest

Barry O'Moore has completed his contract with the Edison Company and intends to take a rest at his estate at Shandakin, Nester county, New York. Mr. O'Moore is probably best known in his characterization of Octavius in the detective comedy series of that name, and whose releases are greatly in demand. Versatility is one of his greatest assets, for while a big success in comedy his work in drama is much above the ordinary. One of the proofs of this is his portrayal of Nelson Wales in "The Man Who Disappeared" series. As there are still three more of the "Octavius" pictures to be made, Mr. O'Moore does not expect to get away before August 1. His plans for the future are not yet announced, but it is expected that September 1 will see Barry O'Moore back in the limelight with renewed vitality to put into the work that has made him a universal favorite.



Barry O'Moore.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

YOU would never suspect that a shrinking violet would grow so large, to begin with, nor is it reasonable to presume that one must beg for a year to get a film man's photograph. These film men believe almost to a man that everything and everybody should be photographed, clear down to their own offspring, but they rarely stop long enough for the camera man to get them. For instance, here is Ira Lowry. You have seen him in his shirt sleeves talking to Pop Lubin and that was all due to a camera man's carelessness. Lowry was mussed up a bit and played his part in the every-day occurrence. Fortunately, his hat was off and the trade had that one glimpse of Lubin's chief executive.



Can all but Qualify in the Giant Class.

Ira Lowry has finally had his picture taken and it looms large, beginning about here and extended east by south east. You behold a top portion of a tall blonde who will never find a two hundred scale to weigh him. Ira Lowry can all but qualify in the giant class when it comes right down to a matter of bulk. He combs his hair straight back from his massive brow but it refuses to stay put. You can comb it straight back or straight up or straight forward, but it flys back into those cute little waves that are always in evidence. It is always just like that. Lowry's curls are a part of him. They reflect the ripples of his general good nature. His eyes are sapphire blue—to match his birthstone and to harmonize with the aforesaid good nature.

Lowry had the motion picture wished on him. He wasn't born to it as some of his fellows—he married it. There are no regrets and there's a bit of romance in the story. For be it known Ira M. Lowry was born in the Quaker City, attended the city schools and after that he had Pennington Seminary and Swarthmore College. When he was only seventeen he had acquired the Philadelphia habit of week-ending at Atlantic City and it was during one of those holidays that he met Siegmund Lubin's younger daughter. The introduction came about during a tennis match. Lowry's weakness is his fondness for tennis and Mr. Lubin's daughter was the first girl who had shown him anything but a one-sided match. Well, you know tennis. When a boy and a girl begins to keep score in the running up of love one, love all, the result can be quickly determined. Miss Lubin's proficiency at the game won Lowry's immediate favor. The friendship formed on the court inspired mutual understanding and Mr. and Mrs. Lubin concurred in the young folks' plans. It was Mr. Lubin's suggestion, however, that wished the film business upon his son-in-law to be. He invited Lowry to serve his apprenticeship in filmdom at the Lubin plant, devoting all the spare time possible at the occupation. Lowry did this. His college days ended when he received his degrees at nineteen and his permanent duties began as assistant manager of the studio and factory. In October of the same year he married Miss Lubin.

Ira M. Lowry is twenty-five years young. He has been the active, managing head of the Lubin Manufacturing Company for more than a year, the responsibilities being added gradually through the seven years he has been active about the place. Credited in large part to Mr. Lowry was the purchase of Betzwood — the magnificent estate which has become such a vital part of the "Clear as a Bell" films. This property, as most of you know serves the double capacity of an important setting for films and provides the show-place home of both the Lubin and Lowry families, for the Lowry union is responsible for three-year-old Emily Lubin Lowry whose birthday is July 5. Emily Lubin Lowry takes after her father and her mother. Her hair is blonde and curly and her eyes are blue and she likes to dance. The dancing is claimed as a mother trait for Mrs. Lowry, next to tennis, prefers dancing.

Ira M. Lowry, in his capacity of Lubin's manager, is the youngest member of the licensed group of film manufacturers. He is tremendously active, agreeable among his associates, charming in his manners and speech and a delightful host. His office is on the third floor of the Lubin studio at Philadelphia where he is never too busy to grant an audience.

Some Pathe Educationals

Hunts, lots of them, have been shown in pictures, but none of them that quite takes in the points that are shown in "A Russian Boar Hunt," a Pathe-Freres split reel feature released on July 14.

From a sportsmanship view, the hunt breaks all the laws of fairness which this country accords the hunted beast, but that only adds another touch of reality to the film, as it is typical of the country in which the picture was taken, Russia.

The picture starts with the royal party gather-

ing to be assigned their places for "the drive," which is the real name and character of the hunt. The places of best advantage are assigned to the highest titled in the party. When all are located in the different blinds the beaters start the game in the woods and drive it past the hunters' hiding places. Those that escape the gauntlet are then chased until shot or wounded.

The best part of the picture is the chase of a wild boar which has managed to get past the blinds uninjured. He is seen at intervals in the pursuit through the woods until he finally enters a small pond and swims across directly before the camera. The bullets are seen striking in the water all around him, but unhit, he emerges from the water within plain sight of the camera. When fairly up on shore a bullet finds him and the chase is over. The photography throughout is good and clear, but in parts the exceptionally fine views indicate a most active and experienced camera man.

Another interesting Pathe is entitled "Through Bosnia and Dalmatia." Southern Austria, at once quaint and picturesque, holds forth many joys for the traveler who delights especially in rambling through those portions of the world that lie away from the beaten path. Of particular interest is the curious little town of Bistrick, in Bosnia, which, although now under Austrian rule, was, up to 1875, possession of the Turks.

Bistrick's bustling market place is now a point of interest and amusement for all visitors. The old Turkish quarter, with its oddly shaped houses and narrow streets, typical of the days when Turkey ruled



Scene from Pathe's "Through Bosnia and Dalmatia."

in Bosnia, never fails as an attraction, while the Isle of Lacrome, situated on a crystal lake with high wooded hills about it, reminds one of some half-forgotten story out of the Arabian nights.

The Port of Spalata, with its varied craft and stevedores, is the principal commercial center of Dalmatia. Farther back from the water front, in the beautiful mountainous country, surrounding the quaint old town of Eidelitze, springs the source of the River Bosnia. Like all southern European countries, Bosnia has its share of ruins. Those at Spalata, called by the Romans Salomia, force a serious thought and in their stern architecture impressively remind one of the ancient times when the mighty Rome ruled the world.

New Pathe Star

A forthcoming feature release by Pathe that is bound to cause comment is the five part film "The Taint," now in the making. Not only is the story one to arouse a great deal of interest—it is said to be one of the strongest ever handled by Pathe—but the new picture will serve to introduce a new screen star, Miss Ruby Hoffman. Mr. Frank Powell, who is directing the new feature is responsible for Miss Hoffman's entry into the motion picture world. That the director made a ten-strike in the matter of his selection, there is small doubt, for she is one of the most beautiful women that the motion picture camera has "caught." A brunette in type, she makes an ideal subject. In addition, however, to her personal charms, Miss Hoffman has made quite a name for herself on the legitimate stage and in vaudeville. It was her splendid appearance that first attracted Daniel Frohman two years ago, when he produced "Detective Keen" in vaudeville, and Miss Hoffman stood out strongest in a cast of Frohman players. Like many others she began as a stock actress and was leading woman for Eugenie Blair for several seasons. She then came under the notice of William A. Brady, that manager giving her an important role in the road company of "A Gentleman From Mississippi." This was followed by two engagements under Wagenhals and Kemper, playing in "The Woman In The Case" and in "Seven Days," doing Florence Reed's part in the latter play. Until lately Miss Hoffman has been seen in several clever vaudeville sketches, along dramatic lines. But like many other clever folk of the stage the call of the camera reached her and she wisely harkened to the call.



Ruby Hoffman.

Advance of Utah Film Pioneers

Out in Utah a band of film men headed by H. A. Sims and including Albert Scowcroft and Charles Ziemer, all of whom are well known in western motion picture circles as pioneers of the industry, have been steadily pushing their way forward until they now own a string of theaters throughout the state, all of which are a credit to any locality. Their first adventure, a little theater on an out of the way street in Ogden, is quite a contrast to their latest accomplishment, the opening of a de luxe house on the main street of Salt Lake City, with a seating capacity of three thousand.

The General Film Company announces that the release date for George Kleine's big feature, "Vendetta," from the novel by Marie Corelli, has been set for Tuesday, September 1.

Brevities of the Business

PERSONAL NOTES.

He's the man who buys advertising space with an agate ruler for the Progressive Motion Picture Corporation, in suite 509, the Times building. Fred L. Bennage, first and foremost, is an advertising man, but this in no way reflects upon his ability to spread publicity regarding the product of the concern that has Harry Carey at its head. Rather, it abets it. Years in the service of big advertising agencies have added to the natural tendency Mr. Bennage originally displayed toward telling one-half of the world all about the other half—this through the medium of magazine advertising. And Mr. Bennage can tell you the line rate of any big periodical. Service with the Gaumont company in London began Mr. Bennage's experience in the way of films. Europe was his workshop for a number of years. It was Philadelphia, however, that gave him his right to American citizenship and other favors, and he still pays tribute to that city by way of frequent visits. The vice-presidency and general managership of the Interstate Publishing Company, dealing in house organs, occupied Mr. Bennage for a time and was followed by his affiliation with the National Amusement Company in the role of general manager. This connection was splendid preparation for his present work with the Progressive Company, for it entailed the overseeing of sixty-seven theaters as well as the production end. "The Master Cracksman" is the six-part Progressive release that has been sent on its successful tour of picture houses with the publicity aids of Mr. Bennage. And the "Bussy Izzy" series, now in the course of making, is soon to follow. Perhaps no busier man is known to the film industry than Fred L. Bennage. And certainly no pleasanter.



Aaron Michael Gollos was born just 28 years ago—1886 being the year and Chicago the place. He had the same sort of a life as every boy born in the city, which means the daily fights around the school yard over the marble games, and in spite of the determination of the teachers to frown upon him he succeeded in graduating from the public schools, later attending Washington University at St. Louis, where he took an electrical course. He became attracted to the motion picture business and left the university in 1904, coming to Chicago, where he opened a small theater on the south side. As time went on, profits of this theater and the organizing ability of the man resulted in his owning eleven more theaters, giving him twelve in all, which he operated until 1912, when, selling six of the theaters, he opened a feature film exchange in the Powers building and purchased a good line of features which he rented to exhibitors as well as to himself. Early this year Mr. Gollos incorporated a half million dollar company in New York known as the M. G. H. Company, the "M" standing for the name McKenzie (Lady McKenzie being a well known African lion hunter and all-around sportswoman), "G" standing for Gollos, and "H" for Hatterly. This is a New York corporation and Lady McKenzie is at present in Africa engaged in hunting wild animals and taking film pictures. She has already used 15,000 feet of negative stock and another shipment of 15,000 feet has been forwarded to her. In a recent letter Lady McKenzie stated that the pictures were excellent and that the value of the furs she would bring out would be enormous. While Mr. Gollos was in New York he was attracted to the splendid work being done by the Photoplay Productions Company on a wonderously popular dramatic performance entitled, "The Littlest Rebel," and purchased the rights for Wisconsin and Illinois on this picture. Coming back to Chicago, he organized the Photoplay Productions Releasing Company to purchase and release big five and six-reel productions, and it is through this latter company that "The Littlest Rebel" will be released. Last year Mr. Gollos had the Hippodrome at San Souci Park seating 5,000 people, and it was one of the most successful concessions in the park. He has been riding around to see his exhibitor patrons in an electric coupe, but has just placed his order for a 1915 Cadillac, which will be delivered to him next week, so if any of our readers happen to see the good looking face reproduced herewith behind the steering wheel of a pretty classy looking car next week they will recognize him.



H. Oliver Bodine became interested in photography twelve years ago while doing special photographic work for national publications and large corporations in the Middle West. He located in Racine, Wisconsin, a city of 40,000 and in three years built up one of the largest photo supply businesses in the country. The next three years he spent as advertising and sales manager of the Wallensak Optical Company, manufacturers of photographic lenses and shutters, at Rochester, and during the last six months has been in charge of sales and advertising for the Raw Film Supply Company. Mr. Bodine is an acknowledged expert on photographic chemistry and has a tremendous acquaintance in the photographic trade. He has written many articles on various branches of photography and been awarded many cups and medals for the work he has turned out. He expects to leave shortly for an extended trip through Europe, taking up while there the technical end of the motion picture industry and being accorded special favors by such famous concerns as the Actien Gesellschaft fur Antlin Fabrikation and Belgium Company, and L. Gevaert & Company, as well as other large producing companies of France, Italy and Germany. This experience will round out his knowledge of the photographic branch of the motion picture industry and upon his return to the United States he can say in all truth that he is thoroughly posted on all branches of the business both from a technical and a practical standpoint.



Mr. Holliday, formerly of the Gaumont Company, has converted property at Woodside into a picture studio and will begin the immediate manufacture of films.

"Tie your dog outside" is one of the Reliance studio's rules. Recently Dorothy Gish and Mae Marsh were working in a scene together, and in compliance with the rule had tied their dogs outside, but not out of sight of each other. In some way the pets managed to get loose, and in less than no time a catch-as-catch-can fight was in full sway. Under Griffith's direction a high pressure stream of water was used to good advantage in making peace between the terriers.

Daniel Frohman likes to see good pitcures as well as make them. He is present at all the pre-release showings in the Famous Players projection room, and volunteers his share of the chaffing remarks which are to be made should any of the cast happen to be present.

Edward Earle's entrance into Edison pictures was not in the usual way, that of being rescued from the footlights. To oblige a friend and for the novelty it contained he worked in one of the Edison talking pictures. At the completion of

the picture he realized that, rather than being a pastime, the industry of the screen was a serious one, so serious, in fact, that he now spends much of his spare time rummaging through books in the libraries getting an insight of the game from every angle.

Fan Bourke and Helen Badgely have the same dressing room at the Thanhouser studio. Unless Helen has changed lately, Miss Bourke is kept pretty busy, for one of the "kidlet's" favorite pastimes is drawing pictures just where and when the inspiration seizes her, whether it be a scenario, photograph, or blue-print that happens to be handiest.

Frank Wood, only recently from England, has appeared in some of the big features of the day and is not through yet. His latest appearance was in the five-reel Regent feature, "La Belle Rousse." Previous to this he took important roles in the Life Photo's "The Banker's Daughter" and the Colonial's "The Seats of the Mighty." Mr. Wood received much good-natured comment on his spendthrift and careless ways at the caste's review of "La Belle Rousse," all of which he discounted with a broad smile.

Albert W. Hale, who was formerly connected with the Universal Company on the Pacific Coast, has been appointed producing manager of the Santa Monica studios of the Kalem Company.

"Peter the Great" has fallen. It is not exactly a historical event, but Miss Marguerita Fischer's bull dog who answers to that name considers it highly important. The fall came when said dog tried to walk on a miniature lake, near the "Beauty" studios in California, last week only to find that the lilly leaves which covered the surface would not bear his weight.

Thomas Nash of the Nash Motion Picture Company and his eastern representative Stanly H. Twist, leave Los Angeles this week arriving in New York on July 21. Mr. Nash brings with him the first release under the "'Big' Otto Brand," a four reel animal picture entitled, "The Mysterious Man of the Jungle." During Mr. Nash's stay in New York his headquarters will be with the Inter-Ocean Sales Company, 110 West Fortieth street.

John C. Davis, for three years Treasurer of the Motion Picture Exhibitors' Association of the State of New York, died at his home in Saugerties on July 5. He was well known and exceedingly popular with his fellow showmen throughout the state and Buffalo, Rochester, Syracuse, Utica and Albany sent representatives to attend the funeral services.

A number of the players from the western Eclair Company, located at Tucson, Ariz., attended the "Frontier Day Celebration," one of the biggest events of the year in that state, which was held at Prescott. The players participated in many of the events and filmed the greater part of celebration.

A forty-inch sand filter with a capacity of fifteen hundred gallons an hour has been installed in the laboratory at the Universal Pacific Coast studio at Hollywood, Cal. The drying room has also been enlarged and a new eleven-foot drum installed. While digging one of three wells to receive the chemical discharge from the new laboratory the floor of the well gave way, exposing a subterranean stream of water, which up to that time had given absolutely no evidence of existence. A laborer narrowly escaped death.

ROLL OF STATES.

ARKANSAS.

The Crystal moving picture theater in Little Rock will shortly move to its new quarters on Eighth street. The new structure will be of steel and concrete and will cost $150,000, seating about 1,000.

CALIFORNIA.

Plans are being prepared by Architects Costerisan & Kavanaugh for the complete remodeling of the building at Nos. 614-16 South Broadway, Los Angeles, for a motion picture theater seating 750. Du Bois and Littigstein are owners.

Advance Film Company, Los Angeles; capital stock, $300,000. Directors: A. H. Hedderly, L. W. Blinn, Frank C. Hill.

CONNECTICUT.

Park Theater Company of Bridgeport; certificate of amendment to articles of incorporation.

FLORIDA.

The building formerly occupied by Moulton & Kyle, undertakers, on Forsyth street, Jacksonville, is now being remodeled for the new Republic theater, work having been begun.

ILLINOIS.

The motion picture theater in Savanna owned by Mr. Curts has been named the Ideal.

The Venetian theater in Rochelle has been sold by Mr. Lewis to G. W. Bradbury of Waterman.

Metcalf & Kincaid have erected an airdome on the vacant lot on the north side of the square in Greenfield which will be ready for occupancy shortly.

Art Rue has rented S. E. Onslott's building on Main street, Forest City, and will run a picture theater.

The Alhambra will be the name of the moving picture theater which is now under construction at 110 Stephenson street, Freeport. R. S. Hopper is owner.

Work will begin in a short time on the new Lyric theater on Ottawa street, Earlville.

I. C. U. Film Company, Chicago; capital, $5,000. Incorporators: William P. MacCracken, Jr., Norman H. Pritchard, Urban A. Lavery.

The Chicago Motion Picture Co. Manufacture of motion picture films, etc.; cap., $100,000. Incorporators: C. L. Peyton, T. W. Davidson, W. R. Mengel, Chicago.

INDIANA.

Work has been started on the new motion picture theater which will be located at 135-37 South Michigan street, South Bend.

IOWA.

L. H. Carder has disposed of the Iris theater in Hamburg, to L. O. Brever of Dumont.

The two moving-picture theaters in Odebolt have consolidated, Mr. Davis of the Cosy having bought an interest in the Princess, and will work in partnership with Oscar Larson in running that house.

KANSAS.

The Oread theater in Lawrence has reopened under new management.

KENTUCKY.

Roy Stamler has leased a lot on Main street, Walton, and has begun erecting an airdome.

W. V. Shaw and Owen Ingels have opened a moving picture theater in Paris. There will be two shows every Tuesday, Thursday and Friday evenings.

MARYLAND.

The Grande, a moving picture theater erected by Wertheimer Brothers has been opened in Cumberland.

The work of remodeling the San Toy theater, Lonaconing, is being rapidly forced ahead by Marshall Bros. When finished the place will be one of the most modern and up to date theaters in Western Maryland.

The Walbrook will be the name of a new motion-picture theater which is to be erected on the northwest corner of North avenue and Ninth street, Baltimore, for the Walbrook Amusement Company.

MICHIGAN.

The Calvert Theater Company, David King, president, has completed a deal to build two photo-play theaters in North Woodward avenue, Detroit. The Kenilworth theater will be built on the southeast corner of Kenilworth and Woodward avenues. Seating capacity will be 1,500 and the estimated cost will be $75,000. It will be completed by October 15. The other theater at Philadelphia and Woodward, will be ereceted by the Kahn Realty Co., at a cost of $50,000, and will be leased by the Calvert Theater Co. for a term of years. It will have a seating capacity of 1,200 and will be open about October 1.

The Family theater in Jackson is now managed by O. F. Gillen.

July 1 the Kozy, a new motion picture theater opened in the Zeif building on James street, Ludington. Rudolph Zeber and R. R. Cunningham being the proprietors of the new show house.

Plans for the Alhambra theater, being built on the northeast corner of Kenilworth and Woodward avenues, Detroit, at a cost of $100,000, for John H. Kunsky, have been completed. The seating capacity of the Alhambra will be 1,700, with mezzanine containing 40 boxes. This theater is one of many operated by Mr. Kunsky.

MINNESOTA.

The new building which D. C. McKenzie is erecting in Lake City, is being rushed to completion, and will be occupied in a short time by the New Grand theater, under the management of Messrs. Grant and Swanson.

MISSOURI.

W. L. Gleason has sold the Bijou theater in Brookfield, to John Foster, and has bought the Maywood theater at 833 Osage avenue, Kansas City.

Complete Record of Current Films

Believoing tbe classification of film pictures by tbe nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their hulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

Current Releases

Monday.

D	7-13	That Boy from the Poor House	Biograph	1,000
C	7-13	Qualifying for Lena	Edison	1,000
C	7-13	Sweedie the Swatter	Essanay	1,000
D	7-13	A Diamond in the Rough	Kalem	2,000
T	7-13	The Wine Industry, Marsala	Pathe	500
T	7-13	A Russian Boer Hunt	Pathe	500
D	7-13	The Wilderness Mail	Selig	2,000
T	7-13	Hearst-Selig News Pictorial, No. 39	Selig	1,000
D	7-13	The Soul of Luigi	Vitagraph	1,000

Tuesday.

D	7-14	Rival Actresses	Kliene-Cines	2,000
D	7-14	Two Doctors	Edison	1,000
D	7-14	At the Foot of the Hill	Essanay	1,000
D	7-14	Accused	Kalem	1,000
C	7-14	He Was Bad	Lubin	500
C	7-14	Tough Luck	Lubin	500
C	7-14	Rags and Patriotism	Melies	1,000
X	7-14	Title Not Reported	Pathe	
C	7-14	An Egyptian Princess	Selig	1,000
D	7-14	Fogg's Millions	Vitagraph	2,000

Wednesday.

C	7-15	The Ever-Gallant Marquis	Edison	500
C	7-15	An Up-to-date Courtship	Edison	500
C	7-15	The Fable of "Napoleon and the Bumps"	Essanay	1,000
D	7-15	The Express Messenger	Kalem	2,000
D	7-15	Codes of Honor	Lubin	2,000
D	7-15	Justly Punished	Melies	1,000
T	7-15	Pathe's Weekly, No. 45, 1914	Pathe	1,000
D	7-15	His Last Appeal	Selig	2,000
C	7-15	The Arrival of Josie	Vitagraph	1,000

Thursday.

D	7-16	The Prospectives	Biograph	1,000
C	7-16	Snakesville's New Waitress	Essanay	1,000
D	7-16	The Cross of Crime	Lubin	2,000
	7-16	Title not reported	Melies	
T	7-16	Hearst-Selig News Pictorial, No. 40	Selig	1,000
D	7-16	The Little Captain	Vitagraph	1,000

Friday.

D	7-17	Meg O' the Mountains	Edison	2,000
D	7-17	His Stolen Fortune	Essanay	2,000
C	7-17	Wanted, an Heir	Kalem	1,000
D	7-17	The Lie	Lubin	1,000
D	7-17	Wiggs Takes the Rest Cure	Selig	1,000
C	7-17	Pigs Is Pigs	Vitagraph	1,000

Saturday.

C	7-18	It Was Some Party	Biograph	500
C	7-18	Some Decorations	Biograph	500
D	7-18	Across the Burning Trestle	Edison	1,000
D	7-18	Broncho Billy Puts One Over	Essanay	1,000
D	7-18	The Fate of a Squaw	Kalem	1,000
C	7-18	She Wanted to Know	Lubin	500
C	7-18	All for Love	Lubin	500
	7-18	Title not reported	Melies	
D	7-18	The Squatters	Selig	1,000
D	7-18	The Song of the Ghetto	Vitagraph	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

Advance Releases

Monday.

C	7-20	The Adventures of the Absent-Minded Professor. Seventh of the Octavious Series	Edison	1,000
C	7-20	Money Talks	Essanay	1,000
D	7-20	In the Wolf's Clothing. Fourth of the Alice Joyce Series	Kalem	2,000
E	7-20	The Crayfish	Pathe	500
T	7-20	The French Guinea	Pathe	500
D	7-20	A Woman Laughs	Selig	2,000
T	7-20	Hearst-Selig News Pictorial, No. 41	Selig	1,000
D	7-20	Love, the Clairvoyant	Vitagraph	1,000

Tuesday.

D	7-21	The Stronger Tie	Kleine-Cines	2,000
D	7-21	A Matter of Minutes. Eighth of the "Man Who Disappeared"	Edison	1,000
C	7-21	Mrs. Billington's First Case	Essanay	1,000
D	7-21	The Beast	Kalem	1,000
C	7-21	Temper and Temperature	Lubin	500
C	7-21	Worms Will Turn	Lubin	500
	7-21	Title Not Reported	Melies	
T	7-21	A Badger Hunt	Pathe	500
E	7-21	Life in Japan	Pathe	500
C	7-21	The Lure of the Ladies	Selig	1,000
D	7-21	Bread Upon the Waters	Vitagraph	2,000

Wednesday.

C	7-22	A Deal in Statuary	Edison	500
C	7-22	His Wife's Burglar	Edison	500
C	7-22	The Fable of "Higher Education That Was Too High for the Old Man"	Essanay	1,000
D	7-22	The Rival Railroad's Plot	Kalem	2,000
D	7-22	Who Seeks Revenge	Lubin	2,000
D	7-22	His Sense of Duty	Melies	1,000
T	7-22	Pathe's Weekly No. 46, 1914	Pathe	1,000
D	7-22	The Sealed Package	Selig	1,000
C	7-22	Buddy's Downfall	Vitagraph	1,000

Thursday.

	7-23	Title Not Reported	Biograph	
C	7-23	Slippery Slim's Inheritance	Essanay	1,000
D	7-23	The False Shadow	Lubin	2,000
C	7-23	Wanted, a Sweetheart	Melies	500
C	7-23	When Preachers Leave Town	Melies	500
T	7-23	Hearst-Selig News Pictorial, No. 42	Selig	1,000
D	7-23	The Apple	Vitagraph	1,000

Friday.

D	7-24	Laddie	Edison	2,000
D	7-24	A Letter from Home	Essanay	2,000
C	7-24	The Bingville Fire Department	Kalem	1,000
D	7-24	A Traitor to His Country	Lubin	1,000
C	7-24	The Substitute Heir	Selig	1,000
C	7-24	The Winning Trick	Vitagraph	1,000

Saturday.

	7-25	Title Not Reported	Biograph	
D	7-25	The Last Assignment. Twelfth of the "Dolly of the Dailies" Series	Edison	1,000
D	7-25	Broncho Billy and the Gambler	Essanay	1,000
D	7-25	Defying the Chief	Kalem	1,000
C	7-25	A Matter of Record	Lubin	1,000
D	7-25	Black Pearls	Melies	2,000
C	7-25	Footprints	Selig	1,000
C	7-25	Romantic Josie	Vitagraph	1,000

MISCELLANEOUS FEATURES.

The Little Gray Lady	Famous Players	4,000
The Royal Imposter	Eclectic	5,000
The Lights of London	World	5,000
The Mysterious Man of the Jungle	Nash	4,000
The Secret Seven	Apex	4,000
The Silent Bell	Pasquali	3,000
A Knight of Knavery	Film Releases	3,000
She Stoops to Conquer	Cosmofoto	3,000
Mr. Bingle's Melodrama	Vitagraph	3,000
The Will o' the Wisp	Box Office	4,000
Shadows of the Past	Vitagraph	3,000
Man's Enemy	Klaw & Erlanger	3,000
The Whirl of the Spinning Wheel	Blinkhorn	2,000
Forces of Evil	Leading Players	3,000
Crucible of Flame	Features Ideal	3,000
Under Fire in Mexico	Warners	3,000
The Romany Rye	Warners	3,000

Mutual Program

Monday.

D	7-13	The Lure of the Sawdust	American	2,000
D	7-13	Our Mutual Girl, No. 26	Reliance	1,000
C	7-13	Title not reported	Keystone	

Tuesday.

D	7-14	The Substitute	Thanhouser	1,000
C	7-14	The Joke on Jane	Beauty	1,000
D	7-14	The Old Derelict	Majestic	1,000

Wednesday.

D	7-15	Shorty Turns Judge	Broncho	2,000
D	7-15	Youth and Art	American	1,000
D	7-15	How Izzy Stuck to His Post	Reliance	1,000

Thursday.

D	7-16	Star of the North	Domino	2,000
C	7-16	Title not reported	Keystone	
T	7-16	Mutual Weekly, No. 81	Mutual	1,000

Friday.

D	7-17	The City	Kay Bee	2,000
	7-17	Title not reported	Princess	
C	7-17	A Gentleman for a Day	Thanhouser	1,000

Saturday.

D	7-18	The Vengeance of Gold	Reliance	2,000
C	7-18	Title not reported	Keystone	
D	7-18	The New Housekeeper	Royal	1,000

Sunday.

D	7-19	The Painted Laly	Majestic	1,000
C	7-19	Harry's Waterloo	Thanhouser	1,000
C	7-19	Bill No. 2	Komic	1,000

Monday.

D	7-20	A Mans Way	American	2,000
D	7-20	Our Mutual Girl, No. 27	Reliance	1,000
C	7-20	Title Not Reported	Keystone	

Tuesday.

D	7-21	The Pendulum of Fate	Thanhouser	2,000
D	7-21	Her "Really" Mother	Beauty	1,000
D	7-21	A Red Man's Heart	Majestic	1,000

Wednesday.

D	7-22	Business vs. Love	American	1,000
C	7-22	Shorty and the Aridville Terror	Broncho	2,000
C	7-22	Izzy and the Diamond	Reliance	1,000

Thursday.

D	7-23	The Defaulter	Domino	2,000
C	7-23	Title Not Reported	Keystone	
T	7-23	Mutual Weekly, No. 82	Mutual	1,000

Friday.

D	7-24	Lest We Forget	Majestic	1,000
D	7-24	The Sheriff of Bisbee	Kay-Bee	1,000
	7-24	Title Not Reported	Royal	

Saturday.

D	7-25	The Saving of Young Anderson	Reliance	2,000
	7-25	Title Not Reported	Thanhouser	
C	7-25	Milling the Militant	Royal	500
C	7-25	Servants Superseded	Royal	500

Sunday.

D	7-26	The Mystery of the Hindoo Image	Majestic	1,000
C	7-26	Leave It to Smiley	Komic	1,000
C	7-26	From Wash to Washington	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	7-13	When the World Was Silent	Imp	3,000
C	7-13	Almost Married	Sterling	1,000

Tuesday.

D	7-14	Lucille Love, the Girl of Mystery, No. 14	Gold-Seal	2,000
C	7-14	Vivian's Four Beaus	Crystal	500
C	7-14	What Pearl's Pearls Did	Crystal	500
C	7-14	The New Cook	Universal Ike	1,000

Wednesday.

D	7-15	Her Grave Mistake	Nestor	1,000
C	7-15	Willy Walrus and the Awful Confession	Joker	1,000
D	7-15	Renunciation	Eclair	1,000
D	7-15	Animated Weekly, No. 123	Universal	1,000

Thursday.

C	7-16	Universal Boy, Series No. 1	Imp	1,000
D	7-16	The Sob Sister	Rex	2,000
C	7-16	A Beach Romance	Sterling	1,000

Friday.

C	7-17	When Eddie Went to the Front	Nestor	1,000
D	7-17	The Severed Head	Powers	3,000
T	7-17	The Panama Pacific Exposition Up to Date	Victor	1,000

Saturday.

C	7-18	His Wife' Family	Joker	1,000
D	7-18	A Mexican Spy in America	"101 Bison"	2,000

Sunday.

D	7-19	Out of the Darkness	Rex	1,000
D	7-19	The Ranger's Reward	Frontier	1,000
C	7-19	Tango Versus Poker	Eclair	1,000

Monday.

D	7-20	Value Received	Victor	2,000
D	7-20	In the Sultan's Garden	Imp	1,000
D	7-20	The Circus	Sterling	1,000

Tuesday.

D	7-21	Lucille Love, the Girl of Mystery, No. 15	Gold-Seal	2,000
C	7-21	Getting Vivian Married	Crystal	1,000
C	7-21	Universal Ike, Jr., in Cupid's Victory	Universal Ike	1,000

Wednesday.

D	7-22	By the Sun's Rays	Nestor	1,000
C	7-22	Jimmy Kelly and the Kidnapper	Joker	1,000
D	7-22	Allah 3311	Eclair	3,000
T	7-22	Animated Weekly, No. 124	Universal	1,000

Thursday.

D	7-23	The Gateway of Regret	Imp	1,000
D	7-23	At the Foot of the Stairs	Rex	1,000
C	7-23	Love and Lunch	Sterling	1,000

Friday.

C	7-24	All at Sea	Nestor	1,000
D	7-24	Kate Waters of the Secret Service	Powers	2,000
C	7-24	Irene's Busy Week	Victor	1,000

Saturday.

C	7-25	The Polo Champions	Joker	1,000
D	7-25	Clana of the South Seas	"101 Bison"	2,000

Sunday.

C	7-26	An Awkward Cinderella	Rex	1,000
D	7-26	When Memory Recalls	Frontier	1,000
D	7-26	When Death Rode the Engine	Eclair	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Fronier, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, AUGUST 1, 1914 No. 5



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ANNA LUTHER
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Etienne of the Glad Heart

Two Thrilling Reels

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Big 2-Reel Romance of the Northwest

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IT'S A SELIG! A daring, startling, vivid and elaborate animal-picture drama, utilizing the celebrated Selig Jungle-Zoo wild-beast actors. A truly great production, entitled:

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Featuring **KATHLYN WILLIAMS**

Three Thrilling Reels. Taken through miles of jungle scenery, showing elephants, tigers, lions and leopards in action, and wild African tribes at war.

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Special one, three and six-sheet posters in four colors



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Every episode—*every scene*—of The Million Dollar Mystery throbs with human emotion. The intensely dramatic situations cleverly portrayed by beautiful Florence LaBadie are exceptional examples of the motion picture art.

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By Harold MacGrath

Thanhouser's Million Dollar Motion Picture Production

The most exciting thrills in this stupendous production are still to come. Under-water pictures, Flo LaBadie's dive off an ocean liner, a fire at sea, the dash of an automobile over a cliff—these are a few of the thrills coming. Remember, $10,000 will be paid for the best 100-word solution of The Million Dollar Mystery.

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Tuesday, July 28, "The Messenger of Death"—two reels. A thrilling story of adventure in the Indian civil service. Very capably portrayed by Charles Mather, Mignon Anderson, Irving Cummings, Ed. Fray, John Lehnberg and Eugene Moore, Jr.

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Thanhouser's Releases will continue to be features of the Mutual Program







Scene from 101 Bison's "Rescued by Wireless," produced in the Hawaiian Islands, during a recent visit there of the Universal Company.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, AUGUST 1, 1914 No. 5

Edison Films "My Friend From India"

Walter Perkins Featured

A THREE-REEL screen version of "My Friend From India" is to be Edison's release of August 15. And it enjoys the distinction of being one of the best comedies that that company has ever produced. It contains humor in every foot, and exhibitors will undoubtedly find it one of the best laugh-getters they have ever booked.



One of the comedy bits in Edison's "My Friend From India."

While most of its merriment is contained in the interpretations of the different characters, the humorous complications and awkwardly embarrassing situations, there are several stunts which have been performed before, but which, because of their difficulties and the opportunities for introducing new wrinkles in them, never fail to amuse, if accomplished correctly and smoothly.

One of these, for instance, is the trick of having two persons who look and dress alike go through a series of movements, one before a mirror frame and the other behind it, their actions coinciding exactly. Returning after some time to get another view in the mirror, the person who had stood before it discovers that the glass has been removed.

The play is one which was successfully presented for several years on the legitimate stage. Walter Perkins, who also plays the lead in the filmed play, in the role of Augustus Keen Shaver, appeared in the original about 2,167 times, and with the exception of his first scene could not improve on his characterization of the theosophist had he played it twice that many times. In his first appearance before the camera Mr. Perkins showed a slight tendency to look at the director, but this he soon overcomes. He afterwards said that nothing in all his stage career ever frightened him as did that first appearance before the camera.

The rest of the cast is composed of popular Edison stars, Augustus Phillips taking the part of Charlie Underholt, the real cause of all the trouble; Robert Brower playing Mr. Underholt, Charlie's father and the owner of a keen desire to break into exclusive society; Cora Williams characterizing Arabella, Mr. Underholt's sister, an ambitious old maid in search of a husband; Sally Crute playing Marian Hayste, Charlie's sweetheart; the charming Underholt girls, Bernice and Gertie, being played by Bliss Milford and Viola Dana; William Sadler playing the part of Bernice's earnest suitor, Tom Valentine; Henry Tomlinson portraying the sad-faced, gawky Reverend James Tweedle; and Edward O'Connor completing the cast in the role of Jennings.

Ashley Miller directed the picture and is automatically rewarded by the successful result of his careful and untiring efforts to produce the best that the story contained.

Charlie Underholt, on awaking after a "big" night, is dumfounded to see a stranger sleeping beside him. He has a faint recollection of having met him the night before, and knowing his father would cut off his allowance if he thought that his son drank, Charlie admonishes Augustus Keen Shaver not to give away his secret and introduces his strange acquaintance as "my friend from India."



Laughable situations pile one upon another in Edison's "My Friend From India."

At the time of his introduction, Shaver, through

no fault of his own, is clad only in pajamas and a filmy bedroom robe, Charlie having hidden his clothes. This garb he is forced to wear continually, both to prevent his escaping and to add weirdness to his demon-



The boys were rivals for her hand.

strations of occultism, for Charlie has represented him as being a theosophist, because his father is anxious to become known as a believer of theosophy since society has taken it up.

Mr. Underholt becomes curious about the theosophist's name, and Charlie picks up a paper, turns to the announcements of the late arrivals from India, and points out the name, Reverend James Tweedle. Mr. Underholt immediately sends out invitations to a reception in honor of the Reverend Mr. Tweedle.

The owner of that name reads of the reception and calls to protest, but is unheeded. All attention is centered upon Shaver, whose powers are already in evidence. To anything that looks the least bit mysterious but one answer is given—Tweedle.

On the night of the reception Charlie and a friend, Tom Valentine decide to impersonate the real Reverend Tweedle and denounce him as an impostor. The chums do not confide their intentions to each other and when Tweedle arrives they stand one on either side of him. When Mr. Underholt, his daughters and



The wager is made.

sister next look for the three Tweedles they are gone. The pajama-clad guest has wonderful power!

While waiting for the guests Charlie proposes to the others that they turn the theosophist's powers loose on his father. Mr. Underholt is told by the bogus Tweedle that he is intoxicated. As he walks through the house he is met by his relatives and servants, who gaze at him horrified and murmur things about his never having been drunk before.

When he attempts to apologize he is told of the numerous consents to marriages he has given while intoxicated. Convinced that it is true, he agrees to the marriage of Charlie to Marian Hayste, Bernice to Tom Valentine, and Arabella to the real Reverend Tweedle. Just then the servant girl comes in with the invitations to the reception—they had never been mailed.

Free at last, Augustus Keen Shaver, alias James Tweedle, dons his street clothes and makes haste to put distance between himself and the house that he firmly believes shelters lunatics.

ON AUGUST 21 the Edison Company will release a two-reel comedy that deserves to be classed among the "different" ones. The plot is unusual and filled with action.

It takes its title, "The Gilded Kidd," from the ineffectual attempts of Harry Kidd, a rich man's son, to be arrested. The situations are novel, and the in-



The slumming party leaving the jail.

cidents of the story which at first seem only a subject for comedy contain a good bit of truth.

The photography and settings are up to standard, the scenes at the reception being especially good. Careful direction has taken care of the small details which gives a finished touch of completeness to the picture.

The principals of the cast are: Arthur Houseman as Harry Kidd, the son of the great financier, K. K. Kidd, whose face and reputation are familiar to every policeman within a large radius of the Kidd residence; Edward Earle as Tom Graham, a young fellow who does not believe in the partiality shown the richer class, and Kidd's rival for the hand of Elsie Lucas (Elsie MacLeod), a charming young girl who disapproves of Harry Kidd's extravagant and reckless ways.

The story begins with a demonstration of Kidd's influence with the police. He and two friends take a clothing dummy from in front of a store, and at the corner are met by a policeman who threatens arrest until he recognizes Harry. That changes things greatly and he releases the boys after taking the dummy from them.

At the club that night one of Harry's friends points out an article in the paper about a tramp being

arrested for stealing a dummy. Much comment arises about the separate laws for the rich and the poor, and Tom Graham makes the remark that "Kidd wouldn't be arrested if he stole the park." Harry takes exception to the statement and wagers that he can be arrested and put in jail within three days.

The bet is accepted, the stake being a promise from the loser not to visit Elsie Lucas, with whom both are in love, for a period of six months.

The first two days Harry becomes absolutely disgusted with his attempts to be arrested for breaking the peace. He bumps into policeman, treads on their corns, breaks windows, and threatens to commit suicide, but without the desired result. Instead he is smiled at and assured that it is all right. His most disappointing experience is when he sees a tramp arrested for sleeping on a bench in the park. He hurries to take his place, and a short time afterwards an officer of the law comes along, recognizes him as Banker Kidd's son, and borrows the shade from a baby carriage to place over his head.

His last day at hand, Harry visits the jail and begs to be accepted, but is refused. Passing a window he is hailed by one of the prisoners. His face brightens with an idea. An arrangement is made with the jailer to let him take Bill Nabb's place in jail for one day. Graham is notified and comes to visit Kidd. Sure enough he is in jail, but as he wasn't arrested he does not fill the terms of the contract.

In company with a woman's club Elsie Lucas visits the jail and sees her two suitors in one of the cells. The turnkey points out the seated one, Kidd, as being a man in for breach of promise. The boys discover Elsie and Tom walks out of the cell. Harry attempts to follow, but is reminded that he is to stay until Nabb's return. Outside of the cell Tom and Elsie laugh at the enraged prisoner.

A loser all around, Harry gets impatient about staying in jail a whole day, and on complaining to the jailer is handed a telegram which reads: "I ain't never coming back. Forward my mail to Canada. Bill Nabb."

Government Employe Faces Prison

Famous Players Release

THE grinding, mechanical-like system of the United States Treasury and its protecting secret service is given a personal touch and interest in "The Little Gray Lady," produced by the Famous Players Company in four reels.

This grim, appalling money vehicle, whose wheels wear out and age its employes, and mercilessly destroy the unfaithful ones, is here represented as having a heart and sparing a susceptible, misled youth whose extravagant tastes have caused him to live beyond his means. Forced by his inability to meet his debts, he misuses the trust of his position in the treasury department and becomes enmeshed in the net of disgrace.

Wonderful scenery lends an air of strength and dignity to the picture. Few views of the capitol are seen that can compare with the one used to represent the height of the youth's ambition, a view taken from Pennsylvania avenue, showing the long path lined with trees and bushes, at the end of which looms the capitol building, stately and beautiful. Numerous street scenes



"Did you ever see this bill before?"

are embraced in the exteriors, several of which have the treasury itself for the background.

Two interiors that are especially remarkable in their size, atmosphere and completeness are those of the cafe and the treasury examining department. The photography is of high quality and the positions for exterior scenes well chosen.

As Anna Gray, "the little gray lady," Jane Grey's personality and quiet sincerity at once appeal to and enlist



A simple and effective group scene in "The Little Gray Lady."

the sympathies of the watcher. It is unfortunate that the story necessitates such a weak-willed, spineless type of American youth in one of the leading roles as Perry Carlyle. If he were a desperate criminal one could admire him for his defiance, but since his actions inspire nothing but impatience or disgust it is proof that James Cooley has played the role to its fullest extent. Jane Fearnley's interpretation of Ruth Jordon's powers of fascination and influence is well done. Hal Clarendon plays the part of the generous, likable detective, Sam Meade. Julia Walcott characterizes the hospitable Mrs. Jordan. Robert Cummings, as Richard Graham, is a big, purposeful type of man. As Mrs. Carlyle, Sue Balfour impresses one as being a fond-hearted mother whose one pleasure is her son Perry. The roles of Mrs. Graham and John Moore are played by Kathaleen Aamold and Edgar Davenport.

Perry Carlyle and Anna Gray are constant com-

panions in their home town in Ohio and there exists between them an accepted understanding as to their future. Both of them take examinations for positions



"Wait—oh wait, till his mother goes! Don't let her know."

in the treasury department in Washington, and Perry, because of his high average, is appointed at once.

After some time Anna receives a letter from Perry telling her of a vacancy in his section and advising her to apply personally. She arrives in Washington and is appointed immediately, but does not derive the happiness to which she had looked forward in being near Perry, for he has changed considerably since leaving home. One of the girls in the department, Ruth Jordan, with whose mother both Anna and Perry board, has made the latter think she loves him and in consequence his whole salary and more is spent in her entertainment.

Anna realizes the depth of Perry's foolishness, but is unable to interfere, as her motive might be misunderstood as jealousy and only make matters worse. In the meantime Perry has contracted a large debt which he is pressed to pay. His position in the treasury department enables him to obtain pieces of bills. These he collects until he has enough to form, when pasted together, a whole bill.

The government learns of the queer bills in circulation, and in a short time the secret service men are on Perry's trail. A new boarder, Sam Meade, arrives at the Jordan house. Anna learns that he is a detective, and suspects that her lover is the one he is after.

Perry and Ruth decide to elope, and one of the queer bills is used to buy the railroad ticket. Arriving at the gate they find that the train has left. As they



The little gray lady breaks her engagement.

return home a sudden fear of discovery seizes Perry. He hurries to the depot to leave town and there meets his mother, who has come to visit him.

On his return to the Jordan home Perry is surprised by Detective Meade, and about to be arrested when Anna pleads in his behalf for the sake of his mother. At first the detective refuses, but on meeting Mrs. Carlyle he sees that her son is the one comfort of her old age and for once consideration wins precedence over the law and justice.

Perry is awakened by this undeserved kindness and accepts a position offered him in the South, where he can get a new start and live for the happiness of his mother and his "little gray lady," who is the Mrs. Perry Carlyle —to be.

Company Spends Week at Sea

To spend a week on the high seas in an antique wooden bottom ship is not the most pleasant vacation to anticipate. However, Frank Crane and his Imp company, including Alexander Gaden, Dorothy Phillips, Howard Grampton and Stuart Paton, are just returned from such a trip—and it was anything but a vacation. The players slept in rat infested berths, cooked their meals—or rather had them cooked by an "old salt"—over a smelling oil stove, and suffered all the pangs of an unruly stomach. And they worked. "On the High



During a week at sea Director Crane's Imp company got this picture.

Seas" is the title of the two-reel play Frank has been producing. It is from the pen of his assistant, Stuart Paton.

One of the interesting incidents of this trip—an incident that forms one of the thrillers of the play—was the fall Paton took from the bow sprit forty feet into the briny deep. Be it said that Paton held the sprint swimming championship of Scotland (his birthplace) for four years.

Novel Poster for Universal Serial

The novel effects obtained by the poster department of the Universal Film Manufacturing Company for its series of "Villon" pictures are said to surpass anything before attempted along this line by the company. The border design of the posters exemplifies French architecture and atmosphere. At the bottom of the border is a design carrying out the idea of a French parchment scroll, upon which is lettered the title of the scene and the name of the play. Inlaid in this border design is the main body of the subject matter, rich in subdued colors. There will be one "nine sheet," two "three sheet," and three "one sheet" posters for each of the pictures.

Charming Summer Resort Comedy

New "Beauty" Series

ABOUNDING in human interest and quiet but forceful humor, the release of the "Beauty" brand of the American Film Manufacturing Company for July 28, entitled "A Midsummer Love Tangle," which is the first of series of five pictures, is certain to prove popular with photoplay audiences of all classes.

Miss Margarita Fischer and Harry Pollard, who appear in the leading roles, put life and feeling into their characters and the clever manner in which they get their "business" across is decidedly charming. The love scenes in which the pair appear carry just the right amount of sentiment in them and have a strong appeal. Little Kathie Fischer, cast as the irrepressible brother of a beautiful summer girl, assumes her role in becoming fashion without overacting it, as is often the case with child players. The tricks she plays are those which would naturally come into the mind of a child, and the occasions on which she pouts and becomes angry at many little things which cross "his" path are very amusing.



Buddy tells Jack the thief is near the resort.

The entire picture was staged on the shore of a beautiful lake surrounded by mountains and the settings are decidedly artistic. The players in the support of the main characters, with the exception of Fred Gamble, who is very humorous as a judge, have little to do, but the principals manage to supply action enough to keep the interest alive every second that the film is on the screen.

The other films of this series will probably be awaited with great interest, for, while each picture is complete in itself, there will be a continued thread running through all of them and if all maintain the high quality established by this one the series will undoubtedly prove the best of the many clever attractions which have been offered the many photoplay fans who are followers of this very popular brand of pictures.



The lovers sail away without Buddy.

As the story opens Judge Lynn's family is seen at a summer resort, where they are staying during the warm months. The judge himself is unable to get away from his duties except at the end of each week, but his wife, Trixy, his charming daughter, and Buddy, his irrepressible son, are greatly enjoying themselves. Trixy is in love with a young man named Jack, who is also spending his summer at the lake.

Things are progressing nicely and no obstacle appears in the path of the lovers until Jack refuses to allow Buddy to go sailing with them, and therefore brings the wrath of the youthful tyrant down upon his head. As the boat leaves the pier Buddy tries to avenge himself by throwing everything he can find after it, but this proves very unsuccessful, so he retreats to the house to plan a campaign against the man he has now decided is his enemy.

While the lovers are sailing far out in the lake, having forgotten that anyone except the two of them exist, the judge arrives unexpectedly. The young couple return quite late, and as the family have all retired, Jack does not meet them.

The next morning the papers contain a report of a daring diamond thief who is operating near the resort and who is so clever at making up as a woman that he cannot be captured. Both the judge and Jack see the story and both determine to keep their eyes open for any sign of the lawbreaker. Trixy and Jack are going boating again and when she asks Buddy to carry her lunch from the cottage to the boat he joyfully agrees, believing that his reward will be the pleasure of a trip on the lake. He is greatly riled up, therefore, when the loving pair again ride off without him.

The day is very warm and, as his blood is boiling over the new insult, he seeks his favorite haunt to think the matter over. This haunt is an old boat, which is secured to the shore by several big chains and where Buddy has been in the habit of spending much of his time. This day the water looks so tempting that he cannot resist trying to drown his troubles by taking a swim. The judge decides to take a stroll

about the resort and in the course of his wanderings comes upon Buddy, who is having the time of his life in the water. The irrepressible one is jerked to shore in a hurry and sent scurrying toward home by the excited



The summer girl in her realm.

parent. He does not go to the cottage, however, but stops on the way and lies under a shade tree and thinks over his many grievances. The judge, like Buddy, cannot stand the temptation of the water and decides to take a swim himself.

Buddy steals up while his father is splashing around and takes his clothes. The lovers out in the lake decide to try out a new gun, and one of the experimental shots comes so close to the judge that he thinks it would be a good plan to get to shore where he can escape from the bullets with more ease. He swims back to the boat, where he discovers he has been relieved of his wearing apparel. Using a piece of canvas from the boat as a covering, he makes his way to the tent of two old maids near by, and while they are absent helps themselves to some of their clothes and starts toward home.

Buddy sees his father and enjoys his appearance very much. As he watches him an idea pops into his head whereby he can be revenged on two of his prosecutors at the same time. He rushes to the landing just as Jack and Trixy return from their sail and tells Jack that the crook disguised as a woman is near by. Jack



Harry Pollard and Margarita Fischer in "A Midsummer's Love Tangle."

becomes all excited and starts in pursuit with his rifle, thus becoming a hero in Trixy's eyes.

Buddy leads him to his father, and Jack, never having met the judge, is certain he has captured the criminal, as Trixy's father is dressed in the clothes he took from the old maids' tent. Despite the old gentleman's protestations Jack marches him to the village jail and forces the turnkey to lock him up with several bums and crooks. They then go for the sheriff to handle the prisoner, but Jack does not return to the jail with them.

This proves a lucky move for him, as the sheriff recognizes the judge and releases him, and the irate magistrate vows vengeance on the youth who has caused him all the trouble. That night Jack calls for Trixy and she takes him into the cottage to meet her family. The judge is all smiles at the prospect of meeting his future son-in-law, but the moment he recognizes Jack the storm breaks loose and for several minutes the unlucky young man is forced to dodge books, etc., until he finally succeeds in making his way out of the house.

Downhearted, he seeks the sailboat alone, but is firmly resolved that the unfortunate mistake will not separate him from Trixy. His next attempt to win her father's favor and her hand will be shown in the second of the series, "A Suspended Ceremony," to be released in the near future.

The cast is as follows:

Trixy Lynn, a summer girl.....Margarita Fischer
Jack Weston, in love with Trixy.....Harry Pollard
Buddy, Trixy's irrepressible brother.....Kathie Fischer
Judge Lynn.....Fred Gamble

Work Started on Second Production

The members of the dramatic cast of the California Motion Picture Corporation have drawn off their boots, unbuckled their pistols, stacked their sawed-off shot guns in a neglected corner and backed the antique stage coach under cover. The stage driver of yesterday has become the proud master of a circus ring and the capricious daughter of the mining camp the belle of a ramshackle outcropping to a large city. There has been a marvelous metamorphosis almost over night. Mere mustaches have given place to full grown beards and bandaged arms to peg legs. Dress, manners, ages, dispositions and physiognomies have undergone a miraculous change. All this because "Salomy Jane" has been completed and "Mrs. Wiggs of the Cabbage Patch" has made its appearance on the studio stage.

By a contract recently closed with the Liebler Company the California Motion Picture Corporation has secured the exclusive motion picture rights to this latter play, which, through its pathos and humor, has delighted the public both as a novel and as an offering on the legitimate stage. Alice Hagan Rice, who wrote the book and collaborated on the play and who is ranked as one of the foremost of American women writers, has given advice and criticism which has been an invaluable factor in the preparation of the scenario.

Beatriz Michelena, the delightfully beautiful prima donna who played the role of Salomy Jane in the previous production, is appearing as "Lovey Mary" in "Mrs. Wiggs of the Cabbage Patch," and House Peters has the leading male role. Andrew Robson, erstwhile "Yuba Bill" in "Salomy Jane," is playing the part of Mr. Wiggs, whose checkered career as renegade, circus ring master and repentant husband, is known the world over.

Charles Ray of the Kay Bee Company is tasting the fruits of popularity. A young lady from Wisconsin has sent Charles an oil painting of himself taken from a photograph and he is spending about half a week's salary on a frame for it.

Weird Stunts of Our Censor Board

A Growing Menace

ALL Chicago manufacturers and distributers of film are thoroughly familiar with the work being done by the Chicago Board of Censorship, and are so used to the absurd demands of the village "highbrows" for rejections and cuts in films submitted to them for approval that this story will prove of little interest to them, but the eastern manufacturer may be somewhat surprised and interested to learn what the Chicago board is doing as a daily average.

The *Chicago Daily Tribune* publishes each day in the week, where all who are interested can plainly read, a detailed report of the work of the censor board for the day previous, giving the names of the films cut and the reasons for either the rejection or the cutting of that particular film subject. MOTOGRAPHY has selected these reports for the first fifteen days in the month of July, these being a fair average of the work the censorship board has been doing for months past, and has carefully analyzed the rejections and cutouts made during that period.

The first analysis of the reports shows that between July 1 and July 15 there were 10 rejections and 102 cutouts ordered by the censorship board. Since two Sundays and one holiday intervened, the board was on the job but twelve days out of the fifteen, and in that brief period averaged almost one rejection per day, or eight and one-half cutouts per day. If this average were to be maintained by the board during the 313 working days of the year the film manufacturers of the country would find that more than 260 films would be completely rejected, and cutouts made in more than 2,660 reels.

Analyzing the reports in the *Tribune* still farther, one discovers that the rejections may be divided into four classes; those films which are released through the General Film Company's program, through the Universal, through the Mutual and through various feature distributing agencies which we may designate by the word "miscellaneous." Tabulating the rejections and cutouts in this style we find that the rejections ran as follows:

General Film program	4
Mutual program	2
Universal program	2
Miscellaneous program	2

The cutouts arranged according to the same divisions line up as follows:

General Film program	35
Miscellaneous program	28
Universal program	20
Mutual program	18

Of the films rejected there was one each of the following brands: Majestic, Klaw & Erlanger, Eclair, Keystone, Selig, Essanay, Warners, Thanhouser, Lubin and London.

The Biograph brand heads the list of the film cutouts, as eight of the Biograph films were ordered trimmed, while close behind Biograph comes Kalem and Warner with seven apiece. Essanay and Lubin follow next in order with five apiece, and then come Eclectic, Imp, Thanhouser, Vitagraph and Selig, each with four. Joker, Reliance, Broncho, Clarendon and University had cutouts in three apiece, while the following brands escaped with but two cuts: Victor, Nestor, Beauty, Majestic, Edison, American, Powers, Bison, Rex and Nordisk. The table shows Continental, Kleine-Celio, Frontier, Eclair, Milano, Ramo, Sterling, World, J. M. Meade, Film Releases of America, All Star, Blache, Arco and Domino to have had but one film cut.

The detailed *Tribune* reports from which the above information was gleaned run as follows:

JULY 1.

REJECTION.

"The House of Temperley" [London Film Company]. Permit refused because this picture shows continuous scenes of crooked gamblers, prize fighting and dueling.

CUTOUTS.

"An Absent Minded Burglar" [Biograph]. Sub-title, "Join us and be a real crook"; burglar entering house and stealing clothes from trunk.

"Trixie and the Press Agent" [Kalem]. Burglars scaling fire escape.

"The Only Clew" [Majestic-Mutual]. Sub-title, "Despair drives her to the pier."

"The Eye of a God" [Warner]. Indian woman dancing in temple; shorten lovemaking scene on couch to flash.

"The Tiger Countess" [F. R. A.]. Man overpowering prison guard, changing clothes with him and escaping from cell.

"Vanity Fair" [Vitagraph]. Shorten gambling scene to flash; eliminate scenes showing woman sitting on old man's knee, choking old man, knocking him down; woman drinking in last part of reel.

"Facing the Gatling Guns" [Warner]. Half-breed pointing gun at old man; shooting strikers; two scenes showing dead bodies; sub-title, "Dead men tell no tales"; shorten two scenes in which man is drowning in water cell.

"The Tribunal of Conscience" [Lubin]. Man climbing through window.

"The Shadow of Tragedy" [Lubin]. Man shooting his wife.

"It's a Shame" [Lubin]. Beating minister.

"Eva the Cigaret Girl" [Biograph]. Raising girl's dress above knee and taking cigaret from stocking; girl smoking cigarets; pulling girl's hair and binding her in shanty; putting snake around girl's neck.

"A Romance of Pueblo" [Biograph]. Indian placing hand over white woman's mouth; kidnaping woman; sub-title, "Let the ants wreak vengeance"; girl buried in ant hills; young Indian choking old Indian.

JULY 2.

"The Woman of Mystery" [Blache]. Women drinking in den; thieves collecting stolen property, tying it up, and leaving house through the window; bound man sliding downstairs; gang surrounding man bound to table; woman sitting on table and drinking.

"Pierre of the Plains [All Star]. Scene showing body of dead Indian; shorten other dead body scenes to flash; sub-title, "Man asks priest to lie to save his life."

"The Lady of the Island" [Imp-Universal]. Tying man.

"The Foreman's Defeat" [Rex-Universal]. Shooting old man.

"The Angel of Contention" [Majestic Mutual]. Shorten three gambling scenes to flashes; two scenes showing half-breed firing shot through window.

JULY 3.

"Across the Burning Trestle" [Edison]. Shorten to flash man choking girl.

"Meg o' the Mountains" [Edison]. Sub-titles, "Meg's fatherless child gets lost" and "He promised to marry me."

"Wiggs Takes the Rest Cure" [Selig]. Two scenes showing outlaw holding up men in carriage; one scene showing men lynching alleged outlaw.

"The Wilderness Mail" [Selig]. Outlaw shooting man and robbing mail bag.

"Feast and Famine" [American-Mutual]. Showing stamped envelope.

"During the Round Up" [Biograph]. Shorten choking of girl to flash.

JULY 7.

"The Weakling" [Kalem]. Man entering cloakroom through window.

"Shannon of the Sixth" [Kalem]. Shorten battle scene in which man is struck on head; stabbing guard; stealing jewels from idol; suicide of girl.

"Judge Dunn's Decision" [Selig]. Sub-title, "Next morning"; scene showing woman partly undressed; porters carrying her out of the room.

"Thou Shalt Not Steal" [University]. Sub-title, "If you will not recognize your child in two weeks we will expose you"; kidnaping and binding girl.

"A Pair of Queens" [University]. Woman disrobing.

"A Counterfeit" [University]. Forcing Indian to drink whiskey; throwing rock on man.

"Sitting Bull" [Arco]. Shorten to flash first scene in which Indians burn wagons and scalp dead; eliminate all subsequent scenes; close to camera scalping scene.

"Who Wears Them" [Imp-Universal]. Shorten gambling scene to flash.

"Prosecution" [Vitagraph]. Placing box of dynamite and lighting fuse; masked men entering house, binding and gagging man, carrying him out of house and putting him into wagon; laying man on ground and kicking him; sub-title showing state's attorney giving man money to escape.

"Cameo of Yellowstone" [American-Mutual]. Close to camera scene showing hand firing shot; two men dropping off horse dead.

"The Other Train" [Beauty-Mutual]. Shorten three scenes showing poster of girls in tights to flashes.

"The Final Reckoning" [Broncho-Mutual]. Sub-title, "I've dreamed of trapping you for twenty-four years, but God Almighty has done it for me"; scenes showing drowning man.

JULY 8.

REJECTIONS.

"The Cooked Goose" [Thanhouser-Mutual]. Permit refused because this picture casts a reflection on constituted authority and shows the degradation of police officers.

"The Renegade's Sister" [Warner]. Permit refused because this picture shows repeated scenes of gambling, theft, robbery and murder.

"His Trade" [Lubin]. Permit refused because picture is a reflection on the Jewish race by showing how Jewish glazier gives boys balls to break windows with in order to secure business.

CUTOUTS.

"Detective Craig's Coup" [Eclectic]. Sub-title, "The gay white way lures another moth to the flame." "You do as I tell you, or you will never hold another job in this town"; three scenes in cafe showing how dancer tosses his partner in the air; all scenes in counterfeiter's den showing money; man shooting detective; entire scene of man assaulting detective; shooting man on police boat; man falling from boat and showing wound; scene showing man's hand in water as he drowns.

"Dead Man's Child" [Nordisk]. Sub-titles, "Pendleton arranges with the assistance of a shady oriental doctor to kidnap Edith," "The Narcotic Rose," and "Paendleton pays the doctor a high price to do away with Edith"; doping rose with poison; doping water through panel in wall; stealing body out of vault and carrying it to auto; gagging girl.

"Doctor Gar-el-Hama" [Nordisk]. Holdup of man on handcar; pushing man into panel in wall; two scenes showing man in flooded basement prison.

"The Follies of Youth" [Warner]. Five gambling scenes; duel scene.

"Prowlers of the Wild" [Bison-Universal]. Girl shooting man; shorten scene showing dead bodies.

"Passing the Love of Women" [Powers-Universal]. All scenes in saloon showing girls drinking at tables; both scenes in which man is shot.

"Deborah" [Thanhouser-Mutual]. Sub-titles, "Perhaps money will induce the Jewess to release him," "The Jewess willingly accepts the money," "Add this to the gold you have already received," "Cursed be the ground you cultivate. If you have children, may they die before your eyes"; second scene showing dead body.

JULY 9.

REJECTIONS.

"The Shock on the Wall" [Selig]. Permit refused because picture is criminal and immoral and portrays the infidelity of a wife who plots with her lover to cause the death of her husband, in which they succeed.

"A Thwarted Vengeance" [Essanay]. Permit refused because this picture shows how a band of Mexicans torture a couple after binding and gagging them.

CUTOUTS.

"Her Grave Mistake" [Nestor-Universal]. Strangling girl; dragging man by rope around his neck.

"In the Days of the Thundering Herd" [Selig]. All dead body scenes close to camera; sub-title, "Burn him at the stake."

"The Cowpuncher's Sweetheart" [Kalem]. Indian kidnaping girl.

"Horrors of the White Slave Traffic" [J. M. Meade]. Slides and lecture. Do not mention girl's name; slide showing auctioning of white slaves.

"The Vengeance of Gold" [Reliance-Mutual]. Shooting man.

"Star of the North" [Domino-Mutual]. Shooting man.

"Codes of Honor" [Lubin]. Woman shopliftng; man shooting at detectives; burglar entering house through window; burglar stealing money.

"The Severed Hand" [Powers-Universal]. Choking girl and throwing her out of doors; sub-title, "If he comes here again I will kill him"; woman stealing papers; shorten killing and four dead body scenes to flash; in third reel eliminate entire scene of killing and suffocating people in flames.

"Panama Exposition" [Victor-Universal]. Two scenes showing statues of nude women.

"A Mexican Spy in America" [Bison-Universal]. Showing dead bodies where woman is shooting, stealing papers, and shorten struggle in camp.

"Willie Walrus and the Awful Confession" [Joker-Universal]. Sub-title, "Take that brat out of here and lose it."

"Sob Sister" [Rex-Universal]. Saloon scene in Reel 2.

JULY 10.

"One Wonderful Night" [Essanay]. Shorten all of the followng scenes: Assault on man alighting from carriage; showing his body on ground; fight in saloon; struggle between two chauffeurs; second dead body scene in fourth reel.

"Broncho Billy and the Gambler" [Essanay]. Stealing of money and pin from dresser drawer; shorten ten gambling scenes to flashes.

"The Express Messenger" [Kalem]. Hold-up; binding and gagging of telegrapher; two scenes of hold-up of express messenger in car.

"An Indian Summer" [Biograph]. Scene showing $1 bill.

"His Mother's Scarf" [Biograph]. Two scenes showing dead bodies; Indian shooting woman.

"It Was Some Party" [Biograph]. All scenes showing women improperly clothed; scene showing negro woman falling from chair.

"Lights o' London" [World Film]. Overpowering old man and stealing deed box; giving money to game keeper for deed box. Sub-title, "Hattie Demands Clifford to Carry Out His Promise to Marry Her"; convict assaulting guard and escaping from prison; throwing man off bridge; shorten struggle in house to flash.

"The Barrier" [Broncho]. Shorten fight between two soldiers in room; Indians setting fire to house; Indian tomahawking soldier; Indian shooting telegrapher; prisoner assaulting guard; soldier stripping clothes from dead Indian; shorten dead bodies scene to a flash.

"A Friend in the Enemies Camp" [Vitagraph]. Kidnaping child.

JULY 11.

"Across the Hall" [Keystone-Mutual]. Entire bedroom scene.

"When the World Was Silent" [Imp-Universal]. Bedroom scene, in which girl handles bottles of poison close to camera; woman chloroforming man and putting drug into his ears; shorten to flash scene showing man's agony.

"Blue Pete's Escape" [Reliance-Mutual]. Hold-up men overpowering police officer; shorten struggle between burglar and girl.

"The Leaven of Good" [Thanhouser-Mutual]. Scene showing division of booty in saloon; scene showing gang leader giving man money to leave town.

"The Substitute" [Thauhouser-Mutual]. Burglar opening window and entering house; burglar opening safe.

"A Joke on Jane" [Beauty-Mutual]. Burglar climbing porch and entering house through window.

"How Izzy Stuck to His Post" [Reliance-Mutual]. Burglar entering store through window and blowing safe open.

"Shorty Turns Judge" [Broncho-Mutual]. Shooting man.

"Lieut. Rose and the Stolen Battleship" [Clarendon]. Hold-up of man; tying and maltreating men in cave; sub-title, "When this candle burns down to the powder up you'll go."

"Lieut. Rose and the Raiders" [Clarendon]. Shorten all battle scenes to flashes and eliminate all dead body scenes.

"Lieut. Rose and the Stolen Code" [Clarendon]. Woman stealing code.

"Almost Married" [Sterling-Universal]. Man jumping at woman to embrace her; abduction of woman; rough and tumble scene in court; spanking woman.

"The Cross of Crime" [Lubin]. Stealing envelope from safe; striking prisoner; overpowering guard; getting money from man at point of gun; shorten four gambling scenes to flashes; shorten second dead body scene and eliminate first and third dead body scenes.

JULY 13.

REJECTIONS.

"The Renunciation" [Eclair-Universal]. Permit refused because this picture "has a tendency to disturb the public peace" of the Catholic citizens in showing where a monk carries around with him the photograph of the sweetheart of his youth and at the end tears it up and throws it at the image of the Virgin Mary.

"A Game of Poker" [Keystone-Mutual]. Permit refused because picture is based on gambling and shows how a couple of card sharps were beaten at their own game by an "E. Z. Mark."

CUTOUTS.

"His Wife's Family" [Joker-Universal]. Previously reported under title "Willie Walrus." Sub-title, "Take that brat out of here and lose it."

"The Vengeance of Vira" [Milano]. Flogging woman tied to tree; pouring dope into bottle; sword thrust in duel.

"The Forest Rose" [Thanhouser-Mutual]. Setting fire to house; killing men and woman.

"The Royal Imposter" [Eclectic]. Actual abduction of girl; five scenes of dragging dead body of king from room to room; imposter taking ring from dead king's finger; throwing dead king's body into sea from window; shorten three scenes showing dead king's body on rocks; stabbing of imposter by hired assassin.

"The Song of the Ghetto" [Vitagraph]. Woman stabbing men.

"Her Last Hope" [Warner]. Sub-titles, "In the house of the celebrated Demimonde," "Hesperia has not confessed the whole truth," and "It's not worth while to row over such a woman."

"The Romany Rye" [Warner]. Man choking girl.

"Marconi Operator" [Warner]. First two scenes showing girls at bathing beach scantily clad.

"Thou Shalt Not" [Ramo]. Shorten gun play to flash; eliminate first gambling scene and shorten second one to flash; shorten struggle between men in camp to flash.

JULY 14.

"The Light Unseen" [Warner]. In reel No. 2 shorten first two gambling scenes to flash to carry action and eliminate the four following gambling scenes; in third reel shorten gambling scene and eliminate sub-title, "It will mean a large fee if you perform the ceremony"; man pointing revolver at clerk.

"Wolfe; or, The Conquest of Quebec" [Kalem]. Shorten scene showing dead bodies on battlefield to flash.

"The Greatest of These" [Eclair-Universal]. Striking woman.

"A Ranch Romance" [Nestor-Universal]. Kidnaping girl and taking her into brush; struggle with girl in house; scene showing shooting of man.

"Bess, the Detectress" [Joker-Universal]. Stealing of watch.

"The Reign of Terror" [Eclectic]. Killing prison guards; shooting chevalier before queen; stabbing man at bridge; man stabbing himself in prison.

JULY 15.

REJECTIONS.

"The Painted Lady" [Majestic-Mutual]. Permit refused because this picture is immoral and suggestive. Shows how girl murders man who sedueed her sister.

"A Man's Enemy" [Klaw & Erlanger]. Permit refused because this picture shows seven scenes of gambling, several murders, many scenes of drunkenness, acid throwing, and other objectionable scenes.

CUTOUTS.

"The Black Triangle" [Continental-Kuntz]. Kidnapers entering house through window and abdueting girl; pointing gun at girl. Change subtitle "If you wish to see your daughter alive, put $5,000," etc., to read: "If you wish to see your daughter, put $5,000," etc.

"The Cheeseville Cops" [Biograph]. Crooks stealing money.

"In Temptation's Toils" [Celio]. Shorten love scene between widow and brother-in-law.

"I Love the Nurses" [Eclectic]. Knocking down policeman with hatchet.

"The Ranger's Reward" [Frontier-Universal]. Outlaw holding up sheriff.

"Value Received" [Victor-Universal]. Man and girl entering hotel; shorten scene between father and daughter; father shooting man.

"In the Sultan's Garden" [Imp-Universal]. Shooting sailor.

"The Squatter's Gal" [Essanay]. Both scenes showing stamped envelope.

"The Fable of the Coming Champion Who Was Delayed" [Essanay]. All scenes showing ring and boxing match; bribing police officer.

"A Clash of Virtues" [Essanay]. Girl opening desk drawer.

"The Rival Railroad Plot" [Kalem]. Overpowering engineer in room; pouring chemical in water tender of engine; holdup of engineer and fireman.

New Kleine Catalogue

We are just in receipt of the twentieth edition of the Kleine Optical Company's catalogue. This booklet is a complete compendium of every accessory used in the motion picture business and quite a number of devices for use by the manufacturers of films or film exchanges.

The book, which is arranged by Frank L. Hough, Jr., shows evidences of a great deal of hard work and a thorough knowledge of the intricate detail of motion picture making and exhibiting. Mr. Hough was, for several years, with Thomas A. Edison, Inc., both in the factory and on the road, and had the opportunity of personally seeing what was essential for the exhibitor, and in making this catalog he successfully put into its pages the informative data which is absolutely necessary for the up-to-date exhibitor. A great many exhibitors throughout the country will do well to have a copy of this excellent catalog at hand all the time. They will find an almost everyday use for it.

This book contains the first published list of parts for the Edison Model D Kinetoscope and a complete list of Power's repair parts, as well as descriptions of every type of projection machine sold in America. A description of the optical system of projection machines is given in very simple language so that every exhibitor reading the article will have a comprehensive knowledge of one of the most important parts of his business. Various kinds of lenses, with their special functions carefully described, are listed. Rheostats, transformes, rotary converters, mercury arc rectifiers, compensarcs, as well as complete generating plants, are shown in full detail.

We would suggest that every exhibitor in America send for a copy of this catalogue and keep it among his reference books.

Eclair Players Move West

The entire producing force engaged in the making of American-Eclair films moved westward on Monday, July 20, to the spacious and modern studio recently erected by the company at Tucson, Arizona. The Eclair studios at Fort Lee, N. J., have been closed down temporarily, this move being necessitated by the fire which completely destroyed the laboratories of the company last March. Work on the new studio in the East is going forward rapidly, but until it is completed all the American-Eclair films appearing on the Universal program will be produced at the western plant in Tucson. The mechanical and production equipment of the latter studio is fully sufficient to take care of the large force of artists and mechanics.



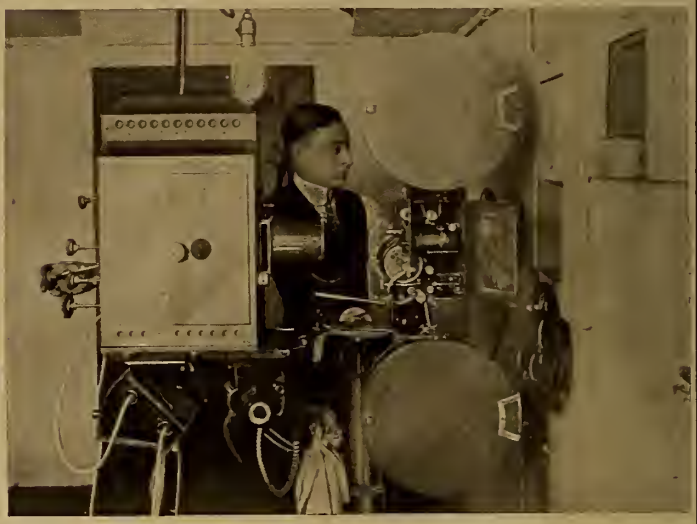
A View of the New York Exchange and a Few of the Employes Who Serve the Customers.



Another View of the New York Exchange Which Is a Perfect Hive of Industry.



Business Office of the New York Exchange. All Trade Journals Are Kept on File Here.



A View of the Operating Room Equipped with Every Modern Device for Showing Films.



Reviewing Room, Elaborately Decorated and Comfortably Cozy, Where the Films Are Shown.



Shipping Department Which Supplies Posters and Positive Prints to Hundreds of Patrons.

SCENES IN WARNERS' FEATURES NEW YORK EXCHANGE.

On the Outside Looking In

By the Goat Man

I HAVE been in New York during six hours of daylight. It is a great old town in that it is different from all the others. In that it is like MOTOGRAPHY, which also differs from all the others. In New York the sidewalks are covered with coveys of actor folk out of a job and the rest of us take the streets to be sworn at by the chauffeurs. From Fortieth north as far as I've been Broadway is full of dolls and dollies telling each other about their coming engagements—measured always by weeks instead of dollars. In this great mass I found Agnes Egan Cobb hunting her meal ticket!

* * *

It is surprising what a lot of things one can do in six hours when they hurry. I saw Harry Reichenbach in his cozy office in the Longacre Theater building and sat on the piano stool while he told me that he was forever and ever, amen, through with m. p. conventions in the long grass country. Harry can't quite get over that portion of his "swindle-sheet" that he had to stand himself! He knows he is through with any convention that isn't easily accessible via a yellow taxi. He wants no more cabbage vendors to interfere with the thing he has in hand. Babe Farnham will understand what is meant, should Reichenbach have forgotten. For a perspiring morning it was inspiring to hear Harry tell all about the "Call of the North." This film will be shown to a select party at the Strand, August 9. After that you will understand more convincingly just what the Lasky folks are about.

* * *

It was a bad morning to see John Gray. Joe Brandt and G. Universal Stevenson were out somewhere and Gray was doing all the early Monday morning stunts single-handed. The boy brought back the message: "Just one minute." This isn't my first trip to New York. I know what a Monday morning minute registers on a Nicholas Power clock, so I beat it.

* * *

I saw Selznick on the street with the World's Film Corporation treasurer. Selznick was on his way to a kaffee-klatsch. He was taking no chances. I never knew he had breakfast so late, or lunch so early, but I found him just as interesting as ever. Some day I'll tell you all about Selznick—he isn't ready yet.

* * *

And it was only a moment to where Chester Beecroft has lodged so I saw him. We fixed it up between us to surprise Dave Horsley about Wednesday and find out if Dave knew when we'd have the first of those seven comedies a week.

* * *

Then it was nearly time to find some one to buy my lunch—or let me in on a pick-up and I blew right into Jim Kirk of Warner's. Mercy, what a lot there is to talk about when you find a regular ad. man. James B. Kirk has been at the game for years and years and I have been at it only during my entire lifetime. It is such a long story and such up-set stuff that I prefer to let Johnston tell it. This man Johnston is a charming fellow in many ways. He knows what constitutes film advertising—ask the man who knows. I like him because he actually thinks he leads. He takes the matter so terribly to heart; is so positive in his statements and so artistic in his qualifying remarks that I fancy he can make eighteen holes in about 148 if it is a nice quiet morning.

* * *

Advertising the films is a great little game. When I get to making 'em I'll put aside just so much money per reel. If the film flivvers, I'll say nothing and hang up the appropriated cash for the next reel. The advertising of a film subject should be charged into the production just the same as the big chandelier and the hand-carved mantel. If you don't make a big noise about a big film, it will take longer to get your money out of it. To hang up a big one in hot weather is straight folly. I agree with John-



Clara Kimball Young as Helen Marie in Vitagraph's "My Official Wife."



The toast in Vitagraph's "Uncle Bill."

ston on this subject for I sprung it first. Mike Kinney always added this to his brain creations: "Original thot out by Mike Kinney." I'll have to blow the Goat brand into the stuff I write. I would if I could



Just one of the spots where you smile in Vitagraph's "Uncle Bill."

take myself so all-fired seriously as some people I know!

* * *

I believe, when I return from Europe (should I ever get that far away from home), that I'll keep mum on what is and isn't to be. One by one they come floating back with a new line of dope. "The Feature Is Doomed" is a favorite headline. Pishtush! A feature film is the one that gets the coin—the one that holds 'em out. If the thing pictured is a mere two hundred feet in one of the topical weeklies and it is something we want to see—that's my notion of a feature.

* * *

When you can play to seventy thousand people on Broadway in dog days and with pictures, it emphasizes the necessity of using judgment in selecting your program. The longer I stick around the business—



An odd silhouette portrait of Cleo Madison, Universal star, taken by Gilbert Warrenton while Miss Madison was riding in the San Fernando Valley.

around the edge, all outside stuff—the more I realize that we've got a regular business ahead of us.

* * *

I smashed into one rumor after another today that something would blow before long—there were too many films; too many features. There will never be enough features, my hearties; never too many. When all films are features, the rumors will subside. There is a tremendous fortune in every feature. It is hardly possible that everybody can make 'em, but the ones who are to survive will come awfully close to making good ones all the while.

* * *

I got a little billet doo from Charlie VerHalen last week with some soft-pedal stuff about the next Reel Fellows meeting, incidentally asking me to come-on. I told Florence to tell Charlie that I was sorry, but to lay no plate for me. It was the second threat of the kind that Charlie has sent me, and I hope it will be the last. Feeling my shoulder blades, I'm sure there are no protruding pin feathers. No wings for mine as yet. I can get a special dispensation from the Missus when I want it, but I'm not crazy about this soft-pedal stuff the Reel Fellows are inclined to encourage. It is well enough to have fun but let us



James Montgomery Flagg and his portrait of "Our Mutual Girl."

reach the point of membership first and let us establish that membership on a high plane. The Reel Fellows should encourage the imaginary *a* in the meaning.

* * *

There is enough to talk about in this business of real fellows. It isn't necessary to celebrate the birthdays of individuals. We can be good fellows without the imbibed priming.

* * *

Don Meaney has joined the Photoplay Productions Company and will take himself first to the lakes for a well-earned vacation and then to New York, where he will be eligible to membership in the Screen Club. Don will have full swing at the publicity desk where "The Littlest Rebel" was made famous. I wish him the fullest possible measure of success. We have always keen regret when New York reaches over into our back yard and grabs the live ones. There is some comfort in knowing that after a few years of this, the New York dopester will know what kind of work we are doing out west. We believe in making haste slowly.

From my short six hours of daylight in New York there is everywhere evidences of summer dullness—a self imposed condition due to the fellows who



Joseph Smiley directing a scene in "The Spy's Fate" at Lubin studio.

are seeing the film business as far away from Broadway as the Hudson river.

* * *

It is my purpose to hang-out in Gotham for several days. There is a lot of unfinished business respecting little Motog and its ambition to be of larger service to the industry. I'm going to buzz around the suburbs. I want to know whether Billy, the Bum Sailorman found Ad Kessel's horn the next morning after. I want to see Charlie Bauman's and Doc Willat's plant over at Fort Fee—they ought to be nearly ready to pull their show. I'm going over to see Parsons and up to New Rochelle to inspect the "Million Dollar Mystery" and Charlie Hite at close range.

* * *

It will be like crabbing my own stuff to tell my itinerary in advance and this writing to catch the "twentieth" is giving me eye-strain and making me muscle-bound, so I'll cut it right off here ahead of the regulation ten-em dash.

Activities of Lasky Company

Some idea of the extent to which the Jesse L. Lasky Feature Play Company is going on gathering in stars and great plays can be gleaned from the roster of coming releases, announced by that concern recently. In the list are found "Ready Money" and "Bobby Burnitt" with Edward Abeles in the lead; Robert Edeson in "The Call of the North" and "Where the Trail Divides"; H. B. Warner and Rita Stanwood in their most recent stage success "The Ghost Breaker"; Max Figman and Lolita Robertson in "What's His Name?"; Dustin Farnum in "The Virginian," and Charles Richman in "The Rose in the Ring."

While the Lasky concern has a great number of additional stars under contract, they are withholding their names, but announce the following plays as future releases: Belasco's "The Girl of the Golden West," "Rose of the Rancho," "Sweet Kitty Bellairs," "Darling of the Gods," "Warrens of Virginia," "Return of Peter Grimm"; Liebler Company's "The Eternal City," "Merely Mary Ann," and "The Battle"; George Barr McCutcheon's fiction works, Harold MacGrath's latest novels, Stewart Edward White's Canadian stories and a great many of the more important works of George Broadhurst, Winchell Smith, and Edward Milton Royle. When the Lasky studios in the East are completed two companies will be kept busy continually.

Activities at Horsley Plant

The announcement made in last week's issue of David Horsley's plan to produce seven one-reel comedies a week to be released through twenty-nine special exchanges, was only a partial explanation of the secret and closely guarded activities of the Centaur studio at Bayonne, N. J., since the first of the year.

It now develops that a pretentious six-reel production of "Il Trovatore" has been diligently progressing, the scenario of which is founded upon the original antique drama "Leonora of Savilla," by Gatteres, and contains many new ideas in dramatic presentation. It was written by Charles Simone, under whose direction the picture is being made.

One of the most notable innovations will be the elaborate interior sets to be taken in the studio. It has long been one of David Horsley's ideas that more striking effects can be obtained from skillfully planned artificial sets than from remote "natural" scenes, which are inconvenient for entrances and exits.

With this end in view the Centaur studio and work shops have been busy since the first of the year building substantial castles, churches, convents battlements, etc., and constructing accurate properties and costumes of the period—the early 16th century.

This work has been in charge of J. E. Pinto, the Italian scenic artist and sculptor, who has devoted fully four months to the planning and construction of the elaborate sets, with the result that remarkable effects and illusions have been made possible.

In some of the scenes which really require exterior settings, notably the battle of Pelilla, as many as six hundred people and one hundred and eighty horses were used.

Among the players who appear in this production are Jean Thrall, Agnes Mapes, Morgia Litton, Georgette Leland, Julia Hurley, Carolyn French, Lorma Russell,



A scene from the six-reel production, "Il Trovatore."

Grace Renard, Charles Tricoli, Frank Holland, Fred Loomis, George Bancroft, M. E. Hannafy and others. Work on the picture is being rushed to completion, and it is expected to be ready for release on August 1.

Current Educational Releases

From Kandy to Colombo (Eclair).—A beautiful scenic in which we travel from Kandy by rail, through gorgeous forests and vegetations rich in color, over rice plantations, miles wide and through the most awe-inspiring gorges and ravines, until at last we arrive in the City of Colombo. The picture conveys the distant impression of a wonderful stereopticon view and the scenery is far beyond description.

Labor Demonstration in Hyde Park, London (Kalem).—That the I. W. W. is as active abroad as in America, is demonstrated by this absorbing feature which was photographed in London recently, where the members of the I. W. W. participated in a gigantic demonstration and parade.

Two other interesting topical views taken abroad show the launching of England's newest and most powerful dreadnaught, the "Marlborough," and coaching in Hyde Park.

Military Tattoo at Aldershot, England (Kalem).—In the Military Tattoo, held at Aldershot, England, is to be found one of the most impressive military spectacles in the world. Thousands of guardsmen, handsomely accoutered, take in this event.

The Mexican difficulty has brought our soldiers to the fore. Those people who have been fortunate enough to see our boys at drill will find it interesting to compare them with the "Tommy Atkinses" shown in this feature.

Cornailles — Brittany, France (Pathe).—Brittany, quaint and picturesque, holds forth many delightful spots for the curious traveler. Whether it be the old tower of Concarneau, the "Calvary" wayside shrine built in 1520, or the peculiar customs and fashions of the inhabitants of the province, one finds something strange and interesting at every turn.

The Tombs of the Ancient Japanese Emperors —Pathe. The tombs of the Emperors of Annan, carefully erected and ideally located, represent today the finest surviving specimens of the beautiful Japanese architecture of this ancient period.

The Hunting Spiders.—Pathe. (Prepared by Raymond L. Ditmars, Curator of Reptiles, New York Zoological Society). Among the spiders is shown the vicious tarantula, of South America, which kills small birds, reptiles and insects. It belongs to the group of hunting spiders that spin no web, but stalk their prey. Its lair is a tunnel of leaves bound by the creature's silk. The cocoon is nearly as large as a hen's egg and holds the spider's eggs. It is carefully guarded by the female in the shelter of rocks or heavy vegetation. It contains about 200 pearl-like eggs, which require six weeks for incubation. Frequently these poisonous spiders come north hidden in bunches of bananas. Rarely is a ship unloaded without the discovery of one or two tarantulas.

Another large tarantula inhabits Texas. It has shorter legs, a heavier body and shorter hair than the tropical species. Savage and alert, it neither courts nor avoids an attack. Another interesting spider shown is the mygales or trapdoor spider, of California, which dwells in the sterile regions. The doors of their burrows are covered and hinged with silk. The creature holds the door closed by hooking a claw in the silken lining.

The lycosa or wolf spider is common in the eastern part of the United States. It hides under stones in damp places and is an extremely alert and savage hunter. The cocoon of this spider is also shown. The female drags around the heavy cocoon and also carries the young for a full two weeks. The dolomedes or nursery spider is also shown. This is the interesting insect which is so often seen on bodies of fresh water. It gets its name from the "nursery" web spun over the cocoon to insure the safety of the young.

Cypress Logging in Florida.—Kalem. The logger's occupation has been the inspiration for innumerable tales of adventure. In this feature, showing cypress logging in the swamps of Florida, it is revealed as an occupation that demands a high degree of strength and skill of the men engaged in it. The operation of converting cypress, known as the "wood eternal," into lumber, commences six months before the tree is actually felled. "Timber lookers" locate the trees and girdle them in order that the sap dry, thus killing the trees. This is necessary so that the logs when sent down the river, may float. Succeeding scenes show how the trees are felled and sent to the mill. Here they are converted into shingles, laths, etc.

Vitagraph Bill Splendid

The best program the Vitagraph theater has shown comprises that of "My Official Wife," the six-part feature in which Clara Kimball Young, in the title role, is credited with doing her very best work so far, and then there's the three-part melodramatic farce, "Uncle Bill," which is responsible for constant mirth and interestedly meted out.

James Young deserves especial praise as the director of the interesting story of "My Official Wife," while Ralph Ince gets credit for the farce comedy, "Uncle Bill." No better program could be offered summer theater-goers.

An Excellent Pyramid

An American-made picture of the Pyramid brand will be released through Warner's Features on August 3. It is a three-reel drama, entitled "A Fight for Love," and contains many tense and appealing situations and a few exciting scenes.

The one thrill of the picture is the pursuit of the payroll thief, which is carried on for the greater part in automobiles, and concludes in a battle between the two rivals at the end of a rope hanging over a precipice.

Excellent photography shows to its best advantage the well-chosen settings and beautiful exteriors.

The Kleine Optical Company of Chicago has experienced a remarkable rush of orders during the past two weeks due to the sudden activity on the part of middle west churches in installing projection apparatus. From the records it would appear that a larger number of churches than ever before will show regular programs of motion pictures this fall.

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CHICAGO, AUGUST 1, 1914

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DOG DAYS

NOW come the days when Sirius the Dog Star reigns. The white-hot sun sinks into the furnace and the evening breeze fails and lets the blistered earth cast forth the waves of humid heat it has absorbed. Men perspire and seek the cool open spaces and the cool open bottles. The moonlight twinkles on the water and the ice tinkles in the glass attractively. For once the clinical thermometer and the common variety agree to a degree. The front porch of the house and the back porch of the flat become living rooms—more comfortable for being disrobed of their walls.

The exhibitor sits in his deserted theater and figures the business he has lost—as though a man could lose what he never had. He mops his forehead and pulls at his dejected collar and anathematizes the weather. He has an expensive and very attractive program. But he is competing with a ruthless rival—the firm of Open Air and Cool Breezes, whose program is not expensive and whose admission price is nothing. So he loses.

To the man who lacks enterprise and horse sense the situation may well seem discouraging. For to such men any obstacle, any hitch in the humdrum routine of business, is discouraging. Of course, the really live exhibitor doesn't look at it that way. He is old enough and experienced enough to know that there is a hot spell every summer, and he can tell by his own feelings that in hot weather people hunt for the cool spots. This is so obvious that he hastens to provide a cool spot as a matter of course. He knows that the people will stand for a pretty poor show if the house is cool and that they will not stand for a first class show if the house is hot. In different words, the temperature is more important than the program.

Plenty of air circulating, which means a good system of fans, will keep the theater temperature several degrees lower than the street temperature. It doesn't take a very sensitive skin to discover that eighty degrees is cooler than ninety, nor an especially loose purse-hand to be willing to pay a few cents for the difference.

In the dog days a cool house with a poor show will take business away from a hot house with a good show. Of course, a hot house with a poor show might as well quit. But the cool house with the good show—there is where the money goes all summer, until competitors close up and the new business gained by comfort becomes permanent patronage.

LAW TO THE LETTER

NEW YORK, like most metropolitan centers, has a law against carrying firearms. As a consequence four photoplay cowboys were "pinched" in Van Cortlandt park the other day for packing guns. And the police magistrate told them they would have to get permits before they could be allowed to arm themselves. The law is the law and must be obeyed.

Now it behooves every producer of films to hand to the constituted authorities a list of his players with a request for so many dozen permits. For the gun we must have. It is the one indispensible property. Without it we could have no more dramas and few comedies. We should have to subsist on scenics and science. For, as every one knows, it is quite out of the question to produce a real photoplay without one or more guns.

It appears that the police are unduly officious in this matter. Every cowboy must pack a 45 whether he rides range in New Mexico, New Jersey or New York City. Lacking it, he would be but a poor tenderfoot.

But as for the plea in court that the guns of the

four photoplayers were not loaded—that we cannot understand. The only guns we have ever seen in that condition in a picture were so because the "toter" had just unloaded them at some other photoplayer. Possibly the police waited until they had been unloaded before making the arrest.

At any rate we are sure that a photoplay without guns, or even with unloaded guns, would be like a film without celluloid.

CHICAGO KILLS AND CUTOUTS.

IT is of little profit to discuss here the doings of the Chicago police censor board with any hope of improving its methods thereby. We have already, on more than one occasion, remarked on the apparently arbitrary and unreasonable nature of the Chicago censors' decisions. Now we are presenting, on other pages of this issue, the record of the police censors in killed and cut pictures for the brief period of a half month. A study of this record bears out much of the accusation of arbitrariness; but it also shows that some of the cuts may have been justified. Perhaps a brief examination of specific cases will do the trade no harm.

Of course the very brevity of these orders, as they appear in type, is apt to give over-weight to their accusations. Reading the list, and with no other guide, it is easy to conceive that pictures of burglary and violent cruelty might be eliminated with justice. But there are listed many kills and cutouts with far less serious cause than that. Prize fighting and dueling are not practiced to any extent by the best families; but they are undeniably a part of life, and no one is particularly ashamed of them. The sub-title "Despair drives her to the pier" suggests no pleasant thoughts; but we cannot confine all our attention to the pleasant side of life. There may be a police objection to pictures of escapes from prison and the overpowering of law officers; but such things occur constantly, and we read about them in the papers. There is no concealing the fact that police are ordinary human beings, not invulnerable to attack. Even the small boy knows better than that. Beating a minister is quite shocking, it is true, but not properly more so than beating anyone else.

Perhaps the most striking of all the cutouts, however, is the one made July 9 on the Victor subject "Panama Exposition." The order reads: "Cut out two scenes showing statues of nude women"!

But it is useless to continue. This editorial will write itself in the minds of those who read the article, especially if they have seen enough of the films affected to realize the puerility of the censors' work. It is a simple matter so to describe a harmless picture that it appears, in the description, harmful and dangerous. It should be remembered that these subjects had all previously been passed by the National Board of Censorship—a guarantee in itself that the work in Chicago is uncalled for and unwarranted. Chicago taxpayers are supporting a department of official activity which is not only superfluous and illegitimate, but is fast making the city a laughing stock for hypocritical morality.

Gevaert Anti-Halo Negative

This new introduction of the Gevaert Company of Belgium will be of great value to all producers of motion pictures, as its use guarantees absolute freedom from all tendency to halation, even when it is necessary to take a scene in which the exposure is made directly against the light.

Gevaert anti-halo negative is based on an entirely new principle which prevents residues of the coloration or backing being left in the baths, as is the case with other anti-halo film. The desired qualities are obtained by a blue-tinted coating on the back of the film, which coating being impervious to all developing and fixing solutions, remains on the negative even after same has been developed, fixed and washed. The blue tint is actinic to a very high degree and does not interfere with the printing of the positive, excepting that it requires a trifle more time. Gevaert anti-halo negative will give superior results on all classes of work and the resulting positives made from same will have wonderful brilliancy and snap combined with a gradation impossible to obtain with ordinary film.

A majority of the large productions made in Europe during the past six months, including "Cabiria," have been taken on Gevaert anti-halo negative stock, and the wonderful effects secured in these masterpieces have been heretofore considered impossible. The use of anti-halo negative in combination with the new Gevaert colored base positive makes it possible to obtain almost any desired lighting or color combination as well as countless novel effects. The manipulation of Gevaert anti-halo negative is identical with that of ordinary kinds.

The sole American agent for the Gevaert products is the Raw Film Supply Company, 15 East 26th street, New York city, from whom full information, samples, etc., of this distinctive product may be secured.

"Atlantis" Popular in Middle West

President E. H. Brient of the Peerless Film Exchange, Chicago, reports that a large amount of business has been done with "Atlantis," the big six reel Great Northern picture which he has been circulating. The plot of the story is decidedly original in conception and treatment and the dramatic episodes so powerfully gripping that in many localities a return engagement was called for.

The sinking of the ship *Roland* is one of the most realistic portrayals of a sea tragedy ever shown upon the screen and with the high grade of acting for which the players of this company are noted it is little won-

"Brewster's Millions" Going Big

Edward Abeles, performing that inimitable comedy of "Brewster's Millions" on the screen at the Ziegfeld Picture Playhouse, Chicago, is now entering his third week in combination with Cecelia Loftus, who relates with new emphasis and drollery a chorus girl's experiences. This twain of stars have received a box office endorsement of patronage highly gratifying to the Ziegfeld management and their celluloid engagement is to be continued indefinitely.

"Quo Vadis?" George Kleine's first great picture which was scheduled to play a four-day engagement starting Monday of last week at the National Theater, Louisville, Ky., was continued through the entire week because of the splendid business done. The film is now fifteen months old and its present popularity shatters the accepted fallacy that the life of a screen subject is only six months.

Selig Stars Stage Sensational Story

Tale of Forests

ANOTHER one of Maibelle Heikes Justice's inimitable human interest stories has been done into pictures by the Selig Polyscope Company and will be released on August 3, under the title of "Etienne of the Glad Heart." It is a stirring tale of the primitive forests and abounds in hand to hand conflicts between the French Canadian trappers of the northland, and permits of the camera's recording some superb winter backgrounds for our enjoyment these hot summer days.



Olaf is made welcome in the home of Marie.

Such popular favorites as Bessie Eyton, Wheeler Oakman, Joe King, Tom Mix, Frank Clark and Lillian Hayward play the leading roles, and do so in a manner which leaves nothing to be desired. Mr. Oakman and Miss Eyton are the hero and heroine of the tale, but Tom Mix comes pretty near being a hero in the eyes of all who see him plunge into the icy waters of the little stream and wrestle for some time with Joe King, the "heavy" of the story. Snow and ice can be plainly seen on both banks of the stream, and there can be no question in anyone's mind but that it is a real winter scene. The water must have been icy cold, and yet Mix seems to thoroughly enjoy the tussle he has with King.

Both Clark and Miss Hayward are entitled to much praise for the skillful character work they do as Marie's father and mother. With less talented players in these important parts much that is good in Miss Justice's story would have failed to register, but the director knew what he was about when he chose his cast and the result is a harmony of action that is plainly revealed on the screen.

At the opening of the picture we learn that Etienne, a young woodsman, is in love with Marie, the daughter of old Paul, a sturdy trapper of the north. The young man has such a sunny disposition that he has become generally known as "Etienne of the glad heart," though, when occasion warrants, he can be stern and severe, too. Marie's aged parents have long looked forward to the marriage of their child with Etienne, and are expecting that following one more season in the lumber camps the woodsman will have enough money saved so that the wedding can take place.

One day a stranger arrives—one Olaf, a trapper. Marie's father encounters him upon the trail and brings him home, where he eventually becomes a boarder. Naturally he is attracted by Marie and, knowing nothing of her engagement to Etienne, he seeks to win her affections. One of Etienne's accomplishments, it seems, is playing the guitar, but when he brings it over to serenade Marie, Olaf borrows the instrument and proves to all that he is even a more accomplished musician than Etienne. Marie quite naturally shows more interest in him, and he believes that he has begun to win his way into her heart.

With the coming of winter Etienne and the other young men of the settlement start off for the logging camps. Gayly the young woodsman bids Marie farewell, for he is sure that when he returns they can celebrate their wedding. The girl waves him goodbye and turns to find Olaf staring at her. The handsome young



Etienne and Peter discuss searching for Marie.



The father tries to break up the flirtation.

trapper escorts her home, chattering gaily the while, and Marie decides that after all she is not going to be so dreadfully lonesome for Etienne.

During the winter Olaf makes considerable progress in his love making and time and again he and Marie are to be seen together. Marie's father strives to put a stop to Olaf's attentions, but his indignation reaches white heat when he chances upon Marie one day sewing upon some baby garments. Hearing that Etienne has returned from the lumber camp, accompanied by Peter, an Indian half breed, whom he had rescued from death, the agitated father insists upon both Etienne and Olaf coming to his home, and then demands of Marie that she name her betrayer. Marie is overwhelmed by shame and does not speak. Etienne, to whom the information is news, at once grasps the situation and springs upon Olaf to kill him with his bare hands. Marie's mother intervenes and saves Olaf's life, while the brokenhearted father orders the girl out of the house and drives Olaf after her.

The once happy home of the old trapper becomes a place of sorrow. The grim old father forbids anyone to even speak the name of Marie within his hearing, but the sad-faced mother grieves and grieves over her absent daughter, while Etienne loses all his spirit and boyishness and grows more and more gloomy as time passes.

Discovering how deeply Etienne has taken Marie's disgrace to heart, the mother visits his cabin by stealth and urges him to undertake a search for the girl—to at least learn whether she is happy and contented with the man who has betrayed her. After consulting with Peter, his Indian friend, Etienne starts out on the search. After days of traveling they discover the cabin in which the girl and Olaf have taken up their residence, and learn that Marie is heartbroken over the harsh and brutal treatment she has received at the hands of Olaf.

Waiting their opportunity, watching the cabin stealthily until they see Olaf start off to inspect his traps, Etienne and Peter manage at last to reach Marie alone and to offer to restore her to her parents. Marie happily consents to return and they three hasten away and embark in Etienne's canoe. Meanwhile Olaf returns in search of matches which he had forgotten when starting away, and notes with surprise the absence of Marie. His skill in woodcraft quickly leads to a discovery of what has happened, and grasping his rifle he starts in pursuit of the little party which has so shortly preceded him.



Throughout the winter Olaf's flirtation continued.

A chase which is highly thrilling results, and Olaf creeps closer and closer to the heavily laden canoe of Etienne. He sights the man whom he has grown to hate, and taking deliberate aim at the fleeing trio he empties his rifle at them. Luckily they escape without being hit, but knowing that Olaf will overtake them, decide to make their last stand ashore. Accordingly the canoe is beached and they wait Olaf's arrival. As the



Marie is found by Etienne and Peter.

trapper drifts past, undecided as to just what to do, Peter, realizing what Etienne's friendship means to him, and knowing how despicable has been the conduct of Olaf, suddenly leaps into the canoe, sends it whirling up beside the craft of Olaf and then, leaping like a hungry tiger upon the shoulders of the trapper, upsets both canoes and, still fighting, both men are plunged into the icy waters of the stream. A few moments later Peter, alone, rejoins Etienne and Marie, who have watched the thrilling fight from the bank.

Joyful indeed is the homecoming of Marie. Both her father and mother clasp her in their arms and seek to comfort her. Etienne once more brings round his guitar and seating himself on the rude table proceeds to sing the old love songs of the north. The girl smiles happily for the first time in months, and as Etienne discards the guitar and holds out his arms to her, Marie once more steals into his embrace, while Peter, believing that "two's company, three's a crowd," slips quietly out of the cabin.

The cast is as follows:

Etienne	Wheeler Oakman
Marie	Bessie Eyton
Olaf	Joe King
Peter	Tom Mix
Old Paul	Frank Clark
Ritta, his wife	Lillian Hayward

Ad-Film Makers to Organize

With the view to bettering trade conditions and eliminating the irresponsibles who are entering the industrial motion picture field, a call for a meeting of industrial advertising film manufacturers to take up these matters has been issued by H. J. Elkin, manager of the industrial department of Pathe Freres, Arthur N. Smallwood of the Smallwood Film Corporation, and J. M. Torr, editor of *Moving Picture Publicity*. They ask the attendance of all manufacturers of industrial films at a meeting to be held August 15 at Hotel Shelbourne, Brighton Beach, New York.

One of the most important topics to be considered will be the formation of a National Association of Ad-Film Manufacturers and the attendance of all those interested in such a movement is urgently requested. Replies should be sent to Arthur N. Smallwood, 175 Fifth avenue, New York.

Key to Fortune Concealed in Ring

Beautiful Spanish Setting

BEAUTIFUL exterior backgrounds, which portray with wonderful vividness all the rugged beauty of the Spanish sea coast, form a splendid setting for "The Secret of the Ring," a three-part drama by the Cines Company, which is to be presented by George Kleine through the General Film Company, on August 10.

The tale is one of struggle and from the moment the first scene is flashed upon the screen until the conclusion there is a constant series of setbacks, many of which come at the most inopportune times and which are certain to keep the interest of the picture audiences up to the highest pitch. Several novel effects are introduced during the course of the story and the plot is firmly knit together, so that all the incidents follow in their natural order and appear plausible at all times.

The acting is life-like and the players do some wonderful team work in several scenes which require exact-



Ralph follows the young lady he saw on the boat with Jasper.

ing expressions. The character of Ralph, the millionaire, who is wrongfully imprisoned through a sea captain's mistake, is well handled by the actor who assumes the part and all those in the supporting cast add to the attractiveness of the picture by their splendid character portrayals.

In direct contrast to the wonderful exterior scenery several views of the interior of a broken down inn are shown, the realism of which is worthy of note. The scenes taken about the millionaire's estate and showing the many flower beds and walks through the garden are cleverly photographed.

The story opens with the departure of Ralph Redwood for London to claim the fortune his late uncle has left him. The uncle was an eccentric man and had hidden all his fortune in an old residence which contained many secret passages. The only way to locate it was by means of a ring which contained a chart of the building hidden under one of its stones.

Having secured the ring and all the papers which would serve to identify him, Ralph telegraphs his uncle's lawyers that he will soon reach London. Jasper Rowles, a convict who has just been released from prison, hears of Ralph's good fortune and sees him send the telegram. Not having money enough to pay his passage on the boat, Jasper takes a desperate chance and climbs aboard by using the anchor chain as a ladder.

He sees Ralph alone on the deck and knocks him unconscious. He then takes the millionaire's coat con-



Rosa aids the escaping Ralph.

taining the valuable papers and the ring and throws his victim overboard. While the sailors rush to the drowning man and rescue him Jasper goes to Ralph's stateroom and dons his clothes, assuming the name of the man he has robbed.

A wireless reaches the boat, saying that Jasper Rowles has boarded his boat and telling the captain to capture him if possible. As Ralph is semi-conscious and can tell the captain nothing about himself, the sea-tyrant believes him to be the crook and has him locked up in a stateroom. Meanwhile Jasper associates with the best of the ship's passengers under the name of Ralph Redwood and meets a young lady with whom he falls in love.



Jasper discovers the hidden treasure.

To seal their friendship he gives her the ring he took from Ralph, and another passenger takes their picture, the ring showing very prominently. The boat arrives at the dock and Ralph is handed over to the police

while the criminal proceeds to the millionaire's newly acquired estate. The next day he visits the lawyer with whom Ralph's uncle had placed the papers necessary to the securing of the estate, and is amazed when he learns that he will have to show the ring as a means of identification.

He hurries to the home of his sweetheart, only to find that as she was about to enter a jewelry store that day her bag containing the ring had been snatched from her by a thief. Jasper is greatly worried but the young lady suggests that they have a duplicate of the ring made by a jeweler from the picture they had taken on the boat.

This is done and the lawyer accepts the proof as substantial, but tells him that he will have to seek the fortune himself from the chart he will find under the stone of the ring. Again the crook sees himself beaten, but he determines to advertise for the original ring, with the hope of locating it.

Meanwhile Ralph has been serving a sentence for the other man's misdeeds, but he reaches the end of his endurance. Taking advantage of the guard's momentary drowsiness, he plunges into the river near the prison and swims to the other side. He seeks shelter in the home of a girl named Rosa, who lives with her brother. These good people listen to his story and gladly agree to help him.

The band of thieves decide to return the ring when they see the ad in the paper and one of them goes to Jasper and tells him he must come to their rendezvous if he wishes to secure it. Rosa's brother lends Ralph a suit of clothes, and when he finds the ad in the paper he determines to go to the imposter and trap him. He follows the young lady whom he saw Jasper with on the boat and who is now the crook's wife, and arrives at the estate which is rightly his just as the leader of the crooks, who had hoped to double-cross his pals and get all the reward himself arrives with the ring. Ralph sees him show the ring to the maid and brag about the money he is to receive for it.

Not finding Jasper at home, the crook starts to leave, but Ralph follows and in the struggle that takes place the millionaire secures the ring. He hurries back to Rosa and her brother and together they discover the chart and plan to get the fortune at once from its mysterious hiding place.

The crook hurries back to his comrades and Jasper is brought in by another of the band. All learn of the stolen ring and the leader, who has learned where Ralph is staying, proposes that they go to the house to get it. All go to Rosa's home and being unable to find the ring, kidnap the girl, leaving a note saying that when the ring is delivered to them they will release her. At the time she fell into their hands Rosa had the chart telling the location of the hidden treasure in her hand, and Jasper finds this when they bring her to the inn. He says nothing to the other crooks but takes the paper from her and seeks the treasure, finding it with but little difficulty. However, in his greed at the sight of the money he crawls into the safe in which it is kept and the door slams after him.

Rosa's brother and Ralph go to the inn, and after a struggle with the crooks, rescue the girl. They then follow the secret route they learned from the chart and find Jasper locked in the vault. He is placed under arrest and Ralph at last secures the wealth that is rightfully his. As Rosa and him have been in love from the moment they met she gladly accepts when he asks her to share his fortune with him and her brother promises he will make his home with them.

Just A Moment Please

Only one more week till vacation.

—

Some of these hot days when we begin to suspect that we're working too hard we have only to pause and ponder over the fact that "Tecla," the sunbeam of the Essanay publicity office, is losing weight herself. Have a care, woman, or you'll become thin!

—

THEM CRUEL-HEARTED CENSORS.

Omer Doud is responsible for the report that when one of the eagle-eyed censors was recently viewing a print of "Anne Boleyn" in the Kleine projection room he was so overcome by the farewell scene between Anne and her waiting maid that he ordered the film stopped immediately and the entire scene eliminated, giving as his reason, "It's too pathetic!"

—

Gee, this Harry Campbell, chief operator at the Selig projection room, is becoming temperamental! Dropped in there accidentally the other day and discovered they've had to install a talking picture device to satisfy Harry. Nothing will do but that he shall have music with his "pics." And such records as he plays—cornet solos and worse—oh, much worse! But then, we all have our peculiarities, so if Harry's is music we suppose he's entitled to enjoy it, no matter what happens.

—

OUR BURG.

Our w. k. cit., W. N. Selig, is riding the bounding billows as we go to press. The Col. sailed from Noo Yawk for Europe on the Imperator, July 18. Bon Voyage, Col.

Geo. Kleine, another of our prom. cits., boarded the rattler for the Effete East one day last wk. Reckon he's about ready with another big show.

The esteemed (so to speak) Maj. Funkhouser has been basking in the limelight lately, on account of a certain shooting affair on Our Burg's South Side. It ain't pitchers this time though that got him "in Dutch" with the village constabulary, so "we should bibble." For once, we're for you, Maj.

Charles "Feature" Abrams held a auction in Our Burg one day last wk.

"Titch," a w. k. Easterner, put up at the La Salle House on Main St., and hobnobbed with friends for several days last wk.

A certain young man about town celebrated his birthday on the 17th in a sensational manner. Ah, there, Walter!

—

Gee, them poor Edison actors! What troubles they do have. A Noo Yawk contemp chronicles the fact that a bunch of Edison movie cowboys was "pinched" for carrying shooting irons in Van Cortlandt Park, this being in violation of the Sullivan law (whatever that is). Now, with a few more reforms this pitcher business will become almost genteel.

—

SOME CELEBRITY THIS.



Again we score a scoop! To the left you behold the only original copyrighted picture of Lynn McChesney of Edisonville. Don't ask us why it's copyrighted, for we don't know. But we warn all you other fellers to lay off this picture or prepare for trouble, 'cause Uncle Sam is blamed particular about copyrighted pictures and we claim to have the only one in captivity of this particular subject.

—

"What is the Matter With Stock?" queries one Eastern theatrical journal. "What is the Matter With Stock?" asks a middle western publication. "What is the Matter With Stock?" thunders a San Francisco sheet. Well, we'll bite on anything once. What *IS* the matter with stock?

—

We haven't had time to read any of the articles referred to above, but we'll wager a big brown cookie that it's only another attacks of the "ticks."

—

Maybe, though, we should have said "pics."

—

"Pics" seem to upset not only stock, but also vaudeville and the "legit."

—

Just one week, seven days, one hundred and sixty-eight hours, ten thousand eighty minutes, or six hundred and four thousand, eight hundred seconds more and our vacation starts.

—

Tempus fugit.

N. G. C.

Motography's Gallery of Picture Players

ELEANOR BLANCHARD, with twelve years' experience upon the legitimate stage and five years in the motion picture studios, is certainly qualified to be one of the most useful character actresses of the Lubin plant.



Eleanor Blanchard.

Miss Blanchard is not only an American but per extreme a quaker, born in Philadelphia. She does not state when—says it is none of our business. However, vital statistics are not as important as earnest endeavor and ability. She is a student and a writer of stories and photoplays. Her preference in roles is comedy especially of the Dickens type. Her political views are "Leave it to the men, it is not a woman's work." She is an actress and that is enough employment for any normal mind. Miss Blanchard is in the company directed by Col. Joe Smiely and has the opportunity of appearing in many of the Lubin feature pictures. She has become a great favorite with the "fans."

LOUISE HUFF is called the "Kate Greenaway Girl of the screen" because of her likeness to the creations of the English artist of the last generation. But she autographs her picture with her real name, and under the name she writes "Lubin." When she skips into a picture she brings with her a pair of violet eyes, a mass of soft blonde curls and a delicate oval of a face. Yet more than this she is five feet of tender, wistful charm and quaintness. She says she's just an old-fashioned girl who likes to stay at home, when she can, and sew and play an old-fashioned mahogany piano which used to grace the drawing room of her old home in Georgia. To think of such a quaint little creature going through the antics of the modern dances would seem almost profane, but the Kate Greenaway Girl loves quadrilles, with an occasional waltz for excitement. She slyly admits she also likes the tango.



Louise Huff.

JOSEPH KAUFMAN came to the Lubin studio after many years of stock and road experience equipped with a thorough knowledge of the many technicalities of his art and has been working regularly in pictures since that time with great success. He is of a cheerful disposition and always has a kind word for all those associated with him, which has made him exceedingly popular with all his fellow-players in the Philadelphia studios. That he has a bright future in store for him appears a certainty, for he has taken naturally to the screen and has proven himself fitted to portray the difficult characters in which he has been assigned. This natural adaptness to the silent drama does not come easily to all recruits from the stage. His home is in Washington, D. C., where he was born in 1882. He attended and graduated from Georgetown University.



Joseph Kaufman.

CAROL HALLOWAY is one of the prettiest girls in all the realm of photoplay and is conspicuous because she is a capital little actress as well, so she adds something more than beauty to Lubin films. She started as a choir singer, but met with many bitter disappointments. Then a friend suggested the stage, and from the moment Carol Halloway stepped behind the footlights on the stage of the Casino in New York in the chorus of "The Balkan Princess," her fortunes changed, and within three weeks she had been given one of the principal parts to play. Then followed a summer season with Gilbert & Sullivan opera and a role as the gypsy princess in "The Lady of the Slipper." After this she played in the dramatic production "Everywoman," and from there joined the Lubin Company where she has remained ever since.



Carol Halloway.

Fantomas Again Eludes Law

The fifth release of the Gaumont "Fantomas" series of detective dramas is a startling one in four parts, entitled "The False Magistrate." As in the other installments of this series, Fantomas outwits the police authorities at every turn and in the end, after a number of thrilling experiences with both police and criminals, is still at large with a larger list of crimes than ever for which he will have to atone.

Several parts of the picture are especially meritorious. Fantomas' disguise as the magistrate seems to not only change his facial appearance but his whole bearing and manner. In the movements, attitude and dignity of the aged man there lingers no trace of the active young criminal. Another unusual part of the picture is where the real magistrate is thrown out of a swiftly moving train passing over a high bridge into the river below.

Several of the complications denote a carefully and cleverly plotted scenario. Chief of these are the way in which Fantomas causes a man's death by asphyxiation and the way he forces the warden to release him after his identity has been discovered.

Splendid exteriors, substantial, well-arranged interiors and clear photography are in evidence throughout the picture.

At the close of the last release Fantomas is in prison in Belgium serving a life sentence for murder. Several crimes committed in France suggest Fantomas' methods, and Inspector Juve thinks to capture the whole band by securing the clever crook's release and keeping a watch on him until his movements betray the identity of the other criminals.

Through careful arrangement Fantomas is allowed to escape from the Belgium prison and Juve takes his place. On board a train bound for France the villain discovers that he is being shadowed by detectives. To elude them he jumps from his car into a baggage coach on the next track. It happens that a newly appointed magistrate on his way to assume his new duties nearly misses his train, barely catching the baggage coach, which is the last car.

Fantomas, who is hiding in the same car, attacks the magistrate, overcomes him, takes his papers of



Fantomas reveals his identity.

authority and recognition, and, disguising himself as the magistrate, continues the journey.

The new magistrate is welcomed at the court and instructed by his predecessor in his new duties and the current matters of the court. Because of his official position Fantomas is accepted into exclusive society, several members of which he manages to blackmail for large sums. He also secures the release of several desperate criminals brought before him for trial.



Suspicious of some trick, Juve hesitates about handcuffing Fantomas.

The journalist, Fandor, meets the new magistrate and suspects his identity. After much trouble he is able to get Fantomas committed to prison, the final evidence being given by Juve, who has been extradited from the Belgium prison to testify. The officials think that this time they surely have Fantomas, but they should have taken others into their confidence.

When Fantomas realizes that he can not escape arrest his last official act is to send a message to the warden giving him personal permission to release the prisoner arrested as Fantomas, as it is none other than Juve in disguise. The arrest, Fantomas explains, is a part of a prearranged plan to help in a case on which he is working. The ruse is successful and Fantomas is once more at large.

"Cabiria" Leased for Record Price

At what is said to be the highest price ever paid for limited territory on a pure rental basis, exhibition rights to Cabiria, the Itala Film's masterpiece, have been sold by Harry R. Raver to Frank Rogers of Knoxville, Tenn., for fourteen southern states. The price is in excess of $50,000. Rogers may exploit a single copy of Cabiria in the states he controls during the life of the contract, which runs for fifty weeks.

Clauses in the contract provide for the exploitation and presentation of this wonderful picture in a manner consistent with its dignity. This deal is most important because of the sum involved and because it opens up a comparatively unexplored method of marketing a film of sufficient merit to constitute an evening's entertainment in itself.

Mary Fuller Company at Work

Miss Mary Fuller, accompanied by Walter Edwin and Charles Ogle, her former Edison associates, and an especially selected supporting company, left New York for Shohola, Pike county, Pa., July 17, where she will take the lead in her first picture to be released on the Universal program, entitled "The Heart of the Night Wind." Several other pictures will also be made on the trip, which will last about two months.

Guardian Plans to Drive Girl Insane

Detective Foils Plot

SPLENDID photography, tastily arranged stage settings and a real story of mystery make Essanay's "The Seventh Prelude," adapted from a story in the Munsey Magazines by Lillian Bennet-Thompson, a real feature offering. Friday, July 31, is to be the release date of this multiple reel subject.

Richard Travers as Jack Gordon, a deductive detective, has an excellent opportunity to show what he can do with a Sherlock Holmes type of character, and he undoubtedly gives us one of the most interesting detective creations of the screen. His "Jack Gordon" is a role that will long be remembered and this reviewer looks eagerly forward to seeing Gordon solve some other mysteries in the future. Bryant Washburn, as Carr Hall, is a sort of "Dr. Watson" to Gordon, and fits in nicely as a companion to the detective hero of the drama.



Gordon shinned up the tree.

To Thomas Commerford falls the exceedingly difficult role of Mr. Warren, Alice's father, and never has this grand old player of character roles been seen to better advantage than in this part. His death scene is a masterpiece of pantomime, worthy of the real artist that Mr. Commerford is. Gerda Holmes makes a most interesting person of Alice Warren, and one instantly sympathizes with her, and is curious to see the delusion with which she is afflicted dissipated.

Rapley Holmes has a heavy role for a change, being James Cummings, Alice's uncle and the real "villyun" of the piece. William Robinson, who has hitherto been seen in the Essanay comedy company, plays a character role in "The Seventh Prelude" and does it most acceptably. He appears as Dr. Hamilton Hale, a noted psychologist.

As the story opens we see Jack Gordon, detective, with his friend Carr Hall much interested in the mysterious murder of a Mr. Warren, which has baffled the police. Warren, a wealthy widower, whose hobby is music, is shot to death in his home one night while playing Chopin's "Seventh Prelude." Only two people are in the house at the time—Alice Warren, his pretty daughter, and James Cummings, her uncle. Following the funeral the will is opened and it becomes known that Cummings is named as executor of the Warren fortune and guardian of Alice, as she is under age. To this arrangement Alice enters a decided objection, and Cummings can do nothing.

Meanwhile the girl develops a strange hallucination. She imagines that each night, at 10 o'clock, the hour when her father was murdered, she hears the "Seventh Prelude" again being played in her home and declares herself positive that it is her father calling to her. Cummings consults Dr. Hale, a noted psychologist, and that gentleman arranges to begin treating her for the strange mental malady.

It is at this point that Gordon becomes interested in the case and, learning that Alice is being treated by Dr. Hale, he goes to the famous specialist and learns from him much of interest regarding the daughter of the murdered man. Hale gives Gordon the impression that Alice is mildly insane but the deductive detective arrives at the conclusion that she is being driven to insanity by her uncle, and that in some manner he is really causing her to hear the "Seventh Prelude" at the same hour each night, shrewdly planning to have her declared insane, thus overruling her objections to him as a guardian in court and gaining access to the fortune left her by her father.

Gordon is able to persuade Hale to permit him to be present, though concealed, when Alice comes for another treatment and has all his conclusions strengthened a thousandfold after overhearing the girl's conversation with Hale.



Gordon is permitted to overhear Alice's consultation with Hale.

A day later he visits Alice in her home and has her describe in detail the events of the tragic night on which her father met his death. The point that the playing of the "Seventh Prelude" starts at exactly the same time on each night impresses itself strongly on Gordon's mind and he determines to be present that night at the appointed hour to try out a theory which he has already formed.

Gordon cautions Alice about telling Cummings anything of his interest in the case and then makes other necessary arrangements for the forthcoming test of his deductions.

That night Gordon and his friend Hall arrive at the Warren home and are taken by the girl to her boudoir, from which point she usually hears the strange music each night. Hall is left to converse with Miss Warren and



Alice tells Gordon and Hall the story of the tragic night.

instructed to lower the shade of the window the moment that the first strains of the "Seventh Prelude" are to be heard. Gordon descends to the lower part of the house and satisfies himself that the rooms are deserted and the music room, in particular, empty.

As ten o'clock draws nigh Gordon steps outdoors, gives a signal previously agreed upon, and a few seconds later is joined by two policemen, whom he instructs to enter the house and arrest Cummings when he gives the word. The detective, himself, shins up a tree which stands near the house and from whose upper branches he is able to peer into the room occupied by Cummings.

Alice's uncle is puttering about his room, stopping occasionally to glance at his watch. When Gordon sees him suddenly disappear within a closet he looks at his own watch and notes that it is nearly time for the ghostly music to begin. Glancing up at the window where Hall is stationed he is delighted to suddenly note the



Mr. Warren died in his daughter's arms.

lowering of the shade, and a minute later swings down from a limb of the tree which permits him to get his feet on the ledge of Cummings' room. He can now clearly hear the strains of the "Seventh Prelude" floating out on the air. Without a moment's hesitation he kicks in the window and plunges into the room.

Just as he enters in this sensational manner the music stops and he beholds Cummings emerging from the closet. The uncle of Alice instantly leaps toward the intruder in his room, but Gordon manages to get the best of the wrestling match and by the time Alice, Hall and the two policemen enter he has his man flat on his back on the floor. The policemen snap the handcuffs on the prostrate man, much to the surprise of Alice, who is inclined to spare her uncle such treatment, but Gordon waves her aside, plunges into the closet and a moment later emerges with a phonograph in his hands. On the machine he shows those assembled in the room a record of Chopin's "Seventh Prelude" which Cummings had nightly played to Alice in the room next door.

The crafty uncle had played the record over night after night, and then, when Alice mentioned the music, had emphatically declared that he heard nothing himself, his plan being to gradually force her into insanity. The clever deductions of Gordon had upset all his plans however and he is finally led away by the policemen, while Alice joins in thanking Gordon and Hall for saving her from the fate which her uncle has so skilfully planned for her.

Busy Trio Snapped by Camera

The accompanying photograph, taken at the studio of the Lubin Company at Colorado Springs, Colo., shows



"the men behind" the production of "Eagle's Nest," which is now being filmed.

Reading from left to right are Andy Adams, Romaine Fielding and Edward Arden. The first of the trio named is a man who has followed the growth of the west closely, having always made that country his home. His seven books on the American plains and cowboys have given the world a true insight into the conditions existing in that region.

Mr. Fielding, who acts as producing manager for the Colorado plant of the Lubin Company, as well as directing and acting in all his own pictures and writing many of them, is seen looking over the manuscript of the play, and Mr. Arden at his side is the author.

The two latter men will have prominent roles in the production, while Mr. Adams will merely furnish local color, as, according to himself, he "can impersonate no character save his own."

Conspirators Plans Again Foiled

Florence Still Safe

EPISODES number five and six of Thanhouser's "Million Dollar Mystery" show the continued but fruitless efforts of the plotting conspirators and incidentally dispose of the box which is supposed to contain the fortune, by dropping it into the sea.

Most of the exterior scenes in the fifth episode are tinted to represent "night," but despite this fact the photography is clear and the scenes taken on the water are notable for their evenness. The high grade of acting which was established in the first picture of the series is maintained by all the principals and the beauty of the interior sets and the exterior locations, is fully worthy of the general high plane which the story has maintained thus far.

To those who are watching eagerly for clues these two episodes will be of no little interest, as on several occasions a crisis appears to have been reached. The work of Sidney Bracer as Jones, the family butler, continues to be the main pivot upon which the plot revolves,



Norton rescues Florence.

although the conspirators take things into their own hands in the sixth episode, and a large part of the two reels are spent in the attempt to secure Florence from their clutches, after they have locked her in a room.

Episode five, entitled "At the Bottom of the Sea," opens with a meeting of Countess Olga and two of her confederates and their determination to get some clue of the missing money. To this end they insert an ad in the paper stating that the hiding place has been discovered and that the fortune must be removed at once. To this they sign Hargreaves' initials. Florence reads the ad while Olga is visiting her and the countess advises her to make the change. Jones, however, is doubtful, but is glad the countess has learned of the intention to change the money, as he is growing to suspect her, and when she returns to the apartments she instructs her co-plotters to keep an eye on him, as the feeling of mistrust is mutual between them.

Jones takes matter upon his own shoulders and creeps to an upstairs room, where he removes a box from



Jones, about to bury the box, discovers he is being followed.

the wall bearing the initials "S. H." One of the "Black Hundred," disguised as an organ grinder, sees him remove the box and at once reports to Braine, the leader of the band, and the two follow the butler to the docks.

The faithful servant gets into a motor boat and, seeing that he is followed, urges the operator of the craft to great speed. The plotters secure another boat and follow closely behind. Jones stops on an island and hurries toward the center of the stretch of land to hide the box, but just as he is about to dig a hole in which to conceal it he sees that the other boat is within sight of the island and hurries back to his own craft and the two boats then engage in a desperate race.

Jones sees that he is slowly being overtaken and throws the box into the sea, at the same time shooting



The ad in the paper is discovered.

at a vital part of the machinery of the conspirator's boat and disabling it. He then has his craft rushed to shore and the others are forced to plunge into the water to save their lives when their boat catches fire and explodes.

Jones returns in time to serve the supper and proceeds about his work as though nothing had happened.

"The Coaching Party of the Countess," which is the title of the sixth episode, reveals the countess, Braine and



The guests make merry at the Countess' party.

another conspirator planning the capture of Florence, so they may force her into telling them where the fortune is located and if it were really the box containing the money that the butler threw overboard. All details of their latest plan are carefully thought out and one of the band is dressed as a count, a disguise he so cleverly makes use of that even the countess is puzzled as to his identity.

Florence is invited to the affair by the countess and Jones overhears the woman he considers one of their enemies ask Florence to attend the event, and suspects it is a plot against the girl. He at once telephones Norton and together they hurry toward the place which has been selected as the destination of the party.

They arrive and find a historical old house, and Norton meets an old woman servant employed there who



The escape of Florence, Jones and Norton.

was formerly his nurse. Never thinking it will be of use to them, she leads them through a secret passage into a room called the "Egyptian apartment," and then through the various parts of the big mansion.

The fake count shows great interest in Florence, as per his schedule, and she goes with him to the house on a sightseeing trip. He leads her to the "Egyptian apartment" and points out the many beautiful objects, and while her attention is held by them he slips out and locks her inside. She discovers that she has been tricked and at first considers it a joke, but the moment she finds all means of escape have been shut off she becomes terrified.

Norton has been watching closely and when he hears two of the conspirators talking of Florence's capture he rushes through the secret passage and rescues her. They make their way through the passage back to the lawn, where Jones awaits them with horses and all mount and ride away. The conspirators come to try to force Florence into giving them the desired information but find that she has gone and, rushing from the building, see the trio riding down the road.

They jump into an auto and pursue them. The riders see that they are being overtaken and Jones stays behind and hides in the bushes, ripping the tires of the auto as it pauses a moment before him in its mad flight. Then he springs to his horse again and follows Norton and Florence down the road, leaving the Princess Olga and her conspirators in their machine raging like wild people and making empty threats of what they intend to do to the figures of the three who are fast disappearing over the hill in the distance.

Alco Film Company's Radical Plan

Al Lichtman, until recently sales manager of the Famous Players Film Company, and who during the period prior to his resignation from that concern was responsible for the merchandising methods and innovations in the distribution of feature films, has formed the Alco Film Company and established offices in the Heidelberg building, Times Square, New York City, for the distribution of quality films.

The plan of the Alco Film Company, of which Mr. Lichtman is president and general manager, is a novel one, as under the arrangement he has worked out a quality film subject is bound to receive the recognition and financial returns which are its due.

The plan which Mr. Lichtman intends to inaugurate is to organize a circuit of the largest picture theaters throughout the country, one in each of the largest cities of the United States. These theaters will book one meritorious feature film a week, obtained from any reputable source, through the Alco Film Company, for which the theater will pay the highest justified and possible price, in return for which the Alco Film Company will give these respective theaters throughout the country exclusive privileges in their cities for a certain period. This policy will enable the theater to charge a higher price of admission than has heretofore been within the range of the exhibitor, and without fear that after pursuing a complete advertising campaign for the picture, a competing exhibitor can obtain the same film within a short time thereafter and reap the profits of the other's enterprise. To effect this security, after the week's run the film will not be shown in the city for a term of six months, during which time the film will play the smaller towns throughout the country, distributed from the Alco exchanges, which will be established at an early date in the principal cities of the United States.

The Vitagraph Theater has scored another success in the masterful five-part drama, by Richard Henry Savage, "My Official Wife," now in its second week.

Actress Lost Life Making this Film

Grace McHugh Drowned

FEW PICTURES have such wonderful background for their action as has "Across the Border," a three-reel drama produced by the Colorado Motion Picture Corporation and released through Warner's Features. The plot of the story is laid near the Rio Grande, and, although that border line is substituted by the Arkansas River, the sandy knolls, vegetation and arid stretches of land give the desired atmosphere and carry one along with the story.



The rendezvous of the ammunition smugglers.

The picture is full of action and is interesting from the start. In the first reel, after an exciting chase between some ammunition smugglers and a ranger, which ends by the ranger and his horse taking a terrifying fall down the side of a hill, romance is introduced into the picture and plays a prominent part till its finish.

The principal parts were taken by Grace McHugh as Anita, the outlaw's daughter; Edmond Cobb as Curly Smith, the ranger; Ted Hardcastle as Dean, the outlaw's lieutenant, and Arthur S. Lewis as Amador, the outlaw chief. It was in the taking of this picture that the heroine, Grace McHugh, and the cameraman were drowned.

Curly Smith, lieutenant of the rangers patrolling the border, becomes suspicious of the true contents of a wagon-load of hay he sees being taken across into Mexico and follows the shipment to its destination. From a distance he watches the unloading and, as he thought, the hay is only a subterfuge to cover the smuggled ammunition and guns which the wagon contains. In attempting to return to headquarters Curly is discovered and chased. He is thrown from his horse and afterwards found by Anita, the outlaw chief's daughter, who takes him home, bandages his sprained ankle and does all possible for his comfort. The smugglers find him in Amador's shack, recognize him and plan to get rid of him.

Curly and Anita fall in love, and Anita helps him in his attempt to escape, but he is recaptured. The outlaws think to torture Curly by binding him just out of reach of a large rattlesnake which at any moment may work itself loose and attack him. Again Anita comes to his aid and releases him. The real cause for Curly's persecution is the jealousy of one of the outlaws, Dean, who is in love with Anita, though he gets no encouragement from her.

Anita learns of Dean's plans to steal Curly away from the Amador home and shoot him. She rides across the border and informs the commander of the regiment encamped there of Curly's peril. As Curly stands blindfolded, about to be fired upon, the soldiers arrive and in the excitement the prisoner is forgotten



Grace McHugh as "Anita" and Edmond Cobb as "Curly."

At the end of the battle between outlaws and soldiery.

by all except Anita, who hurries to loosen his bonds. Dean eludes the pursuing soldiers and returns to carry out the execution, but is killed by Curly.

The soldiers give up the chase and Curly and Anita return with them across the border, where, it is not hard to guess, Anita is to become Mrs. Smith.

Old Glory in Ireland

If you were touring Europe and had been held up all along the route by cheerful little robbers who wanted "tips," wouldn't you welcome the sight of Old Glory swinging to the breeze in the beautiful wilds of Ireland? Sure, you would! Then, of course, you are not surprised to hear from "Wid" Gunning, who is over with Sid Olcott, the producer of international features, that they have simply been overwhelmed with the swarms of American tourists who have seen the Stars and Stripes flying in the breeze and have promptly climbed down from their jaunting cars to give three cheers and then come over to talk for a time with the group of energetic Americans working there in the shadow of the famous



Gap of Dunloe, beside the Lakes of Killarney, making feature films. The accompanying photo was taken just as part of the company came in for lunch after taking a scene in the Gap. Friend "Wid" is not in the picture. He is growing a beard and they won't let him in front of the camera until he shaves. In the photo are Sid Olcott, the producer, who is also playing leads in some of his productions; Miss Valentine Grant, the leading lady; Hal Young, the camera man; Mrs. Laurene Santley, mother of Joseph and Fred Santley, who is along on a pleasure trip, and Patrick O'Sullivan, the landlord of the Beaufort hotel.

Actress Risks Life

Cleo Madison, who is being featured in the "Trey o' Hearts" series (Universal), underwent the crowning sensational incident in her life recently during the filming of "White Water," the second installment of the series.

For the purpose of injecting realism into the picture and that the specified business of the story might be carried out to the letter, she allowed herself to be carried a half mile through the death-dealing rapids of the San Gabriel river. It was a task which would cause a strong man and a good swimmer to flinch, but Miss Madison does not know the name of fear, and it is not a question what her director, Wilfred Lucas, can prevail upon her to do, but what he can prevail upon her not to do.

The waters of the San Gabriel river are icy cold. The channel of the river not only runs down a steep

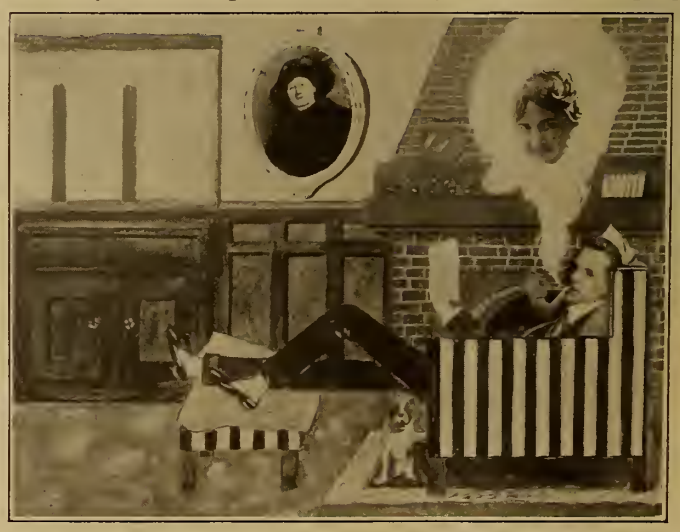


Cleo Madison entrusts her life to the waves.

incline but the bed of the river is strewn with large boulders. Although Miss Madison is not an expert swimmer, she plunged into the cold water and piloted herself through the dangerous rapids without mishap. The result was one of the most convincing pieces of realism ever filmed.

His Legs Aren't Really This Long

The owner of the legs in the accompanying photograph is Edward Earl who disports with dignity in many leading roles on the Edison program. Fortunately for Mr. Earl, however the legs are not as long as the picture suggests though Edward is of the popular height supposed to best become evening clothes. Furthermore, the picture is his own drawn by him and he does not object to your knowing that the face which presents itself in his pipe-dreams is that of Mrs. Edward Earl, who in a number of instances has also worked before the camera. Earl is a graduate from musical comedy, and his film work has limited itself to that of the Edison studio. Mrs. Earl was well known in musical comedy and only left it upon the discovery that housekeeping



offered even more fascinating employment. The Earl apartment near the studio testifies as to that, and also to the domesticity of the owner.

Sans Grease Paint and Wig

By Mabel Condon

"IF," SAID Frank C. Bannon, his hand on the door knob of Gertrude McCoy's dressing room and his head visible within that sanctum, "If," he repeated, "I don't have to go to Fifth avenue with some films, you'll find me in my office when you're through."

"Very well," I replied obediently. Mr. Bannon had showed me the bread line, the newly-built Edison studio and had introduced me to Frank Lyons, the fat man; hence the obedience.

"But," Mr. Bannon countered, "I'm almost certain I'll have to go to Fifth avenue, so I'll say good-bye now." So we of the dressing room replied good-bye to him of the door, and the pleasant Bannon countenance withdrew.



Gertrude McCoy.

"And now," said Miss McCoy, "we'll eat." As though magically summoned, a colored gentleman with a breakfast-food smile and a luncheon tray appeared and proceeded to place the contents of the latter on the little white-clothed table which stood in front of a dressing table, and which, up to then, I hadn't noticed because I hadn't had time.

"Usually," I remarked as we unfolded our napkins, "there isn't room for a luncheon table in a dressing room."

"And usually," replied the hostess, "there isn't room for one in here. But I made room. Mabel Trunelle and I have this room together, but we're going to take Miss Nesbitt's room because it's bigger, and she's to come in here and have this one all to herself. That'll be all for a while, William." and he of the smile quietly disappeared.

"Let's pretend we haven't only just met," suggested Miss McCoy.

So we pretended by Miss McCoy informing that she loves housekeeping and used to have a housekeeping suite of her own and that her greatest pleasure on her one day of recreation, Sunday, was to scrub every floor in the suite; and I told about a kitchenette dinner at which there was company and no bread. Then the smiling one appeared with chicken salad, eggs and a green pot of green tea, and when he had withdrawn the subject turned to that of "The President's Special," the thrilling Edison film which owes its thrills to Miss McCoy.

"I hear," said I, helping myself to an egg of the deviled variety, "that you took a terrific risk in racing that train."

"Oh, not much," returned Miss McCoy, giving herself a helping of the same delicacy. "We were only going forty-five miles an hour."

"And were you using your own little car?"

"Yes, the one that the people around the studio call the 'coffee-grinder,' also 'the rattler.'" She paused, but there was no malice in her hesitancy, only affection for the little car, the top of which was visible even then from its position of "watchful waiting" on the corner across from the studio.

"I know every move of that car so well that on country roads I often rest my elbow on the other seat, put my head on my hand and drive for miles, that way, with one hand. I can see far enough ahead to keep out of danger and it's very restful. There are only a few of the people around here who will ride with me; they think I'm reckless. But with me it isn't recklessness; it's simply going fast. And," she added, "it's doing the thing I'm told I shouldn't do. For there's always more fun in doing what one shouldn't do. Besides, I'm not afraid, so why shouldn't I go fast?"

I knew of no reason and said so, as I accepted the green-rimmed cup of green tea which was passed me.

"So, of course," she went on, "when that part was given me in 'The President's Special,' I wouldn't hear to having such a dandy ride faked. All I had to be was cool-headed and fearless, and all I had to do was to keep the car at its topmost speed, prevent it from infringing on the two-foot distance between it and the train, and to remember to shut off all the brakes when within fifteen feet of the terminal. But I didn't remember; I completely forgot the emergency brake. But I killed the engine, so I stopped all right anyhow."

"Suppose there should have had to be a retake?" I suggested.

"Oh," she replied, deciding on two lumps of sugar instead of one, "I thought we had better do it over in case the first time was not right, so we did it three times. There was everything the matter with the car afterward, but I just tightened up the things that were loose and it's just like always." Not being one of those privileged studio people, I scorned to comment humorously as to that and offered, instead, to pass the salad.

"Fearlessness," I then observed, "must be a trait of your part of the country." I had no idea what part that was.

"Rome, Georgia," my hostess told me. "Yes, I think the people from there are fearless." And added,

"Mr. Seay is from there." I reflected upon the bravery of that Edison director and decided in favor of the Georgians.

"I left home when I was very young," Miss McCoy was saying, "and I came to New York. Because I was tall and slender and blonde, I got into the chorus of 'The Gay White Way'—remember that show?—and because I wasn't afraid of the stage director when he was cross I stayed there until I got something better, in vaudeville.

"But my introduction into pictures was through Ashley Miller. He gave me his card and told me to come to see him at the Edison studio. And a year later I did. I was engaged and have been here, now, four years. You would know what kind of work I like best, wouldn't you?"

"Dramatic?" I guessed.

"Yes, with a great deal of sympathy in them. I dislike comedy roles. It makes me ill to be cast in a comedy," she further expressed her non-preference of this variety of part. "The next picture I'm to play in is 'In Sheep's Clothing.' It promises a likeable role. And after that is to be Shakespeare's 'Twelfth Night.' I can hardly wait for that one. And later, maybe, there's to be a series for me. It's not all decided yet, but I'm reasonably certain of it. So far I've most enjoyed 'The Impersonator' and 'The Shattered Tree.' I loved both of them. 'The President's Special' was the most exciting, so, of course, that, too, is among the ones I liked best doing."

William stealthily entered and replaced the salad dishes with ones of cantelope. Then he smiled himself out silently, and the conversation turned to sports, though through no reference to William's display of acrobatics in his faultlessly waiting on table in the little dressing room. Rather, it came about through mention of a play in which Miss McCoy made up as a boy.

"I love to wrestle. People around the studio didn't know it then, but they've remembered it since I put my opponent on the flat of his back during the making of that picture," said Miss McCoy, smiling at the remembrance. "Wrestling and horseback riding are the things I love best. And autoing." The girl across from me with the wide blue eyes and soft southern voice smiled out through the window at the top of the little car, which, though it has been ever faithful, is about to be replaced with a racer, monogramed and dazzlingly white, and capable of even more than forty-five miles an hour.

"I love my little car; I never go anywhere without it," declared the owner of the little car as she rumpled her napkin beside her plate and we rose to give William final right-of-way. "But we must progress," she amended. "We must progress."

We did, Miss McCoy to relieve the little car of further waiting and I to an upstairs office and thence via devious routes—it's so easy to get off of the right car at the wrong station, coming from the "Bron-ix" back to the starting point, Times Square.

Egan Joins Ramo

John S. Egan has been appointed auditor of the Ramo Canadian offices. After familiarizing himself with the trade and meeting the exhibitors in Montreal, under the guidance of Frank W. Foster, Canadian manager, he will make his headquarters at the Toronto office at 11 Richmond street, West. Mr. Egan has just resigned as manager of the camera, kineclair and educational film departments of the Eclair Film Company to connect himself with the Ramo Company, and will no doubt prove himself a valuable asset as he comes from a family of practical film people, being a brother of Mrs. Agnes Egan Cobb, manager of the Leading Players Film Corporation and Features Ideal departments of the Eclair Film Company, and a brother-in-law of C. Lang Cobb, Jr., manager sales and publicity of Ramo Films, Inc.

Horace Plimpton vs. Reckless Realism

It is the belief of Horace G. Plimpton, manager of the negative department of the Edison Company, that there is too much risk taken in the making of pictures. The risk to which he refers is that in which the player figures, and which, so Mr. Plimpton believes, has almost gone beyond the bounds of reason, so keen are the public, the film makers and even the players themselves, for realism in pictures.



Horace Plimpton.

"Many of the risks to life are unnecessary," stated Mr. Plimpton one day last week in his long office on the second floor of the Bronx studio building.

"I don't believe in the players risking their lives," he went on. "The business isn't worth it and never would be, no matter how big it became. Why, the loss of one life at this studio would be a horror that I feel could not be lived down. I would feel terribly about it, should such a catastrophe occur. I'd feel almost personally responsible.

"There are ways of faking almost every risk," Mr. Plimpton continued, "and I would prefer that way to having the players taking their lives in their hands.

"Straight cowardice, of course, would be a different matter. If a player came to me and said, 'I'll do this thing if you want me to, but I don't feel that I'm capable of taking this risk; I'm not in training and don't feel fit to do it,' why, I'd feel he had done the right thing in coming to me and telling me this. But if it were simply a case of 'cold feet' I wouldn't care to have him around.

"Yes, I think the risks people take nowadays for the sake of realism, when the feat could just as well be faked, are unnecessary," concluded the man who gathered an Edison stock company that brought world-wide fame to its owners.

Shipman Leaves Pan-American

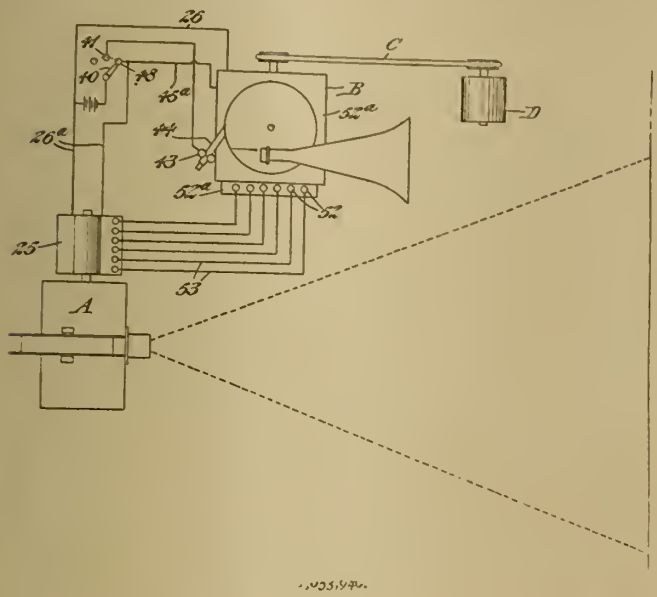
Ernest Shipman has disposed of all his interests in the Pan American Film Company and resigned as general manager of that firm. After a few weeks' vacation Mr. Shipman will become active in connection with new plans to be announced later in these columns.

Edward Rosenthal, age 69, secretary and treasurer of the Paragon Film Company of Topeka, Kas., was killed on July 13 while taking pictures near Wausau, Wis. A rock, thrown by a nearby blast, crushed his skull.

Recent Patents in Motography

By David S. Hulfish

Patent No. 1,053,946. For an Improved Synchronizing Device. Issued to Leon Gaumont, Paris, France, assignor to Societe des Etablissements Gaumont, Paris, France. Application filed Jan. 4, 1907.



1,053,946.

The phonograph *B* is driven by the constantly running motor *D* through the connecting slip-belt *C*. The phonograph is made ready to start but is held motionless by the stop-latch *44*, controlled by the electromagnet *43* in turn controlled by switch point *41* and switch lever *40*.

The motor *25* of the kinematograph projector *A* has an external commutator. It is shown as a multipolar motor with a bipolar armature, and the field coils are connected through the group of conductors *53* to terminal points *52* upon a part *52a* of the phonograph *B* which carries a commutator driven by the phonograph mechanism. As the armature of the motor *25* has its speed controlled absolutely by the magnetic rotation of its fields, and as the fields are controlled by the commutator in connection with the phonograph driving mechanism, it follows that the kinetoscope motor must keep exact pace with the phonograph, and a perfect film in the projector, once placed in synchronism with the phonograph, must necessarily remain in synchronism.

No. 1,055,492. For an Improved Kinetoscope. Issued to Alvah C. Roebuck, Chicago, Ill., assignor to The Enterprise Optical Mfg. Co., Chicago, Ill. Application filed April 21, 1909.

From the patent as issued:

This invention has for its principal objects, first, to provide an acceleration in the speed of the film feeding drum during the period in which it is imparting intermittent feed to the film, and thus attain a relatively shorter period of the film movement and a correspondingly increased period of film rest during each cycle of the film movements. Second, to provide a tension mechanism for the picture film at its point of exposure which provides a minimum degree of tension at the beginning of the movement of the film and an increase in such tension after the film is in movement. Such increase in tension reaching its maximum when approximately three-fourths of the movement has taken place, and so continuing for approximately one-quarter of the cycle of the feeding mechanism to allow the film to become steady after its movement, the tension then gradually decreases until the minimum point is reached ready for a fresh cycle of the operations just described. With the described variations of the tension the tendency of the film to continue its movement after the feeding mechanism stops, is very effectually prevented.

The feature of acceleration of driving drum speed during the shift is obtained by introducing into the driving train the swinging arm *29* carrying its pinion gears *24* and *26*, the arm *29* being given a small swinging movement by action of the cam *28*. This swing of the arm *29* increases the drum speed during the shift and compensates by retarding the speed immediately thereafter.

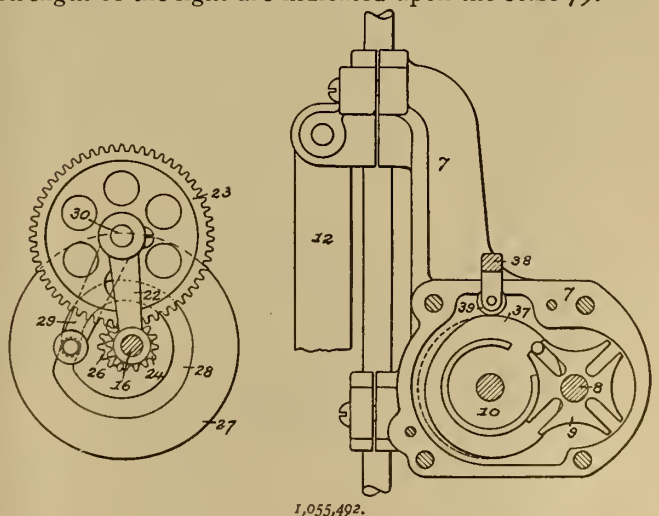
The feature of variable film tension is obtained by placing the cam *37* upon the pin wheel of the Geneva movement, the cam *37* operating through friction roller *39* to lift the member *38* which lifts the tension of the springs in the film gate.

No. 1,056,794. For an Improved Photographic Printing apparatus for Moving-Picture Films. Issued to Albert S. Howell, Chicago, Ill., assignor to Bell & Howell Co., Chicago, Ill. Application filed March 6, 1909.

The illustration shows a side view of a printing machine for making a moving picture positive picture film from a moving picture negative film.

At the top, reel *23* contains the sensitive film and reel *24* contains the negative. At the bottom, reel *29* takes up the printed film and reel *30* takes up the negative.

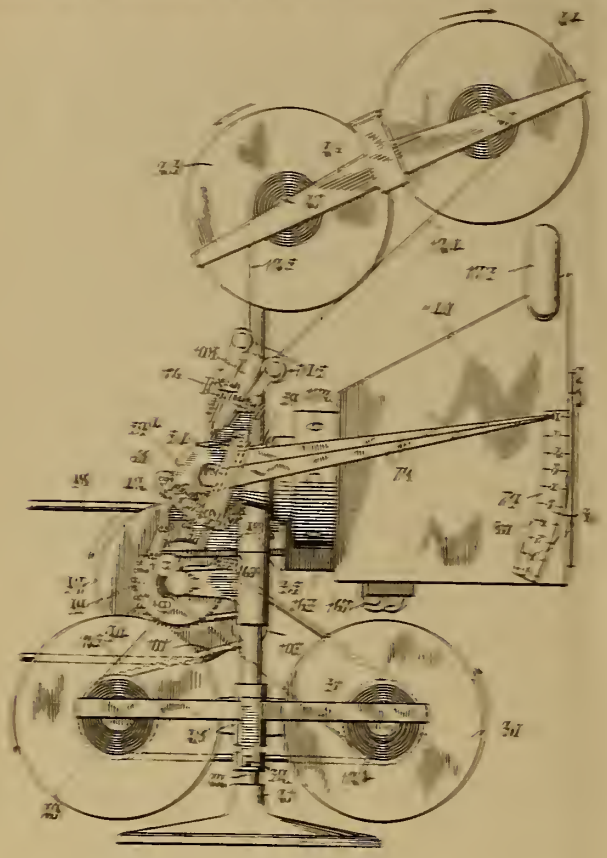
An electric lamp within the casing *40* passes light through the negative upon the sensitive film as the two pass together in front of the lamp house. A lever *78* adjusts the amount of light, which must be varied as the negative varies, etc., and the relative printing strength of the light are indicated upon the scale *79*.



1,055,492.

With these details in mind, the following two claims, selected from the 21 claims of the patent, will be understood and also will serve to explain the invention:

1. In a photographic printing apparatus, including a light conducting passage, means for causing films to travel through said passage in superposed relation, and means adapted to be operated by one of said films for momentarily



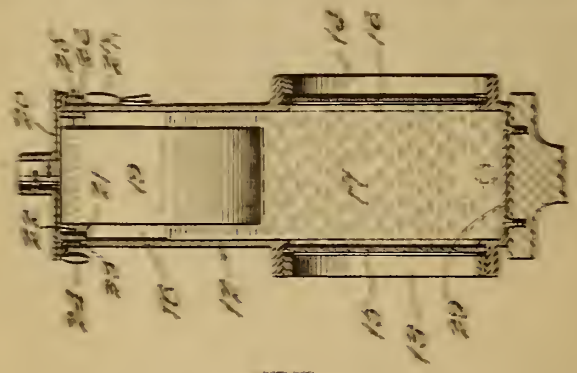
1,056,774.

influencing the points on said films where the quantity of light is to be increased or diminished.

16. In a photographic printing apparatus, having film operating means adapted to move a doubled negative film, the combination of an influencing device, and means controlled by the doubles in the negative film for operating said device.

No. 1,057,059. For an Improved Safety Cell for Motion Picture Projecting Machines. Issued to Charles P. Hubbard, Los Angeles, Calif., assignor of part to Charles F. Eyton, Los Angeles, Calif.

The object of the invention is to provide a heat screen or alum cell whereby danger from fire due to heat in the film window may be eliminated, and further



1,057,059.

to provide such means as will prevent the device from being tampered with, so that it may become practicable to enact and enforce laws compelling the use of a heat screen in all picture projectors.

The alum cell in the illustration comprises a metal casing 12 with glass windows 13 and 14 containing the alum solution 17 upon the surface of which solution is supported the float 20. If the cell be not kept full of solution the float 20 will descend and obstruct the light between the windows.

Detail is provided for attaching the device to the projecting machine with an official seal so that it may not be removed without detection, for closing the cell under similar seal that the float 20 may not be removed, and provision is made for filling the cell with liquid without breaking the seals.

Two of the seven claims of the patent are reproduced below, as typical:

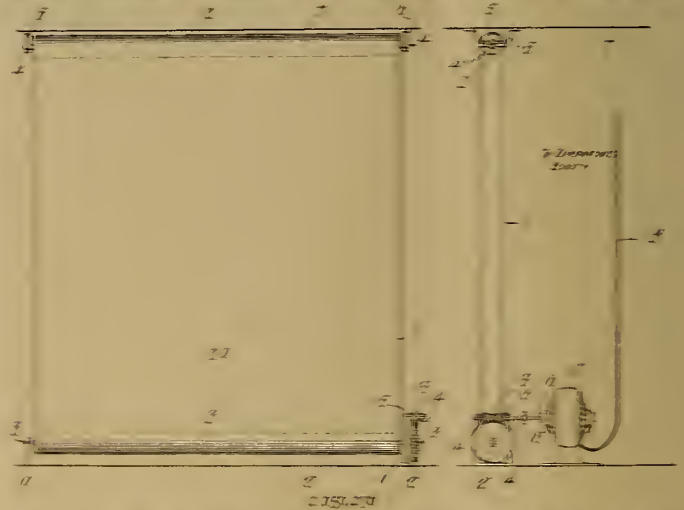
1. A heat intercepting cell for motion picture machines comprising a container having oppositely-arranged transparent panes and a light passage through the container between the panes, a transparent liquid heat-intercepting body in the container and a float in the container adapted to be supported by said liquid body and adapted to obstruct the light passage when the liquid is removed from the container.

4. A safety cell for motion picture machines, comprising a container having a light passage therethrough, means to cut off the passage, and a liquid heat screening body to hold said means out of such passage.

No. 1,057,156. For an Improved Motion Picture Screen. Issued to Paul E. Thomason, Charlotte, N. C.

The screen is designed to display a plain white canvas for the projection of motion pictures, and to change this for a decorative screen or for an advertising screen at other times.

The device is controlled from the operator's booth in the simplest manner possible, merely by a switch to



1,057,156.

start or stop a motor, the motor running always in the same direction.

The patent has one very descriptive claim, which in connection with the illustration will explain the device.

A device of the character specified, comprising an endless belt having on the outer face thereof a display portion and a plain portion of approximately the same size, upper and lower supporting rollers for the belt, a worm gear wheel secured to one end of one roller, a motor having a worm shaft provided with a worm meshing with the worm wheel, and means for controlling the motor from a distance.

William Garwood was in Los Angeles last Saturday for the week-end, during which time he went to his ranch to inspect his onion crop. He is just about to realize on it, which means that William's bank account will soon be fattened. He has a charming bungalow on the ranch

Brevities of the Business

PERSONAL NOTES

James B. Kirk is the new publicity manager for Warners' Features, Inc., and after seeing the accompanying photograph of him, you'd pick him out of any crowd. His hair is as curly as this page shows it to be—unfortunately, the page does not also show its color. The only remedy for that is to tell you that in its early days it undoubtedly was red, but has mellowed with the brief years and is now of a subdued russet tint. The eyes, below it, are gray and bright and there's a pleasant quickness of manner about Mr. Kirk that makes of this tall, slender publicity man, one whose friendship is valued. He has taken the Wanrer publicity chair by virtue of extensive service on newspapers and magazines and with agencies. His work scattered itself over reportorial, editorial and special staffs of newspapers throughout the west to Denver and the south to Atlanta. Then followed the editorship of *Profitable Advertising*, a Boston magazine of publicity. He contributed stories and verse to magazines and pictorial publications, and, in the brightest days of the Hampton Advertising Company, New York, served as its managing editor. For the last several years he acted as producing manager of the Blackman-Ross Advertising Agency, and from there came to Warner's, where he is now the chief of publicity. His ability speaks for itself and his personality is sponser for the number of friends who are already his in film brotherhood.



A four-reel film version of the famous novel "The Opened Shutters," by Clara Louise Burnham, is being produced by Director Otis Turner at the Universal Pacific Coast studios. The scenario for this powerful story was written by Lois Weber (Mrs. Phillips Smalley) and the cast includes Herbert Rawlinson, Frank Lloyd, William Worthington and Anna Little.

"Sylvia Grey," a five-reel subject in which Helen Gardner will take the lead, is being produced at the Vitagraph studio under the direction of Mr. Charles Gaskill.

Manager Harmeyer of the Fine Arts Theater, Chicago, where Annette Kellerman is being shown in "Neptune's Daughter," says the majority of his nights are spent trying to figure out how he can display photos of the fair Diana of the waves in his lobby without having some deeply smitten youth extract them as an added decoration for his den. The supply of pictures Mr. Harmeyer has on hand are fast diminishing and he fears he has reached a crisis.

The announcement of the wedding on June 24 of N. Paul Stoughton, auditor of exchange for the Universal, and Viola Van Loan, formerly an assistant secretary to J. C. Graham, has been received by Mr. Stoughton's many friends throughout the industry. The marriage ceremony took place at Riverside, Ill.

A correction is hereby made of the item which appeared in this magazine of the date of July 18 and which referred to the betrothal of C. Alfred Karpen and Miss Jessie H. Christie, of Brooklyn. As far as announcement of the engagement is concerned, the item was correct, but unfortunately it wound up with a premature reference to Miss Christie as "Mrs. Karpen." Herewith the correction and an apology is made to Miss Christie and Mr. Karpen.

Ned Burton, who for the past fourteen months has been a member of the Pathe Freres Stock Company, has been specially engaged to play the part of "Horigan," the grafting politician, in "The Man of the Hour," now being filmed at Fort Lee, N. J., by the Peerless Feature Film Company, the new organization of the Brady-Shubert-Eclair Companies.

Don Meaney, formerly advertising manager of the Essanay Film Manufacturing Company, has accepted the position of advertising and sales manager for the Photo Play Productions Company of New York City. The first picture issued by this concern is "The Littlest Rebel." Mr. Meaney's office will be in the Candler building, New York City. His host of Chicago friends unite in congratulating both Don and the Photo Play Productions Company, for the two should make a tremendous success.

Edwin August, who recently left the Balboa Company, is in New York at the present time, completing plans which he has mapped out.

Grace Cunard, Kathlyn Williams, Flo La Badie and Pearl White are deluged with letters daily since they have appeared as heroines in the various serial films and all of them keep their pens busy during their spare time trying to answer all the correspondence.

Pauline Bush is starting on a three-reel picture in which the action of the story takes place around the sulphur mines of Iceland. In order to get the proper atmosphere Miss Bush, with her director, Joe De Grasse, Joe King and Lon Chaney are going to Mount Lassen, the California volcano, which has been so active of late. It is the intention of the director to get as close to the edge of the crater as possible in order to get realistic settings.

George Kleine made a flying trip from Chicago to New York last week in connection with important affairs of his New York office. Mr. Klein is preparing to launch a surprise in the form of a multiple reel release which he claims will make former mighty subjects look tame.

Myrtle Stedman, of Bosworth, Inc., has received a very handsome skin coat from an admirer at Moose Jaw, Canada. It is similar in every respect to the coat she wore in a couple of Jack London's northern stories.

Wilfred Lucas, who is directing the "Trey of Hearts" series for Universal, is still suffering from a snapped bone near his shoulder, but refuses to do a thing to it until this long series has been completed, though he suffers considerable pain.

Recent reports from Ireland have it that Sidney Olcott is driving a yellow automobile about Ireland and getting away with it. The report also goes as far as to state that the color of the car is almost orange. All of which speaks well for the popularity of the able director.

Mrs. W. J. Barry, of Woodlawn, Chicgo, has terminated a pleasant visit with her son, William Barry, better known to the trade as "6A Bill Barry," of the Nicholas Power Company. For two weeks Mr. Barry was escort and guide, and as a result Mrs. Barry can say she has truly seen New York.

Mrs. P. W. Snowhook of Chicago, mother of the trio known there as just "the Snowhook boys," has been the guest of her cousins, Philip and Elizabeth Lonergan at their home in Brooklyn, for the past ten days. "The Snowhook boys" are Dick of the Snowhook & Wheeler Film Exchange, John of Chicago newspaper prestige, and Teddy of the Pathe Company.

"Come, and bring just your bathing suit" was the invitation which was responsible for "Bill" Barry's and Wen Milligan's absence from Broadway from Saturday till Wednesday. A stag party on a sixty-foot launch was not to be sniffed at, was their opinion.

Arthur J. Lang again has his name at the top of a well-written and illustrated article entitled "Behind the Scenes of Motion Pictures," in which the history of the Nicholas power machine is detailed. There is interesting reading in the article which appears in the July number of the *Export American Industries* magazine.

After securing a monkey to be used in the All-Star Feature Corporation production, "The Nightingale," a representative of that company was refused permission to transport the little animal to the studio on a subway car, and was forced to secure a taxi-cab, for which $10 was paid. Having broken into the expense account it was decided altogether fitting that the little creature should have a name, "Taxy" being the cognomen which was selected.

Just before Sid Olcott produced "From the Manger to the Cross" he made a hurry trip to London, wiring a friend to have "twelve apostles ready to return with him." Said friend complied and the apostles were ready. Upon his arrival in Ireland recently to make several feature films the dynamic director was met by Jack Melville, previously employed as juvenile, who greeted him with, "Well, here's one of your apostles back on the job."

Sol Lesser, president and general manager of the All Star Feature Distributors of the Pacific Coast, arrived in

New York last week with wondrous tales of the reception which is being accorded the productions of the All Star Feature Corporation in the west. He mentions "The Jungle" as being especially popular in that part of the country.

Miss Winnifred Greenwood, of the American Company, in the picture entitled "False Gods" appears in the role of a simple western woman introduced into the most fashionable eastern society, a part in which she excells. Her acting, at all times versatile, is tested to the utmost in portraying this character but she proves herself a master of her art.

The acting of Myrtle Stedman as "Saxon" in the Bosworth production of "The Valley of the Moon" is said to be the best piece of work this little lady has done. The film is now showing at Tally's Broadway theater in Los Angeles where Miss Stedman saw it for the first time last week.

Edna Maison, directed by Lloyd Ingraham, played the lead in "The Storm Bird," a romance of the docks and seashore which was put on in San Diego, Cal., recently and was surprised at the reception she received upon her arrival in that city. She is an old time favorite in San Diego, for she used to visit there with the California Opera Company when her spirited acting and dancing and her beautiful voice captivated the inhabitants.

Miss Charlotte Burton of the "Flying A" blossomed out into a bewitching bride last week, not in real life, but in "Converting Dad," a two reel production. Several visitors at the studio were so captivated by her appearance that they took a number of pictures of her with their kodaks and she is now anxiously awaiting the results.

ROLL OF STATES.

CALIFORNIA.

Grass Valley's second motion picture theater opened a short time ago. It is called Happy Hour.

Los Angeles Film Corporation—Capital stock, $100,000; subscribed, $25. Directors: T. S. Nash, A. E. Rudell, John Davin, R. F. C. Leithold, S. B. Smith.

ILLINOIS.

Louis Pratt has sold the Princess theater in Lewiston to Charles Cassett.

Effingham's new picture theater, the Palms, will be opened shortly.

The building occupied by the Oakland pharmacy on East Main street, Oakland, is to be remodeled into a picture theater very soon.

Mrs. M. F. Felix is sole owner of Cuba's picture theaters, having bought the Smith and Blankenburg theaters recently.

The Empress theater in Galesburg is expected to open in a few days. Huff & Sullivan are managers.

INDIANA.

Jap Wilson, of Nappanee, sold the Red Mill picture theater at Columbia City to George Brookins of that place, who now controls the three picture theaters of the Whitley county metropolis.

An airdome will be opened shortly in Dillsboro, by Walter Talley, of Milan.

IOWA.

A moving picture theater has been opened at Akron by H. W. Johnson.

The Hawarden picture theater has reopened after undergoing many changes and improvements.

The Pastime, a new motion picture theater in Independence, will be opened in a short time. B. I. Gates is owner.

A large and up-to-date moving picture theater is to be built immediately on Fourth street, between Bluff and Washington streets, Waterloo. The property is owned by a syndicate, which has leased it for a term of years to J. E. Bryant of Cedar Falls, who will operate the theater.

On July 1, L. O. Brewer of Dumont became the owner of the Iris theater in Hamburg, L. H. Carder having disposed of it.

The new Ideal theater on Fourteenth avenue, Cedar Rapids, was opened July 4. F. J. Smith is owner.

Clear Lake will shortly have a moving picture theater.

Plans are being prepared for a fourth moving picture theater in Oelwein.

KANSAS.

The new White Way theater, to occupy the building now being constructed in Concordia by Clark McConaughey, will be opened shortly.

MARYLAND.

Ground has been broken for the construction of the Lincoln theater, which is to be built by the Mutual Amusement Company on the site of the old African Methodist Episcopal Zion Church in Baltimore. The Lincoln will be devoted to vaudeville and motion pictures, catering to colored patronage exclusively, and will be under the supervision of Thomas & Dudley, managers of the Howard, Dudley and Lyceum theaters, Washington, D. C. Specifications call for the completion of the Lincoln about September 15.

MASSACHUSETTS.

Royal Amusement Company, Worcester; Charles Putnam, Ralph Robbins, Adolph Hirsch, Max Levensohn, Isaac Grodberg; $50,000.

MICHIGAN.

The new theater being constructed on the east side of Woodward avenue, btween Willis and Alexandria avenues, Detroit, will be known as the Majestic. It will present exclusive feature photo-plays.

MINNESOTA.

Nels Rogness sold the Grand theater to Emil Freick, of Luverne, who was given immediate possession.

MISSOURI.

The Supreme Realty Company let contract to T. Segel, St. Louis, to alter moving picture theater at 419 North Sixth street; cost $4,000.

The Star theater in Maryville has been sold by Mrs. Dorothy Gordon to L. A. Cook of Centralia, who took immediate possession.

Jones Bros. Railroad Moving Picture Shows, Springfield; capital, $2,500. Incorporators: Edward B. Jones, Anna M. Jones, Ralph C. Jones.

A three-story $40,000 motion picture theater and office building is to replace the present three-story building at 117 North Sixth street, St. Louis, purchased from Alexander N. De Menil by the Mound City Photoplay Company, a newly organized $120,000 corporation, of which A. D. Stevens is president and manager. The new theater will have a capacity of 800 persons and be ready for occupancy October 15.

Mrs. Josie Brown is having the old Elite building in Trenton remodeled into a moving picture theater which will shortly be opened to the public.

MONTANA.

Plans have been perfected for the establishing of a motion picture theater in Great Falls and is expected to be in operation not later than August 1. H. M. West is promoting the plan. The building will cost about $2,000.

NEBRASKA.

W. B. Kennedy has purchased the Lyric theater at Grand Island from Frank D. Greene.

Work on the new Mazda theater in Aurora is nearing completion.

The Lyric Photoplay theater in Stromsburg has recently been sold to Art Johnson.

Work is going steadily forward on the Lyric theater addition in Fremont. The contract calls for the opening of the remodeled theater not later than the first of August.

Wall Bros., who have been operating the Auditorium theater at Norfolk, have disposed of their lease to Hugh Howard, who will continue to run the theater along the same lines as his predecessors.

NEW JERSEY.

A moving picture theater, with a seating capacity of 700, is to be erected at 686-688 Summer avenue, Newark, by William Pearson. It is to be a one-story brick structure covering a ground area of 42x120 feet and costing approximately $18,000.

NEW YORK.

Plans filed recently with the Manhattan Bureau of Buildings called for altering the four-story building at 253 Houston street and 171 Suffolk street into a moving picture theater, billiard parlor and meeting rooms. Louis Kreilberg is the owner. Samuel Sass, architect, estimates the cost at $15,000.

Uptown Amusement Company, Manhattan; $5,000; M. Rothberg, 93 Orchard street, New York; B. Abramowitz, New York; P. Abramowitz, Brooklyn.

F. F. Proctor Leland Albany Properties Company, Inc., Manhattan.—Theatrical, motion pictures; capital, $50,000. Incorporators: F. F. Proctor, Jr., G. E. Wallen, New York City; L. H. Riley, Larchmont.

Oscar Hammerstein announces that he will open his new opera house on Lexington avenue, between Fiftieth and Fifty-first streets, New York, on August 8, and operate it as a moving picture house and vaudeville theater.

Plans have been drawn for the Reid Moving Picture Company for a theater on the vacant lot on the north side of Fullerton street, 50 feet east of Reid avenue, Brooklyn.

The Empire theater, located at 77 Remsen street, Cohoes, was destroyed by fire.

The Victoria theater, located in the Wise block at the north end of the public square, and the Bijou, in the Smith block in State street, Watertown, owned by Joseph A. Hinds, have been sold to W. H. Hadcock.

The Taylor Film Producing Company, New York city, having a capital of $5,000, has been incorporated for the purpose of conducting a general theatrical, vaudeville and motion picture business. The directors are Thomas A. Kirby, Richard E. Keogh and Samuel H. Harris.

The new South theater was recently opened in Utica.

The Manhattan Slide and Film Company, New York city, to manufacture and deal in motion picture films, slides and devices; capital, $1,000. Directors: Herbert Wyckoff, David Morris, Sydney Solomon.

Pansy Amusement Corporation, New York city, theatrical, vaudeville and motion picture and to maintain a booking agency; capital, $1,000. Directors: Louis N. Moss, Morris Levy, Benjamin S. Moss.

The Bulkley & Horton Co. have leased the moving picture theater at 1407-1409 Bedford avenue, between St. Mark's and Prospect place, Brooklyn, for a term of years for F. L. Maner to John May.

Standard Film Company, New York. Capital stock, $1,500,000. To operate motion picture film exchanges. Incorporators H. C. Coughian, Joseph F. Curtin, New York.

The People's theater, which will occupy the first floor of the new Willey building in Binghamton, is almost completed.

National Sports Film Co., Inc., Manhattan. General photographic and motion picture business; capital, $60,000. Incorporators: A. O. Dillenbeck, J. Eaton, C. A. Slocum, New York city.

Aeolian Amusement Co., motion pictures, $10,000; H. Ascher, D. M. Campbell, C. Boylan, 801 Tremont avenue.

Plans have been filed by Arthur Carlson, architect, for a moving picture theater to be erected at the corner of Knickerbocker avenue and Halsey street, Brooklyn, to occupy a plot of ground 100x100, for James H. Ward, owner. The building, which will be one story high and designed in a light-colored brick with terra cotta trimmings, will have a seating capacity of 1,500. According to the plans the completed building will cost upward of $65,000.

Titan Film Corporation, Manhattan.—Motion picture films, etc.; capacity, $25,000. Incorporators: P. H. Fett, Brooklyn; T. H. Wallace, Cranford, N. J.; H. O. Coughlin, Nutley, N. J.

Albert Volk has leased the old Reformed Church property at the northwest corner of Prince and Washington streets, Flushing, L. I., and it will be remodeled for an open-air theater.

Knight Motion Picture Co., Albany; $25,000; H. H. Prushauskin, S. L. and Herman Weiss, 27 William St.

Walter Miller Feature Film Co.; $5,000; W. F. J. Sigg, R. L. Noah, W. Miller, 601 W. 139th St., New York.

On the first of August, Corcoran Brothers will open the Casino, a moving picture theater which is now in the course of construction at Clark and Linn streets, Cincinnati. The house when completed will have a seating capacity of 1,500, and will have cost $85,000. J. H. Dryden will be manager.

The Royal Theater, E. Center street, Marion, which has been closed for some time in order to make extensive improvements, has again been opened to the public.

It is expected that work on the theater to be erected on Lafayette street, Utica, by the American Motion Picture Company of Buffalo will be started about July 1 and the building will be ready for use Thanksgiving Day. The theater will occupy a space of 83 feet front by 158 feet deep and the remainder of the lot, corner of Lafayette street and Broadway, will be occupied by stores. The front of the theater will be of gray tapestry brick and terra cotta. It will accommodate 1,600 persons.

OHIO.

The Family theater in Marion is undergoing extensive improvements and will reopen August 3.

The Luna theater in Girard will be opened shortly.

The Mazda theater in Newark was damaged by a recent fire to the extent of $700.

The Gem will be the name of Ironton's newest motion picture theater, which will be located at Third and Adams streets in the Ketter Building. A. J. Wellman will have charge of the new theater.

The Orient Feature Company, Toledo, motion pictures and vaudeville theaters, $20,000; by Rosina M. Herbert, I. A. Eppstein, John J. Ruben, Alice C. Eppstein and Hugh C. Dye.

Crown Amusement Co., Cleveland, moving picture theaters and theatrical business, $3,000. Henry Morris, L. H. Wilk, Sam E. Morris, James Metzenbaum and Arnold L. Stern.

OKLAHOMA.

The Co-operative Film and Supply Co., Oklahoma City; capital $25,000. Incorporators, W. T. Yoder, T. H. Dolph, O. McLane, Oklahoma City.

OREGON.

Joseph Clossett is erecting a $24,000 moving picture theater between Main and Madison streets, Portland.

PENNSYLVANIA.

Carpenters have started work on building the only Nickelet in East Scranton, which is to be located at Ridge avenue and Ash street.

Theater Building, Pottsville.—For George F. Streubler; one-story brick and stone, with terra cotta trimmings; cost about $12,000. Harry Porter, architect.

Work on the Harris moving picture theater, Wampum, is being rushed as rapidly as possible and it is anticipated that it will be ready to open in very few weeks, under the management of L. Harris.

Theater, 38th and Chestnut streets, Philadelphia, for S. Greenberg; 60x160 feet, one story, glazed terra cotta; fireproof; seating capacity 1,300. Freund, Seidenbach & Co. and Burd P. Evans Company estimating. LeRoy B. Rothschild, architect.

The Baltimore theater at 5026-5028 Baltimore avenue, Philadelphia, has been sold by Charles Segall to John Bright for a nominal consideration, subject to mortgages of $24,500.

James Keim & Co. are making alterations to the picture theater Stenton avenue west of Sprague street, Philadelphia, for John R. Mahoney at a cost of $3,500.

The new theater of the state institution for the feeble minded at Polk was officially opened by an inspection made by the officials of the institution, members of the board of trustees and the architect, S. D. Brady of Franklin.

Moving picture theater, 46th and Market streets, Philadelphia. For James Mitchell, one-story brick and terra cotta, to seat about 500 persons. Plans completed by E. Allen Wilson, architect.

Backed by Philadelphia capital, the Knight Motion Picture Company, a new photo-play producing concern, of which Thomas Condran is one of the promoters, has been organized to operate there and is planning to build studios.

C. B. Oelschlager has finished plans and invited estimates for a two-story fireproof film building, 18 by 80 feet, to be erected at 1321 Vine street, Philadelphia, for the Famous Players' Exchange.

The Majestic theater in Ellwood City, recently purchased by S. Y. Barnes of McKeesport from Stoughton and Smith, is undergoing numerous improvements and changes which will greatly increase the seating capacity of the auditorium.

Picture Theater, 2209-11 North Broad street, Philadelphia. One-story brick and terra cotta building. For E. J. Goldman. Freund-Seidenbach estimating. M. H. Dickinson, architect.

A moving picture theater, 46th and Market streets, Philadelphia, to be erected by James Mitchell, Farragut terrace, near Market street one-story brick and terra cotta; owner will take subbids. Allen Wilson, architect.

Picture theater, Southwest corner Broad and Dauphin streets, Philadelphia. To Joseph Lupow. One-story brick theater with seating capacity of 1,200. For the Central Theater Company. Anderson & Haupt, architects.

SOUTH DAKOTA.

The new brick Crystal theater in Iroquois is nearing completion.

The new Colonial theater in Sioux Falls, on West Tenth street was formally opened June 13.

M. R. Jemson has opened a moving picture theater in White.

The Salem moving picture theater is being remodeled and will be as cozy and comfortable as any in the city of Salem.

A corporation for the manufacture of moving picture films has been organized in Sioux Falls. The company will be known as the Reliance Film Manufacturing Company.

TENNESSEE.

The Lyric Company, who are the owners of the new moving picture theater on Market street, Chattanooga, contemplate opening September 1.

J. D. Nathan will erect an airdome on Bellevue boulevard, Memphis, to replace theater.

There will soon be erected on North Sixth street, near the corner of Chelsea avenue, Memphis, one of the most up-to-date amusement auditoriums. The building, which will be erected for the American Photoplay Theaters Company, is to seat 550 and will be one of a chain of high-class houses.

S. M. McMurray, of Nashville, is preparing sketches for a moving picture theater, store house and office building to be built at Columbia for W. B. Greenlaw. The construction is to begin at once.

Lyric Company, Inc., is reported to have let contract to Ernest J. Henderson, Chattanooga, to remodel building at 719 Market street for moving picture theater.

TEXAS.

E. H. Phillips will expend $45,000, including equipment, to erect motion-picture theater; 50x95 feet; Fort Worth.

The Crystal theater in Houston has been sold to the Pearce theater management, and will undergo many improvements.

J. A. Lemke will erect an air-dome on Washington street, Waco, to be leased to E. E. Cammack; 85x165 ft.; seating capacity 2,500; cost $10,000.

UTAH.

The Alta theater in Brigham City was destroyed by fire to the extent of $500.

Ground was broken for the new $165,000 Alhambra motion picture theater to be erected by the Alhambra Theatrical company on Hudson avenue, Ogden. Work on the theater will be rushed in order to have it ready for opening by November 1.

VIRGINIA.

Authorizations: World Film Corporation, Richmond, $2,000,000; rep., Briton & Busch, 130 West Forty-sixth street.

The Olympic, a moving picture theater, on High Street, Portsmouth, was destroyed by fire.

WASHINGTON.

On Tuesday, May 12, the Alaska theater, Seattle's magnificent new motion picture house, on Second avenue between Spring and Seneca streets, was formally opened. The new theater represents an outlay of $100,000 and is complete in all modern methods tending to comfort and safety.

WEST VIRGINIA.

Bellaire is to have a new motion picture house in the near future. It is to be located in the new Greenlee-Watson building on Belmont street. The new theater will be under the management of Joseph W. Heatherington.

WISCONSIN.

Mrs. Florence Jones, lessee of the Colonial theater for the past year, added another house to her management when she took control of the New theater, a photoplay house on Broadway, Waukesha.

The Star theater on Water St., Eau Claire, has been sold to Mitchell & Langerhaufer, who took possession.



Interior Victoria Theater of Chicago, decorated and remodeled by Decorator's Supply Company.

Complete Record of Current Films

Believoing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

Current Releases

Monday.

C	7-20	The Adventures of the Absent-Minded Professor. Seventh of the Octavious Series	Edison	1,000
C	7-20	Money Talks	Essanay	1,000
D	7-20	In the Wolf's Clothing. Fourth of the Alice Joyce Series	Kalem	2,000
E	7-20	The Crayfish	Pathe	500
T	7-20	The French Guinea	Pathe	500
D	7-20	A Woman Laughs	Selig	2,000
T	7-20	Hearst-Selig News Pictorial, No. 41	Selig	1,000
D	7-20	Love, the Clairvoyant	Vitagraph	1,000

Tuesday.

D	7-21	The Stronger Tie	Kleine-Cines	2,000
D	7-21	A Matter of Minutes. Eighth of the "Man Who Disappeared"	Edison	1,000
C	7-21	Mrs. Billington's First Case	Essanay	1,000
D	7-21	The Beast	Kalem	1,000
C	7-21	Temper and Temperature	Lubin	500
C	7-21	Worms Will Turn	Lubin	500
	7-21	Title Not Reported	Melies	
T	7-21	A Badger Hunt	Pathe	500
E	7-21	Life in Japan	Pathe	500
C	7-21	The Lure of the Ladies	Selig	1,000
D	7-21	Bread Upon the Waters	Vitagraph	2,000

Wednesday.

C	7-22	A Deal in Statuary	Edison	500
C	7-22	His Wife's Burglar	Edison	500
C	7-22	The Fable of "Higher Education That Was Too High for the Old Man"	Essanay	1,000
D	7-22	The Rival Railroad's Plot	Kalem	2,000
D	7-22	Who Seeks Revenge	Lubin	2,000
D	7-22	His Sense of Duty	Melies	1,000
T	7-22	Pathe's Weekly No. 46, 1914	Pathe	1,000
D	7-22	The Sealed Package	Selig	1,000
C	7-22	Buddy's Downfall	Vitagraph	1,000

Thursday.

C	7-23	The Cheeseville Cops	Biograph	500
C	7-23	The Show Busters	Biograph	500
C	7-23	Slippery Slim's Inheritance	Essanay	1,000
D	7-23	The False Shadow	Lubin	2,000
C	7-23	Wanted, a Sweetheart	Melies	500
C	7-23	When Preachers Leave Town	Melies	500
T	7-23	Hearst-Selig News Pictorial, No. 42	Selig	1,000
D	7-23	The Apple	Vitagraph	1,000

Friday.

D	7-24	Laddie	Edison	2,000
D	7-24	A Letter from Home	Essanay	2,000
C	7-24	The Bingville Fire Department	Kalem	1,000
D	7-24	A Traitor to His Country	Lubin	1,000
C	7-24	The Substitute Heir	Selig	1,000
C	7-24	The Winning Trick	Vitagraph	1,000

Saturday.

D	7-25	The Little Widow	Biograph	1,000
D	7-25	The Last Assignment. Twelfth of the "Dolly of the Dailies" Series	Edison	1,000
D	7-25	Broncho Billy and the Gambler	Essanay	1,000
D	7-25	Defying the Chief	Kalem	1,000
C	7-25	A Matter of Record	Lubin	1,000
D	7-25	Black Pearls	Melies	2,000
C	7-25	Footprins	Selig	1,000
C	7-25	Romantic Josie	Vitagraph	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

Advance Releases

Monday.

C	7-27	Gwendolyn, the Sewing Machine Girl	Biograph	1,000
C	7-27	Search, the Scientific Detective	Biograph	1,000
C	7-27	A Canine Rival; 8th of the "Wood Be Wed" Series	Edison	1,000
C	7-27	Sweedie and the Lord	Essanay	1,000
D	7-27	The Identification	Kalem	2,000
E	7-27	Hosts of the Sea	Pathe	500
E	7-27	Coffee Cultivation, Santos, India	Pathe	500
C	7-27	A Five Hundred Dollar Kiss	Selig	2,000
T	7-27	Hearst-Selig News Pictorial, No. 43	Selig	1,000
C	7-27	His Kid Sister	Vitagraph	1,000

Tuesday.

D	7-28	In Temptation's Toil	Klein-Cines	2,000
D	7-28	The Mystery of the Lost Stradivarius, 9th of the "Chronicles of Cleek" Series	Edison	1,000
D	7-28	A Clash of Virtues	Essanay	1,000
D	7-28	The Man with the Glove	Kalem	1,000
C	7-28	The Question and the Answer Man	Lubin	1,000
	7-28	Title Not Reported	Melies	
E	7-28	The straits of Bonifacio (Sardinia)	Pathe	500
E	7-28	Hemp Throwing	Pathe	500
D	7-28	Muff	Selig	1,000
D	7-28	John Ranee, Gentleman	Vitagraph	1,000

Wednesday.

C	7-29	Something to a Door	Edison	1,000
C	7-29	The Fable of "The Coming Champion Who Was Delayed"	Essanay	1,000
D	7-29	The Indian Agent	Kalem	2,000
D	7-29	The Lure of the Car Wheels	Lubin	2,000
D	7-29	An Actress's Son	Melies	1,000
T	7-29	Pathe's Weekly No. 47, 1914	Pathe	1,000
D	7-29	The Mother Heart	Selig	2,000
C	7-29	Officer Kate	Vitagraph	1,000

Thursday.

D	7-30	A Bit of Human Driftwood	Biograph	2,000
C	7-30	Snakesville's Home Guard	Essanay	1,000
D	7-30	Three Men and a Woman	Lubin	2,000
C	7-30	The Trouserless Policeman	Melies	1,000
D	7-30	210 vs. 213	Melies	2,000
T	7-30	Hearst-Selig News Pictorial, No. 44	Selig	1,000
D	7-30	The Greater Motive	Vitagraph	1,000

Friday.

C	7-31	The Stuff That Dreams Are Made Of	Edison	2,000
D	7-31	The Seventh Prelude	Essanay	2,000
C	7-31	The Deadly Battle of Hicksville	Kalem	1,000
D	7-31	Within the Noose	Lubin	1,000
C	7-31	Music Hath Charms	Melies	1,000
C	7-31	When the Cook Fell Ill	Selig	1,000
C	7-31	Private Bunny	Vitagraph	1,000

Saturday.

D	8-1	The Man Who Paid	Biograph	1,000
D	8-1	Farmer Rodney's Daughter	Edison	1,000
D	8-1	The Squatter's Gal	Essanay	1,000
D	8-1	The Lad from Old Ireland	Kalem	1,000
C	8-1	She Gave Him a Rose	Lubin	500
C	8-1	The Rise of the Johnsons	Lubin	500
D	8-1	Honor Redeemed	Melies	2,000
D	8-1	Love vs. Pride	Selig	1,000
D	8-1	The Violin of M'Sieur	Vitagraph	2,000

MISCELLANEOUS FEATURES.

One Wonderful Night	Essanay	4,000
The Scales of Justice	Famous Players	5,000
The Mexican Sniper's Revenge	Sawyer	3,000
When Rome Ruled	Eclectic	5,000
The Lusts of the Red Man	Warners	3,000
The Curse of the Scarabee Ruby	Gaumont	3,000
The Call of the North	Lasky	5,000
Dan	All Star	5,000
The Evil Eye	Apex	4,000
The Wolf	Lubin	6,000
Gypsy Love	General War	5,000
The Medicine Bag	Warners	3,000
Her Last Hope	Warners	3,000
The Witness Invisible	Film Releases	3,000
Held for Ransom	I. S. P.	4,000
After the Ball	Photo Drama	6,000

Mutual Program

Monday.

D	7-20	A Mans Way	American	2,000
D	7-20	Our Mutual Girl, No. 27	Reliance	1,000
C	7-20	Title Not Reported	Keystone	

Tuesday.

D	7-21	The Pendulum of Fate	Thanhouser	2,000
D	7-21	Her "Really" Mother	Beauty	1,000
D	7-21	A Red Man's Heart	Majestic	1,000

Wednesday.

D	7-22	Business vs. Love	American	1,000
C	7-22	Shorty and the Aridville Terror	Broncho	2,000
C	7-22	Izzy and the Diamond	Reliance	1,000

Thursday.

D	7-23	The Defaulter	Domino	2,000
C	7-23	Title Not Reported	Keystone	
T	7-23	Mutual Weekly, No. 82	Mutual	1,000

Friday.

D	7-24	Lest We Forget	Majestic	1,000
D	7-24	The Sheriff of Bisbee	Kay-Bee	1,000
	7-24	Title Not Reported	Royal	

Saturday.

D	7-25	The Saving of Young Anderson	Reliance	2,000
	7-25	Title Not Reported	Thanhouser	
C	7-25	Milling the Militant	Royal	500
C	7-25	Servants Superseded	Royal	500

Sunday.

D	7-26	The Mystery of the Hindoo Image	Majestic	1,000
C	7-26	Leave It to Smiley	Komic	1,000
C	7-26	From Wash to Washington	Thanhouser	1,000

Monday.

D	7-27	The Broken Barrier	American	2,000
D	7-27	Our Mutual Girl, No. 28	Reliance	1,000
C	7-27	Title Not Reported	Keystone	

Tuesday.

D	7-28	The Messenger of Death	Thanhouser	2,000
D	7-28	A Midsummer Love Tangle	Beauty	1,000
D	7-28	Down by the Sounding Sea	Majestic	1,000

Wednesday.

D	7-29	The Long Feud	Broncho	2,000
D	7-29	Does It End Right?	American	1,000
D	7-29	The Sheriff's Prisoner	Reliance	1,000

Thursday.

D	7-30	The Curse of Caste	Domino	1,000
C	7-30	Title Not Reported	Keystone	
T	7-30	Mutual Weekly, No. 83	Mutual	1,000

Friday.

D	7-31	An Eleventh Hour Reformation	Kay-Bee	2,000
D	7-31	The Target of Destiny	Princess	1,000
C	7-31	All on Account of a Jug	American	1,000

Saturday.

D	8-1	The Gunman	Reliance	2,000
C	8-1	The Baker Street Mystery	Royal	1,000
C	8-1	Title Not Reported	Keystone	

Sunday.

D	8-2	Moonshine Molly	Majestic	2,000
C	8-2	Bill Takes a Lady to Lunch—Never Again	Komic	1,000
C	8-2	The Butterfly Bug	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	7-20	Value Received	Victor	2,000
D	7-20	In the Sultan's Garden	Imp	1,000
D	7-20	The Circus	Sterling	1,000

Tuesday.

D	7-21	Lucille Love, the Girl of Mystery, No. 15	Gold-Seal	2,000
C	7-21	Getting Vivian Married	Crystal	1,000
C	7-21	Universal Ike, Jr., in Cupid's Victory	Universal Ike	1,000

Wednesday.

D	7-22	By the Sun's Rays	Nestor	1,000
C	7-22	Jimmy Kelly and the Kidnapper	Joker	1,000
D	7-22	Allah 3311	Eclair	3,000
T	7-22	Animated Weekly, No. 124	Universal	1,000

Thursday.

D	7-23	The Gateway of Regret	Imp	1,000
D	7-23	At the Foot of the Stairs	Rex	1,000
C	7-23	Love and Lunch	Sterling	1,000

Friday.

C	7-24	All at Sea	Nestor	1,000
D	7-24	Kate Waters of the Secret Service	Powers	2,000
C	7-24	Irene's Busy Week	Victor	1,000

Saturday.

C	7-25	The Polo Champions	Joker	1,000
D	7-25	Clana of the South Seas	"101 Bison"	2,000

Sunday.

C	7-26	An Awkward Cinderella	Rex	1,000
D	7-26	When Memory Recalls	Frontier	1,000
D	7-26	When Death Rode the Engine	Eclair	1,000

Monday.

D	7-27	Out of the Valley	Victor	1,000
D	7-27	When Romance Came to Anne	Imp	2,000
C	7-27	A Wild Ride	Sterling	2,000

Tuesday.

D	7-28	The Love Victorious	Gold-Seal	3,000
C	7-28	Their Parents' Kids	Crystal	500
C	7-28	Charlie's Toothache	Crystal	500
C	7-28	Universal Ike, Jr., in His City Elopement	Universal Ike	1,000

Wednesday.

D	7-29	An Indian Eclipse	Nestor	1,000
C	7-29	Wooing of Bessie Bumpkin	Joker	1,000
D	7-29	The Dupe	Eclair	2,000
T	7-29	Animated Weekly, No. 125	Universal	1,000

Thursday.

C	7-30	Universal Boy, Series No. 2	Imp	1,000
D	7-30	Circle 17	Rex	2,000
	7-30	Title Not Reported	Sterling	

Friday.

C	7-31	Maggie's Honest Lover	Nestor	1,000
C	7-31	The Tangle	Powers	1,000
D	7-31	The Mad Man's Ward	Victor	2,000

Saturday.

C	8-1	Wifey's Busy Day	Joker	1,000
D	8-1	Tribal War in the South Seas	"101 Bison"	2,000

Sunday.

D	8-2	Behind the Veil	Rex	1,000
D	8-2	The Mind's Awakening	Frontier	1,000
D	8-2	In the Days of Old	Eclair	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Fronier, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, AUGUST 8, 1914 No. 6



BEN WILSON
WITH
EDISON

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GREAT SELIG FEATURE



IN TUNE WITH THE WILD

Special Selig Jungle-Zoo Three-Reel Spectacle

Featuring **KATHLYN WILLIAMS**

Three reels of thrills. Full of adventure — startling, vivid and spectacular. Lions, elephants, leopards and other Selig Jungle-Zoo wild beast actors in a wonderfully entrancing animal picture drama.

Released Friday, July 31

Special one, three and six-sheet posters in four colors.

In Tune with the Wild

Selig Current Releases

Week of August 10 to 15

WILLIE

A Two-Reel Comedy

Released August 10. An irresistibly funny picture, full of genuine laughs. How the cowboys made a man of "Willie boy," the "chappie in chaps."

Released August 10. HEARST-SELIG NEWS PICTORIAL.

THE JUNGLE SAMARITAN

One Reel. The Story of a True Heart

Released August 11. A deeply interesting Selig Jungle-Zoo drama.

THE FAMILY RECORD

One Reel. Pearls of Price and Jewels of Faith

Released August 12. The old family Bible reunites loving hearts.

Released August 13. HEARST-SELIG NEWS PICTORIAL.

MELLER DRAMMER

Split Reel. Two Subjects

Released August 14. A howling farce comedy. On the same reel with **THE DAY OF THE DOG.** The story of a homeless pup.

NAN'S VICTORY

One Reel. A Love Story

Released August 15. Illustrating the saying: "'Tis better to have loved and lost."



"Willie"

Released Every Monday and Thursday

HEARST-SELIG NEWS PICTORIAL

FIRST IN WAR **FIRST IN PEACE** **FIRST IN POPULARITY**

Exhibitors demand this. Always up-to-date. Biggest news pictures shown.
Ask your Exchange. Don't miss this twice-a-week feature.

All Selig Releases Through General Film Co. Ask Your Exchange.

The Selig Polyscope Company

General Offices, 20 East Randolph St., Chicago

BORDER

THIS stirring story of the Mexican border-land is conceded by critics to be the best film of its kind yet produced. Its remarkable success is due to the originality of the scenario, the realism of the pictures and the splendid acting of Miss Grace McHugh, the gifted star who lost her life in its production. It is somewhat consoling to reflect that in this great drama, Miss McHugh has bequeathed to us an example of her work at the height of her powers. The part of Anita, the Mexican smuggler's daughter, is exactly suited to her. From her first meeting with the American trooper, through all the intrigues, conspiracies, fighting and love-making, to the break-neck night ride for the troops to save her sweetheart and back in the gray dawn at their head, her work is marked by superb technique, marvelous poise and undaunted courage.

What the Critics Say

From the Motion Picture News:—"The picture can take its place with the foremost pictures of its kind. Warner's Features control the picture, and in their projection room, where the censors and reviewers witnessed the production, it was acclaimed without one dissenting voice *the best yet.*"

From the New York Telegraph:—"To the obvious advantages of being a timely play, 'Across the Border' adds the assets of good photography, good action and a setting which makes an excellent background against which to project lively action of the hard-riding, hard-shooting type."

There is a Warner's Exchange near you. Book this Big Feature now.

WARNER'S FEATURES, Inc.,
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Sandy McTavish, factor of Kettle Portage, arrives at Conjuror's House with Ned Trent, a prisoner. (Smoke is a cannon shot fired in salute.) Scene from Lasky's "The Call of the North."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

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A Gripping Story of the North

Frenchman Avenges Wrong

BUILT upon a big, gripping plot and distinguished by backgrounds of superior grandeur, Lubin's "The Wolf," now ready for release through the Special Feature Department of the General Film Company, is one of the most appealing plays of its class this reviewer has been privileged to witness for many months.

From the moment the first complication appears, early in the first reel, until the final fade-out, the element of suspense is sustained and the numerous crises which bob up and down throughout are certain to keep any audience in a constant state of uncertainty. The fight between the two men near the close of the last reel is very effective, as it clearly gives the impressions of a death struggle. When one of the men is seen to fall and it is impossible to make out which one it is, a powerful crisis is developed, which is disposed of by having the victor strike a match, exposing the face of the man he has conquered.



Jules bids Hilda good-bye before his battle with the "Wolf."

The settings are, as has been stated above, wonderful. They show the broad expanse of forest covered with ice and snow in the coldest months of winter and again in all their grandeur in the Indian summer. The river scenes are well chosen and in every one the camera has been placed so as to bring in some appealing bit of woodland. A snow scene showing a frozen lake with a mountain in the distance is especially worthy of mention. The photography is very good and the clear effects of the snow scenes are a credit to the camera man.



Baptistie returns from his trip to the Far North.

Great care has been exercised by Director Barry O'Neil in handling all the details of the production and it is in every way a true interpretation of the original play by Eugene Walter. The acting is splendid, each character being given a distinct personality. The work of Miss Ethel Clayton, George Soule Spencer, and Ruth Bryant are perhaps the strongest of the cast, but every one of the supporting players carries his or her part perfectly and all are to be complimented on the artistic production they have helped to make "The Wolf."

The opening scenes of the picture show the return of Baptistie, a wandering trapper, to the only home he knows, a little cabin near a trading post of the Hudson Bay Company in the snow-covered regions of Canada. In this cabin an old-fashioned French-Canadian couple await him, as does Annette, a half-breed girl, their adopted daughter, with whom the trapper is in love. All is happiness while Baptistie remains with them, but soon he has to go again into the far north to trap.

Not long after her lover leaves, Annette meets a stranger from the States, MacDonald by name, a surveyor, who is a man without honor and who is known to his friends as "The Wolf." His good looks and pleasant manners draw Annette to him and when he promises to make her his wife and take her back to the Southland with him she surrenders herself to his love.

His work finished, MacDonald returns to his home, telling Annette that he will return. With his departure the girl realizes the awful sin she has committed, and worry over it causes her to lose her mind. She confesses her deed, but will not tell MacDonald's name. One night when she is left alone, she steals from the cabin, determined to follow her false lover. She does not get far, however, as a blizzard comes up and after struggling through it until she becomes exhausted, she falls. The next morning a band of searchers from the trading post find the remains of her body, the wolves having torn her to pieces.

A few days later Baptistie returns and none can bear to break the news to him until Father Paul, the missionary and the trapper's dearest friend, tells him

of the terrible fate of his sweetheart. His grief is overcome by his determination for vengeance and he vows he will kill the man who has taken Annette away from him, but Father Paul finally quiets him and leads him to his cabin.

A few days later Jules Beaubien arrives at the post from Montreal and asks if a girl by the name of Annette lives in the vicinity. The natives look upon him with disdain as they believe he is the man who is responsible for her ruin. Baptistie learns of the presence of the stranger and determines to kill him. He follows Jules to Father Paul's cabin and is about to murder him when the missionary interferes. Jules then tells them why he seeks Annette. Years before his father had gone through this country as a trader and had met a squaw and to them little Annette was born. The squaw died and the little girl was left with a family who promised to raise her as their daughter. On his death bed Jules' father had made him promise that he would find Annette and that he would educate and care for her. The men of the north hear Jules' story through and then Father Paul tells him of his sister's death. Baptistie and he vow that they who loved her will seek the man who caused her death and when they find him take his life in payment.

The long search binds Jules and Baptistie closely together and though a winter and summer pass without finding the man they seek they doggedly tramp on, never wavering in their determination. They stop in a deserted cabin near the home of MacTavish, who lives with his daughter Hilda, a lovable girl who has been mistreated by her father all her life. Jules falls



Annette was a favorite at the trading post.

in love with her and she returns his affection, but Baptistie reminds him of the duty before them and Jules tells the girl he must leave, but that he will return the moment he has fulfilled his vow.

The avengers again take to the trail to follow their man and it is not long after their departure that MacDonald and an assistant named Huntley arrive in the district near MacTavish's home, and again the "Wolf" sees a pretty face. He wins the confidence of the old man and the surveyors make their home in the little cabin with Hilda and her father. Again MacDonald starts to ruin an innocent girl, but before he can succeed Baptistie and Jules return and Hilda knows she loves Jules better than the newcomer.

The men who have sought vengeance so long suspect at once that MacDonald is the fiend they are seeking and their suspicions are confirmed when the "Wolf" brags to Jules that he will get Hilda as he did a girl named Annette on his last trip into this region.

Jules controls himself and instead of killing the other on the spot he determines he will make him fight and tells Baptistie that if he should fall it will then be



Jules protects Hilda from her father.

his duty to avenge Annette. MacDonald, fearing Jules may take Hilda away before he gets her, makes a deal with MacTavish, exchanging some valuable land for the privilege of taking the girl to New York with him.

Huntley, however, tells the men who seek the "Wolf's" life of his plan to go away, and they go to the cabin. Hilda is rescued and Jules, Baptistie and Huntley go down stream with her, followed by the "Wolf." They reach a portage and Jules sends the others ahead and waits for the coming of the man he intends to kill. The "Wolf" arrives and the men engage in a fight as the darkness of the forest closes down upon them. The struggle is a long one, but at last a form rises; he stands in a triumphant pose for a moment and then bends over his fallen foe and strikes a match, disclosing the features of MacDonald. Jules has avenged his sister's death!

He then joins his sweetheart and his friends and tells Baptistie that their vow has been fulfilled. Then they enter the canoe and paddle away from the scene of their sorrow, toward the happiness which awaits them in the South.

Attractive Lobby Display

The Newman Manufacturing Company of Cincinnati, Ohio, has a very attractive lobby display, which is illustrated herewith. It consists of some brass fittings supporting a frame of brass tubing, in the center of which a regular one sheet frame is suspended on two rings. A display card on the top of the brass frame calls attention to date of the attraction. The poster frame in this piece of display apparatus is equipped with the well known Newman quick detachable back, which has proven so popular among exhibitors. A new catalog containing a complete list of the Newman fixtures will be sent to any exhibitor who will write to the company, mentioning this publication.



Eclectic Releasing Thrilling Films

Unique Subjects Shown

IF IT WERE possible to induce Pauline to consider seriously the dangers into which her love of adventure is leading her the thrill contained in the tenth episode of "The Perils of Pauline" ought to come pretty close to accomplishing it.

In this release she has the doubtful pleasure of riding a breeches buoy from a lighthouse tower to the distant shore, being ducked in the water frequently on the way and closely pursued by Owen's hired gangsters who give chase in a rowboat.

Pauline sought excitement in entering upon this daring trip, but it turned out too strenuous even for her broadened idea of risk. The lively way in which she fights her captors is typical of the rock-bottom nerve which has been characteristic of her since the beginning of the series.

At the end of the last episode Harry foolishly hoped that Pauline's desire for adventures, which inevitably led to grave dangers, had been fully gratified by her narrow escape in the aeroplane, but he was soon to learn his mistake.



Owen overhears Harry's plan.

Returning from a gallop one morning, Pauline astonished Harry with the information that she was ready for another adventure, and if he wouldn't plan one for her she would appeal to Owen. Rather than have the latter happen, Harry promises a visit to a smuggler's den. Owen overhears and at once plans a way to have Pauline disappear and himself escape suspicion.

Pauline is visited one morning by four men clad in seaman's apparel, who claim to come from Harry with instructions to accompany her to the seashore. She consents and is taken to a deserted house which she discovers is meant as her prison. The kidnapers pull the telephone from the wall and consider communication impossible, but Pauline manages to mend the wires and notifies Harry of her danger before the guard learns of the trick. Fearing outside interference with Owen's plans, the gangsters move her to a distant lighthouse and row away.

In the meantime Harry has set out in haste for the location given him over the telephone, but finds the place deserted. A handkerchief lying on the ground furnishes him a clue as to the direction taken by the kidnapers and he starts out in pursuit. He meets a boy on the road who informs him that an auto filled with strange-looking people has just preceded him. Taking the boy along, he hurries ahead and reaches the shore opposite the lighthouse. Sure enough, Pauline is signaling from the upper window, but there is no way of getting across.



The escape from the lighthouse.

With the help of the boy he opens the doors of the coast life-saving station and obtains the breeches buoy apparatus. By careful aiming of the canon he manages to send the projectile, to which a rope is attached, into the lighthouse window. Pauline hauls in the rope, climbs into the buoy and is pulled by means of the trolley toward the opposite shore. When only part way across the gangsters discover the attempt at escape, turn their boats and follow in pursuit, but again the canon and its projectiles are brought into service and as a result the boat is overturned.

Arriving safely at the shore, Pauline is warmly welcomed by Harry, and together they watch the struggles of the floundering kidnapers.



In the sultan's harem.

THE wonderful interiors are one of the strongest assets of "The Corsair," an adventurous tale of the days of the buccaneers, produced in four reels by the Eclectic Company. The oriental settings are a mar-

vel in studio construction and arrangement. Seldom does one see a scene that can compare with that of the sultan's harem; the beautiful draperies, costly rugs and tapestries, the queerly engraved woodwork,



Medora and the corsair escape.

and the tank of water with a running fountain all denote effort to produce a masterpiece regardless of expense or trouble.

The story is fascinating because of its spirit of adventure and recklessness, and when acted by a cast of popular Pathe players contains all the essentials of quick action, connected scenes, and unusual events which go to make up an interesting picture and hold an audience from first reel to last without any yawning accompaniments.

Frank Powell directed the picture and can justly feel proud of the way the scenes are handled, generally and individually. The photography is excellent, tinted in the cave and night scenes, and bright and clear where appropriate.

The story follows:

On a raid by the corsairs, several slaves are captured, among them a very beautiful Greek girl, Medora. The lieutenant who has been in charge of the expedition casts covetous eyes on Medora and desires her for his personal harem. She is afraid of the man and on arriving at the headquarters of the band ap-



A bit from Eclectic's "When Rome Ruled."

peals to the head of the corsairs for protection. He takes her for himself and tells the lieutenant to pick one of the other girls. The lieutenant becomes very angry and attacks his chief. The chief gets the better of him and throws him out of the band. The lieutenant, thirsting for revenge, goes to the sultan and tells him of the plans of the band. The sultan has been looking for an opportunity to break up the band for some time and gives the lieutenant some soldiers to go to the home of the corsairs and secure the beautiful slave. The expedition is successful and in the absence of the chief they carry off the slaves.

The lieutenant, however, does not say anything of the booty which is hidden in the cave, as he intends to return alone some other time to secure it. When the chief corsair returns he is told of the attack by his father, who has seen the whole proceeding. The corsair is aroused and plans a ruse to get Medora back. Medora has been taken to the sultan, who places her in his harem and makes her one of his favorites. The corsairs dress up as women and go to the palace. The chief poses as a slave dealer and gains admittance to show the sultan his beautiful captives.

When in the interior of the palace they cast aside their disguises and attack the harem guards. They are repulsed, however, and the chief is made a prisoner. On Medora's suggestion he is put in a cell to await torture. That evening the lieutenant goes to



The counterfeiter's workshop.

the cave to secure the booty. He is successful in gaining admittance to the storeplace and proceeds to take the choice of the valuables. The same evening Medora plans to escape with the corsair. She gains admittance to the prison and is successful in getting the corsair out. They proceed to a boat and row away to the former hiding place of the band. When they arrive they discover the lieutenant in the act of cleaning out the booty. Following him back to the cave, the corsair closes the secret door, locking the lieutenant in so that he cannot escape. The corsair and Medora then sail away, leaving the lieutenant to his fate.

ONE of the Eclectic Film Company's latest releases is a five-reel detective play, entitled "Detective Craig's Coup." The plot is built on New York gang life and is full of action, unusual situations, and interesting developments.

The photography and scenes are fine. Some of the settings that merit special mention are those showing the interior of the cafe and the counterfeiter's workshop.

Pathe stars are seen in the cast, which is composed of Francis Carlyle, as Detective Craig; Pearl

Sindelar, as Mae; Jack Standing, as Bob Brierly; Charles Arling, as James Dalton, and Ned Burton, as the banker, Gibson. With this able cast it is hardly necessary to mention that the character portrayals are of the best.

Bob Brierly, a wealthy young fellow of good parentage, spends all his money in high living. Wandering partly intoxicated along a street one night he meets Mae, a poor girl, whose drawn features tell the story of her struggle for existence. Later Bob meets the girl again and falls in love with her.

In the meantime a band of counterfeiters have been giving the police a great deal of trouble, and Detective Craig has been assigned the task of running them down. Bob Brierly meets James Dalton one night at a cafe and, in a drunken stupor, accepts some money from him. The place is raided by Craig and his detectives and Brierly found to be in possession of counterfeit money. He is arrested and sentenced to two years' imprisonment on circumstantial evidence.

Mae believes in Bob's innocence and, on his release from prison, secures him a position in the bank in which she is employed. The couple get married



The husband's friend flirts with the wife.

and start anew in life with a bright future before them. Dalton, the leader of the counterfeiters, learns of Bob's position and notifies the bank of his record. Bob is promptly discharged. Out of work and unable to find anything to do, he finally yields to Dalton's persuasions and agrees to join the band. Later he is stricken by his conscience and writes his former employer, Banker Gibson, of the plans to rob his bank. The note is intercepted by Craig, who decides to scoop the whole band. When the attempt to rob the vault is made the police capture the gang. Banker Gibson recognizes Bob and points him out to Craig, who informs him that Bob is entirely innocent, and shows the warning addressed to him.

When Mae arrives at the police station to plead for her husband she is astonished and delighted to learn from Craig that not only is her husband to be freed, but he is also to be restored to his former position in the bank.

"WHEN A WOMAN LOVES" is an unusually clever three-part drama produced by the Eclectice Company and released during July. The keystone of the plot is the misunderstanding which springs up between a newly married and devoted couple; the young wife mistakes her husband's strict application to his work as being indifference. He, in turn, is made to believe that his wife is untrue, and the resulting jealousy goads him to the point of committing crime. His wife's true love saves him from his rashness.

The story is stirring, interestingly complicated and worked out, and the acting much above the ordinary. The climax is approached gradually, giving the picture a well-balanced and finished effect. The interpretation of the characters is especially good, and combined with the deep settings, well directed schemes and fine photography makes a production worthy a place on any program.

Henry Warring's work continually interferes with his enjoying any of the social events to which he and his pretty wife, Eleanora, are invited. Not understanding why her husband seems oblivious to all things when he has work to do, she concludes it is a plain case of negligence and acts accordingly, accepting every invitation received, whether her husband accompanies her or not.

Harry Lighthall, a friend of Warring's, meets Eleanora and accompanies her home from several parties and dances. He falls in love with her and tries to turn her against her husband on the plea that she is entitled to attention and pleasure and is only being neglected by Warring.

In spite of all Eleanora remains faithful to her husband, and when she is invited to a mask ball, at which she knows Lighthall would particularly like to see her, she plans to remain at home and send her maid instead.

The maid being about Eleanora's size is easily mistaken for her, and attends the ball with the Lighthall party. At the time for unmasking the maid asks to be escorted home and Lighthall agrees, thinking it is merely some whim.

In the meantime Warring has become suspicious of Lighthall and attends the ball for the purpose of watching him. He knows that his wife has hired a pierrot costume for the event, and when he sees Lighthall paying undivided attention to a woman in such a costume he naturally thinks it is his wife.

Arriving at home, Warring upbraids his wife for unfaithfulness, and in the heat of his anger throws her to the floor. As he stands over her, still holding the pistol he had intended to use on her escort, Lighthall and the pierrot enter. Warring is astonished. He rushes to the maid, pulls off the mask, and at once realizes the injustice he has done his wife. Eleanora recovers consciousness as Warring is threatening Lighthall with the pistol. She assures him that she had never loved Lighthall and, as the intruder leaves, the happy couple mutually promise not to doubt each other again.

Bon Ray Studio Nearing Completion

One of the largest consignments of motion picture manufacturing machinery ever received in an American film factory was delivered to the Bon Ray Film Company at Woodside, L. I., last week. This consisted of six fast continuous printers, four step printers, twelve perforators and many smaller devices. The Bon Ray plant is now rapidly nearing completion and will probably be in operation within the next two weeks. With the machinery now being installed, it is believed that a product aggregating close to six million feet per month will be possible.

Much of the machinery just received has been especially built for the Bon Ray Company and represents the inventions of J. Roy Hunt, who is the superintendent of the new factory. The Hunt process of film production enables the Bon Ray Company to handle its films entirely by machinery from the time they leave the printing room until they reach the joiners.

The Bon Ray factory represents an investment of over $100,000 in machinery and in improvements to the buildings, which are shown by the accompanying illustration. The plant comprises three city blocks and the property is being rapidly improved by landscape gardeners. The water supply is secured from a well, three hundred feet in depth, and is delivered to the factory at a temperature of less than 50 degrees. The air in the plant is conditioned by a special mechanism installed for that express purpose and the



Plant of Bon Ray Film Company.

developing rooms are cooled by refrigeration. A duplex heating system and a fully equipped kitchen and dining room are also found in the buildings.

The releasing plans for the Bon Ray Film Company will be announced within a few weeks. The president of the company is F. E. Holliday, formerly with the Gaumont Company, and the secretary and treasurer is A. B. Roberts.

C. J. Hite Honored

Charles J. Hite of New Rochelle has received recognition from the Smithsonian Institute and the commendation of its scientific members, for his submarine expedition sent to the Bahamas in April. This expedition obtained the only motion pictures extant of life under the sea. Mr. Hite took the pictures to Washington last week and offered the Smithsonian Institute the first view of them. The result was that many of the scientists went also to the National Press Club where Mr. Hite, accompanied by J. E. and George Williamson, and Carl Gregory, expert cameraman, explained to the Washington correspondents, the dangers of robbing the sea of its long held secrets.

Mr. Hite in commenting on the expedition to the Smithsonian scientists said: "When the navigation of the air was made possible the world looked on in wonder. The first flights of the Wrights were hailed with amazement and press and public bowed in adulation. Conquest of the air had attracted the daring and ingenuity of man for years. The deep had told nothing. Except from the lips of divers, who have descended to the shallow depth of 100 feet, the world has lived in total ignorance of the life beneath the sea. Science has evolved little thus far beyond telling soil and sounding the depths.

"No man, until the Williamson invention was made practicable, could tell of the life below. The wonders of the Yosemite or Glacier park could not be estimated by weighing a handful of gravel, taken from those beauty places, nor could man picture the wonders of the deep by gazing upon a bit of sand, drawn up on a dead line. The new invention brings to science the sea's actualities of life, the long lost ships, the Imperators of other days, the hidden reefs, the variegated corals, the moving things. That is why the Smithsonian Institute has applauded our efforts and I, who offered support to this wonderful invention, feel proud. It has spelled success, and proved a real step in scientific progress."

A complete log of the expedition is to be presented the Smithsonian Institute to remain in its archives.

Novel Scenic Film

What is probably one of the most novel scenic pictures made was released by the Thanhauser Company on July 26. Its unusual qualities are not in the pictures themselves, but in their presentation.

While taking a scene for "The Million Dollar Mystery" in Washington it was decided to take some pictures of the famous buildings. Lloyd Lonergan worked a story around them to relieve the panoramic effect they would otherwise have had and the result is most interesting. The cast contains Marguerite Snow, Carey L. Hastings, and James Cruze.

The story is of a girl whose time, when not actively engaged over a wash tub, is spent reading the society section of the newspapers. She falls asleep and dreams that both she and her lover are gifted with the power to travel through the air. They visit the famous places in the capitol city, coming down out of the air right before the camera. In this way one sees views of the Washington Monument, the old Custer-Lee mansion, government buildings, noted hotels, and the Capitol and at the same time is entertained by the humorous turns in the story.

Liberty Films Soon Ready

The Liberty Motion Picture Company, incorporated under the laws of the state of Delaware, has erected a model motion picture plant at Germantown, Philadelphia. Howard J. Bobb is general manager of this new concern, which will make a specialty of releasing photoplays of the Northwest and Canadian type. The first four efforts of the Liberty studio have been completed and will soon be on the market. Max Milligan, an erstwhile stage producer, has been appointed head director. He is surrounded by a number of capable film actors and actresses. C. D. Grunner will be studio manager. The publicity and advertising department will be under the direction of Bennie Zeidman, who was until lately connected with the Lubin Film Manufacturing Company.

Love Is Proven the Greatest Law

Paul McAllister Stars

THE first appearance of Paul McAllister in motion pictures is an artistic success and the manner in which his vehicle, "The Scales of Justice," has been staged reflects great credit upon the Famous Players Film Company.

The star's portrayal of the district attorney, who is forced to decide between love and duty, is a masterful piece of silent acting and each of the supporting players contributes his or her share to the excellence of the production. Miss Jane Fearnley in the woman lead is extremely convincing during the many emotional scenes she is called upon to enact. The work of little Catherine Lee is clever and attractive.

The exterior locations are splendidly selected and the interior sets are true in every detail, the court-room scene being a masterpiece of its kind. The photography is of the highest quality throughout and at no time wavers from the high standard which has been established by this company. Through the entire five reels not a single dull moment appears, so carefully is the plot constructed, and the interest is sustained to the closing scenes when justice removes the obstacle from the path of true love. The work originally was a drama on the legitimate stage, John Reinhart being the author.

Much attention has been given to the subtitles and they are clear and concise and help the story development without at any time becoming cumbersome.

As the story is told, Robert Darrow, district attorney of Russellville, meets and loves Edith Dexter, a young widow, grand-daughter of Phillip Russell, the community's leading citizen. Russell wants Edith to marry the son of his life-long friend, Walter Elliot, to whom he has given the management of his business. Elliot, unknown to his benefactor, has juggled with the firm's money, and the old man, discovering a shortage, telephones Walcott, his legal adviser, to go over the books and see what is wrong. Elliot learns this, fears Walcott will discover the truth, and hopes to make certain changes in the ledgers before it is too late. That night Edith gives a lawn-party, and Darrow is the favored guest. Old Russell observes that she is slighting Elliot, and a violent quarrel follows. In a frenzy, Edith at last seizes a paper-knife, threatening to take her life if her grandfather does not cease his persecution.



Edith's garden party.



The grandfather objects to Edith's love for Darrow.

Miss Tripp, an old maid, and Elliot, witness the quarrel, and the former believes Edith to be threatening her grandfather. That night Phillip Russell, while going over the books alone, is struck down and his murderer flees. On account of the recent quarrel, and because she inherits the bulk of the old man's fortune, Edith is suspected. Darrow protects Edith, and against his own sense of duty, conceals the knife he finds on her person. Bill Crump, a horse thief, is discovered lurking about the premises, and is finally charged with the crime, but as no proof can be found against him, the affair is temporarily suspended.

But Elliot, being finally rejected by Edith, engages a detective to whom he gives clues which seemingly convict Edith, and in spite of Darrow's great love, he is forced to sign the warrant for her arrest. While in prison, Crump, awaiting his sentence for horse-stealing, is befriended and comforted by little Alice, Edith's child. The night before the trial, Darrow, torn between the conflicting forces of love and duty, goes to Edith and tells her that alive the evidence against her could not be wrested from him, but dead it can be easily taken from his hand. From his

frenzied manner Edith divines that he contemplates suicide to liberate her, and she urges him to do his duty and prosecute her, telling him that the truth will in some way come to their rescue. Darrow lacks



A climatic scene in "The Scales of Justice."

her faith, and he goes home to spend a sleepless night.

Crump overhears Edith's plea with Darrow, and this determines him to a great decision, for he, too, has been struggling between two strong emotions, love and fear. The trial takes place, and Darrow is forced to cross-examine the woman he loves, as she stands on trial for her life. If he remain true to his oath to the state, he must produce the concealed and condemning evidence; if he remain faithful to the woman, he must sacrifice honor and duty. In a paroxysm of grief he breaks down during the cross-examination, and resigns his office rather than publicly prosecute his fiancee. But the love of little Alice has conquered the hardened Crump, who comes forward and confesses that he had seen the real murderer strike the fatal blow, and that fear had kept him silent until that moment, when sympathy proved stronger



Darrow decides that love outweighs all else in the scales of justice.

than terror. Crump goes to serve his sentence, a happier man than ever before, and Darrow takes up his life anew, having learned that love is the greatest law and outweighs all else in the scales of justice.

The cast for the production is as follows:

Robert Darrow	Paul McAllister
Edith Russell Dexter	Jane Fearnley
Frank Dexter	Harold Lockwood
Walter Elliot	Hal Clarendon
Phillip Russell	Mark Price
Alice Dexter	Catherine Lee
Angelina	Mary Blackburn
Miss Tripp	Beatrice Moreland

Porter and Ford Return

Edwin S. Porter, technical director of the Famous Players Film Company, and Hugh Ford, the acknowledged master in the Broadway theaters of stage direction, who recently abandoned the legitimate stage and joined the producing staff of the Famous Players Film Company, returned last week from a four months' trip to Europe where they succeeded in accomplishing photographic feats which never before have been even attempted.

Their first picture was "The Eternal City," in which Pauline Frederick will be starred and the scenes which they secured in Rome will mark a new era in dramatic picturization.

For what is alleged to be the first time in the history of motion pictures they succeeded in filming the Vatican, the Coliseum, and in fact every historical and beautiful spot in the Imperial City. It is said to be the first time that the authorities of Rome have given permission for the ancient city to be put upon the screen, and the importance of this achievement both from a commercial as well as from an artistic and historical standpoint, cannot be overestimated.

Messrs. Porter and Ford also succeeded in arranging to use thousands of the soldiery as well as hundreds of railway and government officials and, in fact, succeeded in immortalizing with absolutely perfect detail, every phase of Hall Caine's wonderful story, in its outdoor aspects.

They found however, in spite of the general belief to the contrary, that it was impossible to obtain a studio of the magnitude necessary to properly reproduce the interior scenes as the Famous Players demands they should be done, and after searching not only Italy, but Paris and London as well, they came back to America where the enormous studio of the Famous Players Film Company on West Twenty-sixth street, New York, could be utilized.

There was one point, however, that the American directors agreed upon, to be far superior abroad, and that was the cheapness as well as intelligence of the supernumeraries. "The Italian extra people seemed to have far more appreciation of what the picture and scene meant and of what they were supposed to be expressing," said Mr. Porter, "while their rate of pay is so low that it is possible to use far greater numbers in making spectacular scenes than could be employed without bankrupting an American producer."

Kleine Wild Animal Subject

From out of the jungles of Central Africa comes news that the Cines company, stationed there, has just completed a big wild animal subject, using the jungle animals instead of trained beasts. People who saw "Between Savage and Tiger," the five-part Kleine subject released sometime ago, will expect something decidedly extraordinary from the jungle-imprisoned players. This company sailed for Africa last February with Anthony Novelli and other Cines "leads," in charge of Professor Fausto Salvatori.

Love Conquers Time and Ambition

Woman Gains Happiness



In the fireplace Lucile sees visions of the past.

CLEVER double exposure work, coupled with beautiful settings and convincing acting make Selig's "When a Woman's 40," to be released August 19, an appealing picture in every sense of the word. The story aims at creating sympathy for the main character, that of a woman who has passed her heyday, and succeeds admirably in its purpose, as all the situations are worked out in a natural and convincing manner.

The backgrounds selected by Director Martin about the estate which represents the home of the woman, are of California's finest variety and their possibilities have been taken full advantage of. The society atmosphere is created at the outset and is carried through the entire two reels, and the work of the scenic artists in arranging the jungle scenes is also commendable.

Miss Eugenie Besserer, who is featured in the production, does some very clever emotional work, playing both the part of a flighty young society belle and a woman, worn out by the constant strain of entertainment, simultaneously, by means of double exposure. The camera work where she sees her past life in review, as she sits by the open fire place, is very clear and gives the effect of the character looking into a mirror.

The accident in the jungle is realistically staged, the cut back system being used to good advantage in making it appear genuine. A tiger, and several elephants and camels from the Selig Zoo are called into action in this part of the story, and all handle themselves in the same manner which has made them favorites with the fans.

A rather novel introduction of characters opens the picture and the story proper begins with a reception given by Lucile Danvers, a woman who has reached the stage where the younger set no longer seeks her society. She has planned to have this event her most dazzling success, and to have the younger girls monopolize the attention of all the eligible men present is a bitter disappointment to her. Sitting alone she shows her dissatisfaction so clearly that her elder sister, seeking to comfort her, tells her that when a woman is forty she must expect such things.

Lucile, who has for twenty years been supreme in the social set, determines she is still as attractive as she formerly was and that she will not bow to the youthful charm of the debutantes. She goes to her looking glass and, while she is somewhat disappointed with herself, she refuses to admit defeat and plans to give even a larger social function at which she may regain her position as leader of her set.

Time passes and the day for the event arrives. It is to be the most elaborate affair ever given in the city and Lucile is certain of her success. Again she fails to attract the young men, however, and broken hearted she slips away alone and sits before the fireplace dreaming of her lost younger days.



Lucile entertains the poor children.

Slowly her life unfolds itself to her. She sees herself as the carefree, giddy belle whose sole ambition was to win and break the hearts of her many suitors, and then as this same girl who suddenly became filled with ambition—not the worthy kind, but ambition of the selfish variety. She wanted to excel the other society girls, to be supreme in her realm. Then she recalls the other change which came into her life, the love for the one man who was different from the rest. And then the vision of their parting creeps into her mind. She remembers how she had allowed her ambition to come between them and how, when she had refused to become his wife, he had left



Stephen starts on the tiger hunt.

for India and never returned. Their love affair had taken place in an old rose garden and with his departure she had ordered it sealed and it had never been reopened.

The woman who awakes from the reverie is not the selfish woman who had come to the fireplace to



Stephen appears at the gate of the old rose garden.

brood over her failure in the social world. She has a different view of life now for she realizes what her ambition has cost her—a home and motherhood. Desire for love triumphs over her ambition and she determines to forsake her old life.

The dawn of the next day marks the beginning of a new life for Lucile. She devotes all her time to working in the slums and society is shocked to learn that she has stopped entertaining. Her guests now are the poor waifs of the tenements and money she formerly spent in feasting her wealthy friends is given over to paying hospital bills for poor families she locates in her many trips to the homes of the needy. A new light comes into her eyes and the look of care vanishes from her face, but she cannot dismiss the thought of the man whom twenty years before had passed from her life forever, leaving only a sweet memory.

Meanwhile in far off India Stephen Lander, the suitor whose love had been opposed by ambition, has risen to a position of wealth through sales of wild animal skins. He has all the comforts of life but he longs for the little girl he left in America. In a daring tiger hunt Stephen takes his life in his hands and the beast strikes him to the ground.

For the first time his identity becomes known and word is sent to America that he has been killed in the jungle and eventually Lucile learns of it. She knows it means the end of the fond dreams she had entertained since her awakening, that some day her lover would return, but she has seen the poorer classes suffer silently and she faces her own ordeal with bravery.

The days pass slowly and she continues her work among the afflicted and in the joy she brings to them she finds peace but not contentment. Her mind continually drifts back to the trysting place, where the man who had loved her had pleaded for her heart and been rejected, and she determines to again open the old rose garden and revisit the scene which is now the most sacred memory she possesses.

With the assistance of the old family butler she pushes aside the rusted gate, no longer able to swing on its hinges and gently steals through the heavy foliage which has grown over the spot she knows so well. As she turns to leave Stephen stands before her, his arms outstretched, for he can tell by her expression the longing which fills her heart. She goes to him and they find joy in each other's arms as he tells her of his fight with death in India and how he won and returned to America, determined to find her. And she knows that at last love has conquered time.

The cast of characters is as follows:

Lucile Danvers.....Eugenie Besserer
Her Sister.....Lyllian Brown Leighton
Stephen Landers.....William Stowell
Debutante.....Mrs. Linne
Butler.....C. C. Holland

Ellis Joins Eclair Company

Will E. Ellis, formerly scenario editor for the Colorado Motion Picture Company, is now located at the Eclair Western studio at Tucson, Arizona, in the same capacity and is still turning out stories of the character that won for him the title of "the man who put the 'punch' in 'cowpuncher.'"

Faversham Signs With All Star

Through his personal representative, Mr. Gallagher, William Faversham, the international stage favorite, has cabled his acceptance of an offer made for his debut in motion pictures with the All Star Feature Corporation, under the direction of Augustus Thomas, director general for that concern. It has been freely rumored for many months past that Mr. Faversham had completed negotiations with various concerns and just as often has been denied that these negotiations have been successfully consummated. Since his leaving America the All Star Company has been in constant touch with Mr. Faversham by cable, and word has just been received through his representative that he has accepted and signed the contract tendered by the All Star Company. The amount to be paid Mr. Faversham for this appearance before the motion picture camera has not been disclosed, but it is known that his price is one far in excess of what has heretofore been paid to players appearing in motion pictures. It will be remembered that the All Star Company has paid Ethel Barrymore a sum exceeding $10,000 for her services and it is rumored that Mr. Faversham's contract is in excess of even this amount.



William Faversham.

The subject chosen for a vehicle for this popular star is "The World," a most complete spectacular drama, which has enjoyed, in years gone by, a phenomenal success as a theatrical attraction. The star character in this production will give Mr. Faversham every possible opportunity to display the versatilities and dramatic accomplishments for which he is famed.

On the Outside Looking In

By the Goat Man



James Young as "David Garrick."

I HAVE been in New York City just one short week, but it seems a tremendously long month. New York City is a hard town for the man who has a home and a downtown club, and an honest-to-goodness country club, with a bag full of clubs that are rusting and with all of the attending comforts. It is hard for me to get used to the difference between a regular eight-hour day, five and a half days a week, and a New York week that begins Tuesday at noon and ends Thursday at 4:22 p. m. The week-end in Gotham is a terror for the dub who has to work for a living.

* * *

But then New York has a wonderful lot of suburbs that break up the monotony. I spent a day at New Rochelle, N. Y., and another at Bayonne, N. J. I'll get around to them after a bit.

* * *

I have discovered two things that I have been suspecting for some little time, and these will be set down right away. The first seems to be the more significant: *The film game is a bonanza rather than a business.* Ingalls Kimball and I agreed on that after two hours of palaver over a delightful luncheon at the Lafayette.

* * *

The other we will charge up directly to Harry Aitken, for he is the responsible agent. He advertises the "movies," and the movies are here. "Movies" is the other discovery. Movies has drawn the line straight through the film offerings. It is as sharply defined as the wake of an ocean liner. Movies is program stuff—short lengths intended for the common people. It has sunk the whole gamut of single reels to a lower level and there is no hope of bringing back "motion pictures" to the every-day fan. And I am sincerely mournful. The long lengths survive the term movie. They will be known in polite circles as motion pictures, now and henceforth. Today and henceforth it will be necessary to manufacture both movies and motion pictures. Either can be features. It's the film that gets the business that is entitled to the rank of feature.

* * *

Bonanza rather than business can best be proven when one jogs about a bit. I am thinking of Charlie Hite. When I was first in Hite's town—it is actually that—he was comparatively new as a resident. It was shortly after the fire at the Thanhouser studio and "the works" was merely a makeshift, the friendly maw of an idle garage substituting for general offices and factory. The studio was a platform on a leased lot conveniently nearby. I recall an elaborate set of blue prints contemplating a splendid, ornate building with Corinthian columns and mosaic floors and a swimming pool for the help and general stores and a gold knob for the lofty flagstaff. It would be the home of Thanhouser by the time I came back, judging time by my previous visit.

* * *

It didn't turn out that way. Film men are national. Charlie Hite meant to build that great monumental pile right away, but he discovered that the immediate thing was more necessary, so he started his "little studio" back of the garage—he owned that lot! The little studio didn't have that name right away. It was wonderfully big when it was built, with a lunchroom downstairs and dressing rooms nearly everywhere and great sides, ends and roof of glass. It was built snug up to the garage, which gave up a lot of things when the buildings became one. No, the "little studio" got its name after the big one across the street had been finished.

* * *

You see, that leased lot and open-air platform had become so vital a part of Thanhouser that the little studio was merely incidental. But there was still no time to shut down the works for the elaborate blue-print scheme. So Hite dickered for and bought the platform lot and then the next and then the next and took options on the whole block and kept right on spending the money he was making all the while, building the things he had to have in a hurry. And now he has a big, homey, efficient studio and business offices on one side of his street, and the little studio and



Just one of the thrilling scenes in Universal's "The Honor of the Humble."



An intense moment in Vitagraph's "An Innocent Delilah."

factory on the other. The platform has simply been pushed on down the campus, because you can't do business without it! I move around slowly on the theory that time isn't nearly so valuable to me as it is to those



"Our Mutual Girl" meets Daniel Frohman.

I would most care to see. It took me from eight o'clock in the morning until two in the afternoon to see Charlie Hite all by his lonesome as much as half an hour, so why should I speed up? But at that we had lunch together and I sat on the inverted end of a waste paper basket! I can put it in the record that the Thanhouser place is alive. It would be telling if I told you how much raw stock the mills ground out and where it went and there are some plans ahead that will call for more of it. There are one hundred and forty on the payroll, not counting extras. The Thanhouser plant always changes between my visits. It is one of the things that grows. I have never been there when the nail beaters weren't busy.

* * *

The big studio would have required an extravagance of time which could not be considered, measured by the forced requirements. It would also have taken a pile of money all in a heap. The money was secondary. To prove it, I went with Charlie Hite in his new Cole roadster over to see the missus and the kiddies. You may



The two agree never to doubt each other again. Scene from Eclectic's "When a Woman Loves."

recall that Hite started into films from very unpretentious beginnings. Even in my brief day he might have loaded all his physical film assets in a wheelbarrow and made away with them single-handed. That was six years ago, come now. Well, we went to see the missus and the kiddies, as I've already mentioned. We motored down Meadow Lane to the "Million Dollar Mystery" house, which was built by Francis Wilson in his heydays. That is C. J. Hite's home—that truly imposing and magnificent mansion snugged into the trees and shrubbery of its lofty three acres. Mrs. Hite apologized for some of the missing furniture, which had been whisked out of place for the studio. "The Million Dollar Mystery" centers about the Hite home. Exteriors are made there. Interiors at the studio are replicas of the home itself, so you get on the screen just what I got at close range. The garage at the Hite home is being enlarged to take care of more cars. I got that out of the corner of my eye without asking questions.

* * *

This is stringing out to beat the band, but when you are telling a story it never ends until you finish. This new Cole roadster is Hite's very latest pet. He has turned the big limousine and the chauffeur over to Mrs. Hite. Hite won't be arrested for breaking speed laws, for he's a sworn-in deputy sheriff or something. For my own protection I carried Bert Adler's badge, which declared, without any equivocation whatever, that I was "Special Deputy Sheriff, No. 335, Bronx County, New



Pretty backgrounds like the above are frequent in Edison's "In Lieu of Damages."

York." It covered the period from 1914 to 1918. In addition to his present mania for speed, Hite has added a new speed boat to his ocean fleet and wears a life belt when he drives it. All these little incidents work back to my admonition of a few years ago when I warned the New Yorkers to beware of Hite, Aitken and Freuler —those western speeders who were now in their midst.

* * *

Then you will remember that Pop Rock and his crowd, and George Kleine and his, and some others were forming the habit of building or acquiring Broadway theaters. It is quite a costly diversion, but not to be outdone, Charlie Hite thought he would uphold the dignity of Thanhouser by building a little place of his own. When I was taking my leave at New Rochelle, W. Ray Johnston, treasurer of Hite's Broadway Rose Gardens, volunteered to go along and show me the rest of it.

* * *

Hite's Broadway Rose Gardens are at Fifty-third and Broadway and extend right through to Seventh avenue. You will recall that the wedge is pretty thick that far up. It is a block north of the Winter Garden and I was so flabbergasted when I saw it I forgot to ask for dimensions. But it is generous in width, and

as depth counts two ways, it is all of that. The Broadway side represents a beautiful, modern motion picture theater and a lavish expenditure of money in all its appointments. The Seventh avenue side represents all that New York craves—a place to spend money on the great White Way. It is the Jardin de Danse brought down to the street level for a better class of people. There is a liberal dancing floor and promenades and loges and places to dine on balconies and on the main floor. I never saw anything quite like it and neither did you, for it is alone in its class. There are sumptuous quarters for the employes and all the conveniences for the guests. It's a quarter to get in on one side and a dollar to get out on the other, or vice versa—providing you require no refreshment enroute. When you are in New York, Hite has it planned to get you coming and going, remember that.

At the Hite Gardens I met many of the executive staff—all fine people. Hite has maintained that program all the way. But I missed Doc. Shallenberger. Dr. Wilbert Shallenberger, be it known, also of Chicago, is the lucky guy who grabbed Hite's coat tails a few years ago and never let go. Where goes Charlie Hite you will find the genial Doc.

* * *



A breathless moment in Edison's "The Mystery of the Octagonal Room."

So I tell you here is proof positive that the film game is a bonanza instead of a business. I wouldn't have it leak out that any dub might get away with it *a la* Charles Jackson Hite. That would be discounting all the care, the know-how, the shrewdness, the hard, incessant work that he has put into it. But other men in other lines have failed while Hite has his behind and the tide coming in. Put her into high, Steve. I've got a sheriff's medal!

* * *

Dave, you'll simply have to hold over for a week. Your story is too long.

* * *

George H. Wiley, the ex-sec. of the M. P. E. L. of A., has my undying regard for the wallop he gave to the fraternity just after laying aside his empty houses. When they come from "out of the west" they run true to form and rarely ever break in the last quarter. George Wiley worked like mad to make the Dayton convention a success. It was no fault of his that it wasn't. The exhibitors in the high grass country are peace-abiding and do all that is humanly possible to make both ends meet. They would go to conventions if conventions had anything to offer. Conventions have not reached that point yet.

* * *

These same exhibitors form the backbone of the film indnstry. They devote their whole time to their



The factor of Conjuror's House and his daughter in Lasky's "Call of the North."

local problems. The only help they get comes usually from their own families. It isn't an uncommon thing to find the proprietor's daughter selling the tickets while her brother runs the projector. The week's profit depends largely upon the luck they have had with their program. If it was extremely bad—which is not infrequently the case, they suffer out of all proportion. The program that comes to the exhibitor is up to the exchange booker. All too often this booker has no feeling in the matter.

* * *

Eventually, when the service becomes intolerable, the country exhibitor speculates with a "feature" for Saturday. The exchange finds it out and resents such liberty. A warning is sent out that further violation will mean a larger charge for rental service.

* * *



Charley Bratton repeats the stories he has heard about Ellicott. Scene from Essanay's "A Gentleman of Leisure"

The exhibitor, in retaliation, refers to the latest quotation of another program and makes the change. For a time his service is good in proportion to the general goodness of the program. When there are no more

programs to try, an offer to return again to his first love is usually met with a higher price than he was paying when he left. There is too little consideration shown the country exhibitor. His is a trying occupation. You rarely hear of one becoming opulent. He is gored from all sides. We call him a bonehead, but he is all but that. Some day he will be given a film service because of his value to the business and it won't begin with ninety-day stuff. Some day the conventions of this country will command his attention, but until then he will run his business with the help of John up in the box and Jessie out front with a National Cash Register's ticket vending machine.

* * *

There are altogether too many Johnstons in this business. There is Johnston of Eclectic, Johnston of Thanhouser, other Johnsons and Johnston of *The News*. My reference to a Johnston a week ago becomes terribly involved when I realize that there is too much Johnston. I was thinking of Wm. A. Johnston, a wholly likable chap with good intentions. He has formed the habit of trailing me. Somebody has told him to follow the goat. It was a bum hunch. To follow the goat means to lose money. Johnston presumes to know all about film advertising. I know nothing about it.

* * *

There is only one man who knows how to advertise films, and that man is Louis J. Selznick. He advertises elephants. Ask him how much are elephants next Thursday. See his elephant advertisements in the almanac!

* * *

Skoll, Roxey—Gee, how I envy yuh!

A Thrilling Warner Release

"The Tragedy of Room 17" is not as startling and melodramatic a production as its name would suggest. The film is a three reel subject of the Milano brand and will be released by Warner's Features on August 10.

The title is taken from a legend connected with one of the rooms of an ancient hostelry which was often the stopping place of the nobility. The actual "tragedy of room 17" is the height to which a jealous husband's imagination soars when he hears the sound of kissing coming from his wife's room.

There is much of merit in the acting, settings, and photography in the picture, but a lot of the action in the first two reels is not concentrated enough to bear directly on the climax, which occurs in the third. The picture is one that will take with an audience, for while some of its incidents do not contribute directly to the success or failure of the main plot they contain enough dramatic action and humor to be interesting when taken separately.

In brief the story is of a baby who, at the death of its mother, is placed in a children's home by the aunt, a young girl who is engaged to a rich nobleman and who prefers to keep secret the story of the child, lest her part in the affair be misunderstood.

The children's home burns, the child falls into the hands of some wicked peasants from whom it is rescued by a detective, and is returned to its aunt at the hotel at which she is stopping on her honeymoon. In the lounging room the young nobleman meets an old resident who tells him the history connected with room 17. The romantic tale still fresh in his mind the count goes to his room which is number 17. He is startled to hear the sound of kissing coming from his wife's room across the hall. He rushes in, sees a man in the room and denounces his wife. Explanations follow, the detective is introduced, and the nobleman regrets his rashness.

Gaston Bell, Lubin Star

Gaston Bell was born in Boston, Mass., of English parents, educated in Boston and was a choir boy under Warren A. Lock of Harvard College. His first appearance on the stage was as a Spanish boy in the opera "Carmen" with Marie Tempest. He did not follow the stage until he had finished his college work and then studied the drama for two years in New York before appearing behind the footlights. His first engagement was with Daniel Frawley's stock company in the West. For twelve years after that he played many parts among which were "Little Billie" in "Trilby," an important character in "Brewster's Millions" with Edward Abeles, and in "Julie Bon Bon" with Louis Mann and Clara Lipman, the Columbia stock company in Washington and the Shubert stock company in Brooklyn, several vaudeville sketches and productions under Charles and Daniel Frohman, rounded out his experience. His last role in the legitimate was in "The Seven Sisters," under Daniel Frohman, with Charles Cherry and Laurett Taylor playing "Baron Gida." From that he went into pictures, appearing with the Majestic company, then with Marion Leonard, and later spent a year with Kinemacolor as its leading man. Nathan Hale was one of his biggest pictures at that time. He is with Lubin now, appearing in plays such as "The Third Degree."



Comedies on Warner Program

The announcement made last week that Warner's Features, Inc., is to incorporate one-reel comedies on its program has aroused considerable interest in film circles. P. A. Powers, president of the concern, in speaking of the new departure, said, "We are very busy selecting subjects for our comedy program. Genuine comedies are very rare, but will accept none that do not measure up to the high standard of our feature releases. Several studios are busy working on comedies that will meet our requirements. The old worn out themes are to be avoided and only those unusual and original in conception will be considered.

"The new films will be high class, be able to provoke real laughter and moreover will be the kind that produce business results. There is a large demand from the public and exhibitors for this kind of films, and we are confident that we will be able to more than meet the demand. When plans are completely formulated they will be released as an integral part of the Warner's program."

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CHICAGO, AUGUST 8, 1914

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MEN OR WOMEN?

WHEN you cast your eye over the unbroken rows of heads that fill your field of vision from the entrance to the screen, whose presence means your prosperity, of whom do you see the more—men or women?

The question is not one of idle curiosity, nor is it for the benefit of the compiler of statistics. It is a matter vital to your greater success as an exhibitor.

For you know very well, if you stop to think about it, that the ladies are the real spenders and the real pleasure-seekers. This truth may work itself out in three different ways: The ladies may spend their own nickels and dimes, or they may persuade the men to spend theirs, or the men may spend in the hope of pleasing the ladies. But always the ladies are the prime movers, the originating cause of the expenditure. If it were not for the ladies the picture theaters would have a hard time—to say nothing of the amusement parks, the legitimate theaters and any number of varieties of retail stores.

Since the ladies we have always with us, thanks to an all-wise Providence, there may appear to be little to worry over in this condition of human nature. But the fact is, it makes considerable difference in the amount of business you do whether you run contrary to the laws of nature or with them. If the ladies are responsible for most of your business, it will pay you to make your show attractive to the ladies. And if you find that men are the greater patrons of your theater, it is merely evidence that you are not attracting the most remunerative and the fastest growing patronage. Then it is up to you to change your program to attract the ladies.

Men and women enjoy good drama in the same way, and to a lesser degree, good comedy. Woman's sense of comedy is not quite the same as man's. And certainly woman's sense of propriety and impropriety in pictures is different from man's.

Take the problems of censorship. It is undeniable that the mere fact that a film has been censored—that is, has been either rejected or cut—makes it a desirable thing to see, from the man's viewpoint. The more it needs censoring the more the average man wants to see it. It acquires a mysterious attractive force, like one of those paper-covered "French novels" that are sold in a sealed package with a whisper, and whose seal is their only mystery.

Now, a woman's curiosity is possibly greater, but undoubtedly different. The normal woman would not care anything about seeing the cutouts of a censored film. She may accept a *risque* subject if its story is interesting, but not otherwise, and at no time will she go out of her way to see it because it is *risque*. The average woman—and we must judge by averages—wants motion pictures a little more delicate, a little cleaner, a little more sentimental, than the average man cares for.

Most exhibitors are men, and judge by a man's standards. But if both exhibitors and manufacturers could get the vote of the feminine population on the kind of pictures desired, and would follow the evidence, all censor boards would die a natural death and the picture theater would be even more popular an institution than it is.

THE FEATURE WRITER.

IT SEEMS but a few months ago that the man or woman who was engaged in writing single reel photoplays at the rate of one or two a week scorned

the idea of spending any more time on the product of his or her brain than was absolutely necessary for its mechanical preparation. How different are conditions now.

The time formerly required to complete a short-length script is, in many cases, spent in drafting a single character or carefully planning a situation for a more pretentious offering and as a result the quantity of production from the brains of the scenario writers has been greatly cut down, but the quality has greatly improved. There are, and always will be, many people who are capable of doing excellent work on scenarios for one and two-reel productions who cannot do justice to themselves in preparing a longer script. However, with the advent of feature films and the wide attention they attracted, many of the writers, both free lance and staff, left their original field to try their hand at the "big stuff."

Many of them found that their talents were especially adapted to this style of script and have given up all other writing to devote their entire attention to features. Others discovered that they were in a field foreign to them. Some of the latter studied the conditions which surrounded them and learned "what was what", they went ahead and made good; many more, however, returned to the one-reel stories.

To those who have succeeded in making good in this feature field the future is promising. It seems inevitable that the division of the feature and the short length must come, and when it does the big story with a gripping plot behind it which will hold the attention from start to finish without resorting to padding, will be regarded as an equal of the legitimate drama. To the "men below" the single and double reel subjects will continue to offer a field which should prove lucrative to many having fictional powers but lacking in literary style, and to those who do not feel justified in devoting their time to features.

NEW COLORED FILM STOCK.

The Gevaert Company of Belgium is marketing in this country through the Raw Film Supply Company, 15 East 26th street, New York City, a new product which will undoubtedly be of vital interest to the motion picture industry.

The stock in question is standard positive emulsion, coated on a colored base which eliminates the necessity of tinting with aniline colors which has been in vogue for several years and which not only required additional apparatus and labor but had many drawbacks as well. The principle objection to tinting, however, has been the fact that the dye or stain did not take evenly throughout the film and oftentimes trouble was caused by excessive densitive color on those parts of the film resting on the bottom of the finishing or drying frames.

To eliminate these disagreeable features the Gevaert Company, after experimenting a number of years, finally succeeded in arranging for the exclusive use of the Silvio Cocanart's patent for a colored base. The colors are absolutely fast to light and are handled identically the same as ordinary stock.

At the present time it can be obtained in light and dark red, pale and light blue, orange, yellow, light and verde green, mauve and pale violet, rose and pink.

The price of this distinctive stock is practically the same as the ordinary, and the Raw Film Supply Company will gladly send samples, etc., to any reader of this publication making inquiry for same.

Just A Moment Please

Good-bye folks!
That long awaited vacation has arrived *and* we're off.

—

Pal Haase slipped us a card this morning that he collected somewhere in his travels, which purports (some word, eh?) to introduce Lloyd Robinson, but the card bears across its face that strange device "Llyod Robinson." Whatsmatter Lloyd, too busy to read proof on the printer or do you want us to suspect you of being a Welsher?

—

ANOTHER FRIEND IN TROUBLE.

"Cleary Calm as He is Arraigned For Slaying Boy" headlines a New York paper. Gee whizz, McChesney, can't you keep L. J. out of mischief, or has Nemesis finally overtaken him for all the tortures he has inflicted upon poor MacDermott?

—

Now, if it had been W. W. Johnson who was in the toils of the police we shouldn't have been at all surprised. Didja read his ad copy last week, a portion of which ran: "A story which breathes with the first screening and fairly pants at the climax"? We knew that hot spell in Noo Yawk would be too much for somebody.

—

OUR BURG.

Jesse Goldberg of Life Photo Company wuz a visitor in our midst this wk.

Ben Beadell had a party of Eastern folks as his guests one day this wk. Great little entertainer is Ben.

Carl Laemmle passed through Our Burg last wk. He wuz headed West.

Geo. Cox took the accommodation to New Mexico last Fri. Geo. has hiz all over the country.

Don Meaney, one of our esteemed fellow cits., has been husy packing up his effects the past wk., and now he and the Missus are en route East where Don has got himself a new joh. Take keer o' yourself, Don.

—



This week, while the Goat's away, strikes us as being as good a time as any to spring a little surprise we have been arranging for some time. To the left you'll behold the only and original photograph of the Goat in the role of the Boy Bicyclist, while the style of the "wheel" and the costume worn by the rider will easily fix the date of the picture as midway between the Civil and the Spanish-American wars. Alone and unassisted, the Goat peddled the bike many, many miles across "the sandy plains of Nebrasky," winning numerous medals and breaking several records en route. We expect to get killed when the Goat sees this stuff (honest, we're not his press agent), but hope to be away when he lamps it and perchance (again we repeat perchance) he'll have forgiven us by the time we get back from that vacation of our'n.

—

We hasten to acknowledge complimentary ticket to the Strand Theater, received from J. Victor Wilson. Thanks, Vic, now if you'll send us transportation we'll try and see your show. It's a darn long walk from Chi. to Noo Yawk.

—

OUR SPECIAL CORRESPONDENT.

A wireless message just received from an eastern receiving station announces that Col. Heeza Nutt, our war correspondent during the recent Mexican imbroglio, is now en route for the scenes of carnage and strife in Europe. An exclusive story of the war, scoring complete scoops on Pathe's, Animated, Mutual and Selig-Hearst weeklies, will be a weekly feature of this column. Order your copy now. *Read news here which no other correspondent can give you.*

—

With Col. Nutt in charge of the war news we feel perfectly safe in leaving on our vacation.

—

We're on our way
To Georgian Bay.
(Poetic license No. 999)

—

Rotten verse, isn't it? Really we don't think a lot of it ourselves.

—

We *NEED* a vacation.

N. G. C.

Old Sweethearts Eventually United

Charming Ingenue Appears



Oren calls to escort Dorothy home from school.

IF the styles of the present day were not a revival of the styles of decades ago, thus making it perfectly proper for pretty Miss Preston, the boarding house keeper, to appear in her mother's wedding gown; if Oren Evans' bewitching daughter had not taken such a fancy to Miss Preston, her father's one-time sweetheart, and insisted upon her attending the picnic party arranged for her boarders; if the squall had not arisen and fear for the safety of Evans had not sent Miss Preston hurrying forth to summon aid for Evans, whom she believed far out at sea in a small boat, this story would never have been written.



Preparing for the picnic spread.

As it happens, however, all of the above interesting events took place at just the proper instant and the whole is convincingly and prettily told in a two-reel feature film entitled "At the End of a Perfect Day," to be released by the American Film Manufacturing Company on Monday, August 3.

Winnifred Greenwood is featured in the role of Dorothy Preston and never has she so completely changed her identity as she does in the portion of the picture in which she appears as the boarding house keeper. It all seems to have been done by a different arrangement of the hair, but Miss Greenwood is to be congratulated upon her success in so sinking her identity in the character she is creating that even her most ardent admirers will have difficulty in recognizing her.

Edward Coxen is "Oren Evans," the hero of the tale, and George Field appears as "Stid Butterfield," Coxen's rival for the heroine's hand. Other American favorites are cast in numerous minor roles, where they appear to advantage, but particular mention should be made of the young lady who is seen as the daughter of Evans in the latter portion of the picture. She is bright, vivacious, pretty as a picture, and registers perfectly every emotion she is called upon to display. Her name does not appear on the cast sheet, but this reviewer has no hesitancy in saying that she is one of the cleverest ingenues the public has had the pleasure of seeing on the screen in many months, and the prediction is made that she will be heard from in a big way as time goes on.

As the story opens we behold Dorothy Preston, the village school teacher, being met and escorted home by Oren Evans, with whom she is in love. Oren proposes, but Dorothy refuses him because she believes it her duty to devote her life to her mother, who is in poor health. Stid Butterfield, Oren's rival, suggests to Evans that it is not altogether love for her mother which led Dorothy to refuse him, hinting instead that it is love for him. Though Oren does not for a moment believe that such is the case, he is so badly upset by the girl's refusal that he decides to go west.

Dorothy learns with surprise that her mother has been looking forward to her marriage with Oren, and for that very purpose has preserved her wedding dress of a fashion of long ago. Hurriedly Dorothy prepares a note for Oren and asks Stid, who calls, to deliver it to him before he departs. Stid smiles craftily to himself and makes no effort to deliver the message, so Oren departs without knowing it.

Months later Oren writes Dorothy suggesting that he will come back if the girl but speaks the word. He encloses a self-addressed envelope for a reply. Mrs. Preston, Dorothy's mother, gets the letter, but not having her glasses handy cannot read it, so again Stid Butterfield has an opportunity to over-



Oren is surprised at the change in Dorothy.

whelm his rival. He reads the letter for Dorothy's mains behind, and there Oren's daughter finds her address, so that, later, when Dorothy herself receives Oren's note, she is ignorant of his address and cannot reply.

Stid then presses his hopeless claim upon Dorothy and when the girl refuses him he threatens to have his father, who is chairman of the school board, discharge her. True to his promise, Stid sends his father to separate Dorothy from her position. At this time Mrs. Preston is taken desperately ill, and the girl, badly needing her salary to provide the dainties which her mother needs, agrees to marry Stid if her position is restored to her.

On her deathbed, Mrs. Preston discovers Stid's engagement ring on Dorothy's finger and takes it off. The mother dies and Dorothy tells Stid that her mother's answer to his proposal must be hers. Soon after the funeral Dorothy receives a letter from the West and upon opening it discovers it to be the announcement of the birth of a baby girl to Oren, who has married after failing to get an answer from Dorothy to his former letter.

Fifteen years later Dorothy has surrendered to circumstances and imagines that she is an old woman. For years she has been keeping boarders as a means of livelihood and the many cares and troubles of a boarding house keeper have severely told upon her. Her hair is arranged with extreme plainness and her gowns are surprisingly simple.

Accordingly when Oren, now a widower, arrives with his fifteen-year-old daughter he is much surprised at the appearance of his former sweetheart and falls an easy victim to Miss Everlyn, a boarder at Dorothy's, who has determined to win the heart and hand of the good-looking widower, whom she knows to be a man of wealth.

Oren's daughter sincerely loves Dorothy, after whom she has been named, and grasping the situation, decides to do everything in her power to foster a match between her father and his former sweetheart. Dorothy is much distressed over Oren's attentions to Miss Everlyn, though she keeps her thoughts to herself. Alone in the solitude of her room, she prays for one perfect day in her life—a day in which she may enjoy



Stid Butterfield is rejected.

everything that she has missed through all the long years passed.

The perfect day dawns with a resolution to provide an outing for her boarders at the seaside and the happy company are sent away in buckboards to eat a picnic luncheon on the beach. Dorothy herself remains behind, and there Oren's daughter finds her late in the afternoon, and insists upon her joining the merrymakers on the beach. Reluctantly Dorothy allows herself to be arrayed in her mother's wedding



Miss Everlyn attempts to infatuate Oren.

dress by Oren's daughter, and more bewitching than any of her boarders when becomingly dressed—for the old style is now in the height of fashion—she goes forth to join the others.

Oren is overwhelmed by her beauty—for to him she now appears like the girl with whom he had once been in love, though the catty remarks of some of the boarders nearly succeed in spoiling the day for both Oren and Dorothy. A squall comes up and Dorothy is much worried over Oren, whom she had last seen far out at sea in a tiny boat. Fearing for his safety she leaves her dripping guests at home and goes to summon help for the man she loves. Oren has meanwhile returned and learning that Dorothy has gone forth to aid him he hurries after her, finds her on the beach in tears, and finally comes to a perfect understanding with her. Ere the sun sets that evening the little boarding house keeper has found love and contentment, thus bringing to an end her perfect day.

The cast in part is as follows:

Dorothy Preston .....Winnifred Greenwood
Oren Evans, her lover.....Ed. Coxen
Stid Butterfield, his rival.....George Field
Mrs. Preston, Dorothy's Mother.....Josephine Ditt
Miss Everlyn, a boarder.....Edith Borella
Squire Butterfield, Stid's father.....John Steppling

"Cabiria" Starts Southern Tour

A company consisting of twenty-one people left New York early this week with "Cabiria," the marvelous nine-reel feature picture, for a fifty-weeks tour of the southern states, opening at the Wells theater in Norfolk, Va.

Two camels, and the most complete equipment ever assembled for the exhibition of a screen production on the road will be transported from city to city in two private cars. Frank Rogers, who recently secured exhibition rights for the southern states, will personally conduct the party, and will have as his chief assistant Cecil Wood, projection expert of the Atsco Company.

All details connected with the equipment of the company were looked after by the Atsco Company, even to making arrangements with the electric light companies to secure D. C. service at each of the stops. A radium gold fibre screen will be used.

Gossip Injures Stranger's Character

Wrongs Finally Righted

A SMALL town story of gossip, scandal and misunderstanding is the underlying theme of Essanay's two reel feature, "A Gentleman of Leisure," scheduled for release on Friday, August 14.

In it appear such popular favorites as Richard C. Travers, Bryant Washburn, and Beverly Bayne, while playing minor roles are several players new to Essanay screen subjects, but who all seem fully capable of handling the roles assigned them and who, as time goes on, will undoubtedly attract a following.

The photography is fully up to the Essanay standard and one particularly clever bit of work is done in the scene in which Travers, as Smith Ellicott, is seen carrying a candle in the cellar of the Fraser home, while seeking to force an exit from the place in which he is confined. The illusion of the light emanating from the candle is perfect.



Smith Ellicott is locked up in the cellar.

The picture is laid in and about the little hamlet of Waverly where for three months Smith Ellicott has lived without disclosing to the natives his means of livelihood or anything relating to his past. The fact that he is frequently seen in conversation with "old man Weaver," a suspected murderer, brings criticism down upon him, and numerous stories reflecting upon his honesty and station in life are afloat in the village.

Despite the mystery which seems to surround the young man he is loved by Dolly Fraser, a belle of Waverly, much to the disgust of Charley Bratton, one of her ardent admirers and the village Beau Brummel. Charley repeatedly makes it his business to warn Dolly against Ellicott, telling her that he is far beneath her station in life and hinting that the village as a whole regards him as a ne'er do well, but Dolly remains loyal to the young man who has paid her attention and sends Charley Bratton away in anything but a contented state of mind.

A day or two later, while Bratton is hunting in the woods which adjoin the village, he sees Ellicott give "old man Weaver" some money and immediately hastens to Dolly with the information that Ellicott is having transactions with a suspected criminal. Again Dolly refuses to be convinced of Ellicott's wrong doing, though she agrees to permit Charley to tell Ellicott that she thinks he owes her an explanation of his conduct, thus setting at rest the rumors which are afloat.

Bratton hastens off to find Ellicott and instead of giving him the message which Dolly had sent him to deliver, tells Ellicott that Miss Fraser no longer desires to receive his attentions. This news deeply injures Ellicott and he is on the point of going to Dolly's



The sheriff accuses Ellicott of abducting Phyliss.



Charley outlines his plan to the tramps.

home to seek a further explanation of her strange request, when Phyliss, Dolly's sister, appears and demands that Ellicott play a set or two of tennis with her.

Reluctantly Ellicott goes to the tennis courts with Phyliss and when their game is finished accompanies her on a stroll through the woods. They chance upon a bird's nest and Ellicott helps Phyliss to climb a tree from which she can obtain a better view of the tiny birds in their lofty nest. Suddenly remembering that he has an engagement, Ellicott apologizes to Phyliss for leaving her so abruptly and hurries away to meet the party with whom he had previously arranged a meeting.

Meanwhile Charley Bratton has seen Ellicott and Phyliss strolling off in the direction of the woods, and when he, later, beholds a couple of tramps making their way down the woodland roadway, he suddenly



Dolly Fraser rescues her sweetheart.

conceives a plan to bring Ellicott into further disrepute. Hastening to overtake the tramps, he offers them a few dollars to kidnap Phyliss and waylay Ellicott, his scheme being to put both out of the way for the time being and then spread the story that Ellicott has abducted Phyliss.

The tramps accept Charley's money and instantly start on their mission. Phyliss is easily captured when she descends from the tree in which she had been left by Ellicott, while Ellicott himself is ambushed and beaten while he is making his way through a particularly lonely stretch of woodland. The tramp who overpowered Phyliss takes her to a lonely hut in the woods and plans to lock her within, while the other hobo leaves Ellicott stunned and injured in the roadway and hastens back to report the success of his mission to Bratton.

Suddenly "old man Weaver," who lives nearby, chances to pass the deserted hut and hears Phyliss' cries for help. He hurries in and rescues her from the clutches of the kidnapper, bearing her to his own cabin in the woods where he insists that she rest and recover from the shock she has sustained, his plan being to escort her home that evening.

Mr. and Mrs. Fraser, as well as Dolly, have, meanwhile, begun to worry over the continued absence of Phyliss and when Charley Bratton appears upon the scene and tells how he has seen Ellicott and Phyliss strolling off toward the woods, the girl's parents become highly excited. The angry father calls upon the sheriff to organize a searching party and there is much excitement about the Fraser home.

Meanwhile Ellicott has recovered partially from the attack made upon him, and unsteadily he rises to his feet and makes his way slowly back to the village, unaware that his face is bloody and his clothing torn and dirty. Passing the Fraser home, he is sighted by some who have gathered outside the house and hurried in to face the sheriff and angry Mr. Fraser. His story of the tramp's attack is not believed and the sheriff greatly fears that the mob which has gathered without the house will wreak their vengeance upon Ellicott if he is taken through their midst. Accordingly, the sheriff and Mr. Fraser lead the prisoner out through a back door and imprison him in the cellar of the Fraser mansion. Then a searching party hastens into the woods to find Phyliss.

Charley Bratton has learned Ellicott's whereabouts however and telephones a friend to tip off the mob where the prisoner is confined. A second mob then sets out to wreak vengeance upon Ellicott. Hearing the angry murmur of the approaching mob, Dolly realizes that Ellicott's life is in danger and she hastens to the cellar to release him, but is too late to be of help. She passes him an axe however with which he breaks down the door, and when the mob appears, she bravely stands before the door and explains that the prisoner has escaped. The mob immediately departs in search of him.

The sheriff's party in the woods come upon "old man Weaver" and he takes them to his cabin and restores Phyliss, now fully recovered from her fright, to her parent. Then he escorts the party to the lonely cabin where he takes up the flooring and discloses the tramp whom he had overpowered some hours before. Badly frightened, this man, seeing Bratton in the sheriff's party, denounces him as the cause of the whole plot and Phyliss is able to prove that Ellicott had nothing to do with her abduction. Bratton, thoroughly disgraced, slinks away, and the party returns to the Fraser home, where Ellicott tells them that he has bought from "old man Weaver" a plot of ground containing a new mineral substitute for putty, which seems likely to make both immensely wealthy, thus clearing up all the mystery which has surrounded him. As the picture closes it is easy to imagine that Dolly and Ellicott will later be united in marriage and "live happily ever afterward."

The cast is as follows:

Smith Ellicott	Richard C. Travers
Charley Bratton	Bryant Washburn
"Old Man Weaver"	H. B. Forgan
Bratton, Sr.	Frank Dayton
Dolly Fraser	Beverly Bayne
Phyliss, Dolly's sister	Anna Robinson

Exhibitors are warned that the American rights, including copyright, for the Cines four-part feature, "The Golden Beetle," are held by George Kleine, 166 North State street, Chicago. It is reported that a spurious copy of this film is in circulation in the United States and being offered to exhibitors.

Motography's Gallery of Picture Players

GEORGES BAUD, soon to be introduced to American picture fans as leading man in George Kleine's "Vendetta," is a popular member of the famous vaudeville organization at the metropolitan temple of Thespis and an actor of splendid ability and international reputation. On the continent his name alone is enough to fill a theater. Every Parisian theater-goer knows his Theater du Vaudeville, and to be a member of the talented company playing at the great temple is proof that an actor is of sterling quality. Therefore it is no small evidence of the growing demands of motion picture patrons when one of the vaudeville company is called upon to add prestige to the drama of the film. M. Baud is a man of splendid physique and mobile feature, equally at home in a romantic rode or a part calling for more deft and sympathetic treatment.



Georges Baud.

MONSIEUR DUARD is one of the few European motion picture actors who can claim the distinction of being a baseball fan. During the recent visit of the White Sox-Giants combination to the continent M. Duard became acquainted with the great American game as it is played upon the western hemisphere and immediately became an enthusiast. He saw several of the games played in the various cities visited by the big league stars, purchased a book of rules and made a thorough study of the pastime. He claims he is now willing to back his knowledge of "inside baseball" against that of any dyed-in-the-wool fan in America. M. Duard's interest in baseball, however, does not interfere with his serious work in motion pictures. He has scored many successes in his varied screen career, but looks upon his work in recent Kleine releases as his best.



Monsieur Duard.

REGINA BADET, long a favorite with the amusement-loving populace of Paris and one of the stars of the world-famous Opera Comique in the French capital, is among the latest of the talented artists who have deserted the speaking stage for the silent drama. Mme. Badet was persuaded to carry the leading role in George Kleine's five-part film adaptation of Marie Corelli's famous novel, "Vendetta," and so delighted is she with her splendid success in that production that she promises to devote much of her time hereafter to acting for the screen. In "Vendetta" Mme. Badet plays the role of Nina Romani, the false wife and heartless mother of the gripping Corelli story, and her grace and charm contribute liberally to the splendid effect of the pictured version. She is admirably fitted by Nature to "look the part."



Regina Badet.

CHARLES ANGELO, one of the players who appeared in "Vendetta," often recalls his long experience on the dramatic stage which laid the foundations of his success as a motion picture actor. He now divides his time between appearances with the stock company at the Theater de la Porte Saint-Marin and performances before the camera. He is an athletic young man of striking appearance and great personal charm, and is celebrated in Paris as a "matinee idol" of considerable magnetism. M. Angelo is an accomplished linguist and speaks several languages fluently. He is an expert horseman and swimmer, as well as a swordsman of reputation and a crack shot. Athletic sports of various kinds are his favorite recreations, although he likes also to dabble in art and is himself a painter of no mean ability. This last accomplishment often proves useful to him.



Charles Angelo.

Mary Fuller a Real Heroine

Something is always "happening to Mary." The latest thrill to be added to Mary Fuller's life is a battle with a snake, in which said snake met his Waterloo. With Director Walter Edwin and a company of some thirty-five players the star who recently joined the Universal is up in Blue Ridge mountains, Shohola, Pike County, Pa., putting on a three reel feature, "The Heart of the Night Winds." The hotel people were certain that there hadn't been a snake seen in the "crick," which comes down from the big falls at Sho-



Mary Fuller and her victim.

hola, for twenty years, so Mary decided to go in wading. But when she pulled off her white stockings and little black shoes and began to "sozzle" her pink toes around in the water, a big water moccasin lifted its head from the moss across the stream and, slipping into the water, quickly swam to pay his respects to "our movie heroine." Mary didn't shriek or run, or anything like that but instead grasped a hickory stick and waited. "I'll spank you, naughty snake," she warned. The "villain" was not easily frightened, however, and with blood in his eye he darted at her leg. After a series of terific "whacks," the big mottled black lay still.

A Roman Costume Drama

One of the late feature releases of the Eclectic Company is "When Rome Ruled," a five-part drama of the days of the Christian persecution. The picture is American made, but the exteriors, cave scenes, costumes, temples and amphitheater are all in such strict accordance with the history of this period that one can easily imagine the picture as being taken in the land in which the story is laid.

An able cast of Pathe players is seen in the leading roles supported by an unusually well-trained group of extras. With one exception the interpretation of the different roles is well done. The fault of the exception is overacting, but as the part is not a vital one it does not detract from the value or interest of the picture. Great pains have been taken in the arrangement and construction of the settings, which are big and solid looking.

The story is of a Christian girl, Nydia, whom one of the Roman high priests wishes as one of the vestal virgins because of her virtue and beauty. The rascally high priest continually persecutes Nydia, several times attempting to take her by force. Caius, the son of the Roman governor, is attracted by Nydia's beauty and foils the high priest's frequent attempts to abduct her. At the death of her father, Caius decides to marry Nydia, but is greatly opposed by his father, who insists that his son marry the girl of his choice. Nydia is seized and thrown into the arena of the amphitheater. The jealous chosen bride informs Caius of his Christian sweetheart's fate, and he rushes to the rescue. As he enters the arena she slams the door and rejoices in her revenge, when she discovers that her gown is caught. She opens the door to release it, is pulled in by Caius, and the lovers escape leaving her to the mercy of the lions.

Submarine Films Shown to Public

Residents of New Rochelle, N. Y., were accorded the first public exhibition last Thursday of the under water pictures recently shown to the Smithsonian Institute and the National Press Club at Washington. More than three hundred prominent people responded to the invitation extended to them by Charles J. Hite, president of the Thanhouser Company, and were delighted by the thrilling under water scenes of a man battling with sharks and the sharks battling among themselves which were thrown on the screen at the North American Theater of that city. Old wrecks hidden beneath the waters are also shown in this series of pictures which will make their initial appearance in New York City at the Broadway Rose Gar-

Police Dog Turns Thief

A decidedly new state of affairs in regard to the use of dogs in criminal matters is shown in Chapter 30 of "Our Mutual Girl," written by Irvin S. Cobb. It shows how a police dog, trained in the various methods of crooks and knowing all the tricks of the guardians of the law, can easily be made to serve a criminal by forcing it to steal its food for some time. Anni, the canine used in this film, was formerly a Berlin police dog, but because of her high strung temperament could not get along with the other dogs and was shipped to this country. Arthur James, editor of "Our Mutual Girl" series, heard of the wonderful little creature, who during her service with the police was one of the cleverest they possessed, and together with Mr. Cobb, planned to try the experiment. The scene in which she plays crook requires her hiding under a bed, stealing out after Margaret, "Our Mutual Girl," has retired, taking the necklace and escaping before she can be captured. The little dog acts her part without a mistake and the end of the reel shows her running with her master, who is responsible for her criminal career, away from the scene of the robbery.



Anni, the German police dog.

Figman and Robertson Score Hit

Lasky Feature Praised

THE Jesse L. Lasky Feature Play Company can justly feel proud of its latest release, "The Man on the Box." It is in five parts and replete with powerful situations, thrilling incidents, realistic scenes, and pure, unadulterated humor. Taken altogether it is far out of the beaten path of the ordinary and conventional.

The story is so well balanced, and the climaxes and humor so evenly distributed that while one is kept in almost continuous laughter by Max Figman's ludicrous attempts to become a proficient butler he is not, for a moment, allowed to lose the impression that underneath it all there is a strong current of romance and drama which, in the last reel, comes to the surface, ending in a natural and complete finish.

The scenes and photography are good throughout the picture. Their greatest common asset is in the first reel where we see, from an advantageous position in the mountains, the Indians attacking the supply train in the valley far below, and in another scene



Bob finds he is on the wrong box.

where the cavalry charges right across before the camera. The interiors lack nothing in the detail that could give them a further air of fineness and completeness.

Max Figman is irresistible in the titular role, that of Lieutenant Bob Warburton. The prominent place he occupies in the limelight is his by right, for whether the gesture or scene be comic or dramatic Mr. Figman's interpretation portrays it to its best advantage. Lolita Robertson as the tall, graceful Betty Annesley is a noble-spirited type of girl whose patience with the bungling butler is a thing at which to marvel. Harry Fisher plays the true "friend in need" in the role of Chuck Henderson. The dignified, courteous Colonel Annesley is well characterized by James Neill. J. W. Johnson as Count Karloff is a man of stately bearing and unprincipled character whose schemes very nearly shatter the honor of the Annesley family. The role of the sturdy Colonel Raleigh is well played by Fred Montague. Col. C. F. Le None as the scout; Fred L. Wilson as Jack Warburton; Betty Jonson and Mabel Van Buren as the Misses Nancy and Kit Warburton; and H. B. Carpenter as the Russian ambassador complete the large and able cast. The types selected fit their parts remarkably well. The picture was staged under the direction of Messrs. De Mille and Apfel.

In appreciation of his bravery in the Indian wars Lieutenant Bob Warburton is granted a furlough and



Cab No. 19 is called.

returns home. After a short visit he goes to Europe and while there sees an American girl with whom he immediately falls in love. They return on the same boat and Bob tries several times to secure an introduction to her but is unsuccessful.

The Warburton girls receive an invitation to a formal reception and ask Bob to accompany them, but he refuses. Betty Annesley and a girl friend attend the function, partly because Betty is anxious to meet the gallant "Brother Bob" about whom the Warburton girls have told her so much. Meanwhile Bob plans a joke to play on his sisters, secures a footman's livery, shaves off his beard and changes places with their coachman. In taking the call slip Bob reads the number inverted. It reads 19, but really is 61. When number 19 is called Bob drives up, notices that two



Bob proves a clumsy butler.

girls enter, and, thinking them his sisters, starts away at breakneck speed.

He drives home, opens the carriage door, and kisses the young woman who steps out. To his amaze-

ment it is the girl whom he had seen in Europe. She has him arrested and the next day appears in court against him. Bob notifies his friend, Chuck Henderson, to come and pay his fine and while waiting receives a note from Betty offering him a position as hired man if he will promise to swear off drinking.

He accepts the position and is instructed in his duties as butler. His first experience in waiting at the table is at a dinner at which both his sisters are present. Because of the absence of his beard they do not recognize him. One of the guests Bob dislikes, a foreigner named Count Karloff. As he is about to pour soup down his back Betty's warning glance stops him, but does not in any way lessen his dislike towards the fellow.

Count Karloff learns that Colonel Annesley is hard pressed for money and offers him a large sum, besides cancelling a note of his which he holds, if Annesley will work out for him the plans of the government's coast defense. The colonel agrees for Betty's sake and sets about drawing the plans.

The Warburton girls' anxiety at Bob's absence is quieted by receiving a letter from him stating that he has gone north to hunt big game. While visiting them one day Betty is shown Bob's picture in the album. Immediately she recognizes him as her butler. On returning home she discovers her father and Count Karloff in serious conference. She is called into the room and the count proposes to her but she refuses him. In the meantime the butler has entered the room. Some days before he discovered that the colonel had drawn a sketch of the coast defense, and now when he sees it in the count's hand he takes it from him, gives him back his money and note and shows the angry foreigner out.

The next day Colonel Annesley receives the note perforated and stamped "Paid" by the bank. Though there is no way of making sure Betty is positive that it is Bob who paid the note.

That day while out riding with him she dismounts beside the road. Thinking this a good chance to press his suit Bob makes known his love, but receives no encouragement. As he turns away she calls him by his right name. Astonished, Bob turns and asks how she learned his identity. She explains and confesses that she loves him and had refused just to try his sincerity. There beside the road the erstwhile butler and his employer make love and discuss the queer circumstances which brought them together.

"Money" First Keanograph

Of timely interest now, with currency problems, socialistic questions, etc., actively fermenting, is the first production of the United Keanograph Film Company of Fairfax, California. "Money" is its title. Its length is six reels.

In selecting a subject for his premiere production, James Keane, president and general manager of the company, and incidentally author of the scenario and the picture's producer, gave hard and long thought. He wanted a subject near to the heart of every man. Money, something everybody wants, was the result.

Financial, political, social and economical questions existant today form the background of the story. Through this sturdy, stern material runs the woof of the love story. That public opinion, after all, is the bludgeon which batters down the evil, either within or without the law, is the point proven in this story. Here we have a man so rich as to laugh at the idea of downfall. The New York newspapers get after him, the people begin to learn and to think, and the man who thought himself invincible goes down.

Striking scenes include the destruction of the Palace of Croesus, the dynamiting of the Maxime Steel Works, the wreck of the yacht Chispa, and the great riot at the million-dollar dinner.

An All Exterior Drama

The Thanhouser-Princess single reel romance, "The Target of Destiny," is to be released on July 31. One of the features of the picture is that it does not contain any interior scenes, nature furnishing the background in the form of woods, streams, rustic bridges, and stretches of cleared, grass-covered land. The entire lack of stage-settings gives the picture a free, unconventional atmosphere that is pleasing, and harmonizes perfectly with the romantic spirit of the story.

The charm of the production lies in its arrangement and presentation. The plot is not exceptionally deep, but the situations are so arranged and handled that they "put over" their meaning without the aid of



The accident in Princess' "The Target of Destiny."

explanatory sub-titles, and when, in the last scene, the parents who had formerly bitterly opposed their son's engagement to a poor country girl now gladly consent, it comes as a perfectly natural and fitting ending. Taken altogether the picture has an air of wholesomeness and completeness that would appeal to any audience.

The cast is composed of Muriel Ostriche as the pretty country girl; Boyd Marshall as the rich man's son; Morgan Jones as the wealthy city man; Mrs. Ellery as his wife, and Baby Stewart as the little daughter. Philip Lonergan wrote and arranged the scenario, which was produced by Director Ellery. The photography is beautiful, soft and shaded in the woods scenes and wonderfully clear in its distant views.

John Bunny, who has endeared himself to countless thousands of screen followers, is soon to desert the picture game and make a tour of the world at the head of his own company of variety actors. L. C. Wiswell and George Sidney, the men who are responsible for the trip, have arranged with the Vitagraph Company for its star's unlimited leave of absence. The exact date for the beginning is not announced.

Man's Hate Conquered by Love for Flag

"Lion of Venice"

PERFECT in every detail of staging and costuming, George Kleine's six-part subject, "The Lion of Venice," is a picture with educational value which closely approaches its dramatic worth, and that



Adriana learns of Mariana's love for her brother.

is saying a great deal, as the plot is filled with gripping situations and the character portrayal is exceedingly strong.

It is a tale of a man and his country and tells how, after he has been exiled, he returns to conquer his fatherland only to find it in need of his assistance and to go to its aid. The "Lion of Venice" is the popular name for the Venetian flag and the scene in which the exile's sister hoists it above the pirate ship he command is thrilling in the extreme.

The settings are marvelous in their beauty, the Grand Canal of Venice being the background for many of the most thrilling scenes of the picture. This canal, which corresponds to the main business street of our cities, was closed one entire day to allow the Photo Drama Company to secure the correct atmosphere of the sixteenth century without having the jarring effect of vessels of modern build appearing in the background. This fact alone makes the picture one of decided importance as it is probably the first time in the history of pictures that such a favor has been granted a film producing company.

A large number of players appear in the latter part of the production and are handled in the usual masterful manner which characterizes the methods of foreign directors. The acting throughout is artistic, the cast being well balanced and all the players grasping every opportunity afforded them. Perhaps the most appealing scene in the entire play is the one where Benito and his sister are passing away from Venice toward the open sea. Benito, who has been exiled, rises in the boat and is about to curse his fatherland, but his sister stops him and he struggles with his emotions as the shore line slowly fades in the distance.

The story opens with Benito Rienzi, a naval officer, fighting on the waters of a foreign power. Adriana, his sister, and Marina, his sweetheart, await his return anxiously and pass away the time by making a flag for him to fly over one of the ships which he commands. Count Orsini and a friend, both of whom are of the low type of men, see the two girls and are attracted by them, the count using his influence as a member of the Council of Ten, which controls the city of Venice, to force his attentions upon Marina. His friend is not so lucky with Adriana, however, but despite his many rebuffs he continues to offer his attentions to her.

Count Orsini finally forces Marina's father to consent to his marriage to the girl and elaborate plans are made for the ceremony. Benito is on his way back to Venice, after having been victorious in the battles he fought, and looks forward with great pleasure to the meeting with his family and his sweetheart.

The day of the wedding is at hand and again Adriana is bothered by the insistent friend of the groom. Just as the ceremony has been performed, Benito and his crew of victorious men arrive in the city and go at once to the Doge to report their triumph. When he finally reaches home Benito learns what has happened to his sweetheart and is heartbroken. The moment they are alone Marina tells Count Orsini that she will be true to her promise and be his wife in name, but nothing more.

Benito succeeds in reaching Marina and the lovers say farewell for the last time. The count learns of their meeting and his anger is supreme. His friend again tries to see Adriana, but Benito protects his sister and the worthless fellow tells Orsini of the interference. The two plot the downfall of the man they both hate and finally succeed in "planting" evidence in Benito's home which makes him appear a traitor to his country. He is arrested and brought before the Council of Ten, in which Orsini sits. His plea of innocence is scorned and he is condemned to death. His mother hears of her son's disgrace and, as the shock breaks her heart, she dies. Adriana appeals to the wife of the Doge to save her brother, and the good woman uses her influence with her husband to



Benito leaves Venice, an exile.

have the death sentence changed to exile and is successful.

Benito leaves his native land, taking his sister with him, and firmly resolves that he will some day be

revenged upon the country which has wrongfully disowned him. His chance soon comes when he falls in with the pirates of Dalmatia and they offer him the leadership of their band if he will lead them



A price is placed upon Benito's head.

against Venice. In his native land he is branded as a traitor and a price placed upon his head. Marina, unable to listen to the defacement of her lover's name, sends him the flag of the "Lion of Venice," which was made while waiting for him to return from war before her marriage.

The wronged man, however, refuses to be influenced even by his tender feelings toward the woman who made the flag and throws the emblem of his land to the deck of the ship he commands. His sister picks it up and grieves that her brother should be so bitter against his native country.

Meanwhile the Turks attack the Venetian vessels, and though the latter fight gamely they are greatly outclassed in strength and numbers and are slowly falling before the invaders. Their ship runs ashore and the Turks plan to plunder it. They ask the pirates to join them in the sport and Benito gladly agrees. Adriana decides to try a desperate plan to save her brother from fighting against his own country, and, mounting to the topmast of the ship, she



Count Orsini demands the hand of Mariana.

unfolds the "Lion of Venice" to the breeze and the men below are forced by their dormant patriotism to bow before it.

Instead of helping the Turks slaughter the Venetians, who are commanded by Count Orsini, Benito and the pirates defend the distressed sailors and the tide of the battle turns against the Turkish forces. In the battle Orsini is fatally wounded and is saved from a horrible death by the timely arrival of Benito. He passes away before the last shot of the battle has been fired, but not before he has confessed the plot that caused Benito to be wronged and received the forgiveness of the honorable man. His friend also shows that he is truly penitent and Adriana forgives him for his part in the foul plan.

And with the realization of his character by his countrymen, Benito returns to his native land and there, under the "Lion of Venice," he claims Marina as his bride.

Story of Court Life

Clever double exposure photography and a well complicated story form the foundation of "A Royal Imposter," a five-part feature lately released by the Eclectic Company.

It is a strong drama of royal life in a small principality. The scenes are beautifully colored by the Eclectic natural color process; the colors standing out brilliantly and the effect being deep and rich.

One of the cast plays the dual role of a young prince and his man servant. In one of the scenes the prince strikes his servant, apparently, but in reality it is only in the effect which is obtained by shifting the positions of the players. In cases where it is necessary for the prince and his servant to come in actual contact the substitution of one of the characters is made so cleverly as to be unsuspected.

Young Prince Ludwig of Gravania, a wild and reckless sort, meets a peasant girl, is attracted by her beauty, and makes love to her, but is repulsed. He orders his man servant, who greatly resembles him, to kidnap the girl. When Enrico, the servant, hears her description he realizes that it is his own sweetheart. In anger he kills the prince.

To keep the murder secret Enrico throws the prince's body into the sea and assumes the royal position himself. Because of his resemblance to the dead prince his real identity is not suspected,, and when, a short time later, the king dies, Enrico is hailed as the new monarch. In his first official duties he changes several of his father's rules, bringing upon himself the ill-feeling of his advisers.

The body of the prince is found in the sea and identified by Valerie as that of her lover Enrico. She tells of the present king's attempt to kidnap her, and writes a statement accusing him of the murder. With this accusation as a balm for their consciences the advisers conspire to do away with the king. He visits Valerie and reveals his true identity. As he leaves the house he is shot down by the chief of police. When Valerie arrives on the scene Enrico is dead, and the conspirators are amazed to learn that their victim is an imposter.

The American Kineto Corporation, it is reported, has suddenly done extraordinary business of late. Each of the features produced up to date has been sold out and several states clamor for more than the company can supply. There is every prospect that the next feature, entitled "Czernowska," or "A Woman's Treachery," will have a fine sale. The film is a portrayal of Russian life, embracing all the tragedy for which Russian dramas are notorious.

"Man Who Disappeared" Series Ends

Other Good Edisons

THE concluding picture of "The Man Who Disappeared" series will be released on August 18. The story of this picture, the twelfth, will appear in the September issue of the *Popular Magazine*.

One of the novel situations and the climax of the picture is the projecting of a picture within a picture. In the court room scene a projection machine is placed in the foreground behind the jury's box, and the murder which has been the hub of this series is re-enacted in motion pictures projected upon the wall.

Another of the unusual scenes is a view of the interior of the Edison Bronx studio, showing the actors, directors, stage-hands and cameramen hustling about preparing to stage a scene. Here the picture mentioned above as being projected in the court room scene is seen in the making.

For once Marc MacDermott's role as John Perriton does not call for strenuous action, Miriam Nesbitt as Mary Wales and Barry O'Moore as her brother, Nelson Wales, creating the greater part of the excitement.



Marc MacDermott as John Perriton, Miriam Nesbitt as Mary Wales.

The photography is clear and the settings rich and luxurious where appropriate, and plain and substantial-looking in the court and prison scenes.

At the close of the last chapter of the series we left Perriton a refugee in the apartment of his sweetheart, Mary Wales. The detective detailed to watch her movements sees her leave the house and returns to Nelson Wales with the news of his finding the hiding place of Perriton.

Their scheme of sending the hunted man a note asking him to come to Mary's aid works and Perriton is easily captured and placed under arrest. In jail Mary and a lawyer visit him to plan for his release, but get little encouragement from Perriton, who says that he and Nelson Wales were the only ones present at the time of the murder, and therefore the only hope is for a confession from Nelson. Returning from the jail an idea presents itself to Mary. A company of actors across the street are taking a scene for a moving picture company. Why not hire several of the actors, get them to make up to look like the principals in the murder, and have the picture run off at the trial as a means of reaching Nelson's conscience.

The arrangements are successfully made with the



Nelson Wales accuses Perriton of murder.

film company and the murder scene re-enacted according to Perriton's story.

Being the defendant at the trial, Perriton's plea is regarded as only natural, and his evidence discounted as practically worthless. Nelson takes the stand, tells a plausible story, and openly accuses Perriton of being the murderer. The attorney for the defense pleads and objects in vain. One man's word is as good as another's, and the circumstantial evidence is against the defendant, Perriton's chances seem poor indeed when the attorney's trump card is ready to be played.

Nelson is astonished to see the events of that dreaded night recorded in the motion pictures which are shown on the wall. Astonishment is followed by horror and extreme fear. His face working spas-



Perriton by means of the motion picture machine prepares to force a confession from Nelson Wales.

modically, Nelson confesses the whole crime, clearing Perriton of all guilt.

The shock caused by his witnessing the re-enactment of his crime brings on an acute attack of heart trouble, and, before the jurors and spectators fairly

recover from the surprise of the last few moments, Nelson pitches over on the stand, dead.

The sub-title states that the time of mourning has passed. The next scene shows Perriton and his wife, Mary Wales, leaving a church and being congratulated by the minister.

—

MOST every patriot knows that Francis Scott Key wrote the national anthem and that it was composed on board a British prison ship, but comparatively few know the details that led to the event.

The story of this famous piece of history forms the theme of the Edison release of August 28, "The Birth of the Star Spangled Banner." Most of the ship scenes are exterior views, but one of them is an interior and is a wonderful piece of studio construction.

The picture is well acted and staged, and one that will "take" any time but particularly now, as this is the one hundredth anniversary of the birth of the song which has been adopted as the national hymn.



An excellent costume drama is Edison's "The Birth of the Star Spangled Banner."

The last scene in which the fog rises from the river disclosing the flag waving at the top of the fort is a powerful one and cannot fail to enthuse any audience that sees it.

The period of the story is the year 1814, when the British naval and military forces are threatening Washington and President Madison sent the Declaration of Independence in the care of his aide, Captain Potter, to the commandant of Fort McHenry. On the way Potter stops at the home of Doctor Beanes whose daughter, Helen, he greatly admires. A group of British officers ride up to the house and Potter and Helen take refuge in a secret panel in the wall. Here Potter hears the plans of the British to attack Fort McHenry within two days.

The officers find Potter's hat in the room, and attempt to force Dr. Beanes to disclose his hiding place by torturing him. Suddenly the panel slides back and the officers find themselves confronted by two pistols in the hands of Captain Potter. Holding the British officers at bay Potter jumps on a horse and escapes, arriving safely at Fort McHenry.

Dr. Beanes is arrested and placed on board a British cartel ship. Helen appeals to President Madison for intercession in her father's behalf and he sends one of his aides and Francis Scott Key to interview Admiral Cockburn. The Admiral agrees to release the doctor but insists on the Americans remaining on board the cartel ship "Minden" until after the coming battle. Key and his companions watch the bombardment of the fort anxiously and when, towards morning, the firing ceases they fear that it has surrendered.

As the sun rises and the stars and stripes are seen waving above the fort, Key kneels in thanksgiving and is inspired to embody his emotions in a song which will live forever.

The last scene shows the song's first introduction. A group of men gather at a meeting-place, three or four of them reading from one sheet, and sing "The Star Spangled Banner," in which they are led by the composer himself.

—

"ANDY LEARNS TO SWIM," a one reel Edison comedy, will be released on August 12. The other releases of this series featuring the popular little star, Andy Clark, have been most successful and this one will be no exception for it is, if anything, less conventional and more boyish and natural than the majority. One of its attractions is that in the big beach scenes Andy is worked into the atmosphere of the thing and the people are not seen staring at him and the camera.

Andy arrives at the seashore and is coaxed into getting a suit and going in swimming. At home his mother is astonished to see his face and hands so clean and thinks him sick, but Andy assures her that he is all right and that he learned to swim. She scolds him for going into the water and forbids his doing it again.

One day Andy is in swimming when he spies his mother coming. He hurries out, dresses, and runs home. On his mother's return he denies having been near the water, but cannot satisfactorily explain how his hair happens to be wet.

Taking chances on getting away Andy runs out of the house closely pursued by his mother. Turning a corner he is stopped by a man and held until his mother arrives. As he is being led home they hear someone crying for help, and rush to a near-by river where they see a girl struggling in the water. Andy's mother tells the stranger to jump in and save her, but he says he can't swim. Andy offers to go to her aid but his mother forbids him. While she has her back turned he slips into the water, swims out to the girl and helps her ashore. The last few feet of the film show "Andy the Hero" decked with medals and wearing a large-sized self-satisfied smile.

Mutual's Animal Picture

Thursday, August 13, the Domino Company will release a two reel drama "The Romance of the Sawdust Ring," the first wild animal picture ever released on the Mutual program. The original script of this photo-play called for a five reel feature, but Thomas H. Ince, managing director of the Domino Company, took only the meat of the script, thus making what he considers one of the best and most expensive two part pictures ever released.

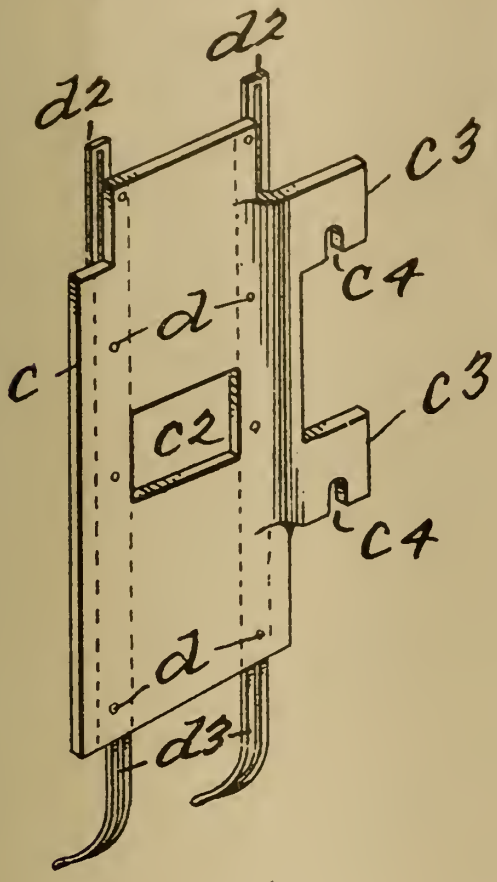
Punches are numerous and thrilling, and the big ones are in scenes in which Frank Borzage, the youthful leading man of the Domino, fights a full grown lion with a pitch-fork, and where a jaguar is seen to strike down and attack one of the characters of the picture.

Recent Patents in Motography

By David S. Hulfish

No. 1,059,067. For an Improved Film Trap Door. Issued to Edwin S. Porter, New York, N. Y., assignor of half to Francis B. Cannock, New York, N. Y.

The illustration shows the tension clip or "trap door" of the film gate.



1,059,067

This trap door consists of a plate *c* having a film window *c2* and having two ears *c3* each with a notch at *c4*.

The plate *c* is held in the film gate by hooking the ears *c3* over pins in the gate frame, where it is held by a spring latch arrangement. The whole plate *c* with its tension strips (to be described) may be readily unlatched and removed from the gate for inspection and cleaning.

Secured to the film side of the plate *c*, and by means of small screws or slip dowel pins *d*, are two parallel resilient strips *d2* which normally bear against the film to produce a tension and to prevent buckling in the film window, the strips being long and curved to extend downwardly around the intermittent sprocket just below the film gate, and being provided with slots at *d3* for the teeth of the sprocket so that the spring strips may bear directly upon the film and thus insure an exact relationship between the film and the sprocket by always pressing the film down upon the sprocket teeth.

The spring latch arrangement for holding the trap door plate *c* is so arranged that the plate *c* may be held to press the strips *d* against the film, or may be held by a detaining finger to keep a clearance between strips *d* and the film and sprocket to permit the motion head to be threaded up, the operation of the detaining finger to release the plate *c* then permitting that plate to slip forward to grasp and thereafter to control the film.

The claims of the patent read upon this last mentioned feature.

No. 1,059,276. For an Improved Intermittent Mechanism for Motion-Picture Machines. Issued to John C. Collins, New York, N. Y., assignor of half to Otto F. Miller, New York, N. Y.

The intermittent sprocket is mounted upon a shaft which carries also a wheel *7* having four pins. These pins in the figures are numbered 17, 18, 19, 20, and are placed equally spaced around the wheel *7*. Reversing the order of the usual Geneva movement, where the pin wheel is the driving member of the intermittent pair, the pin wheel here is the driven member, being driven by a cam wheel *6*.

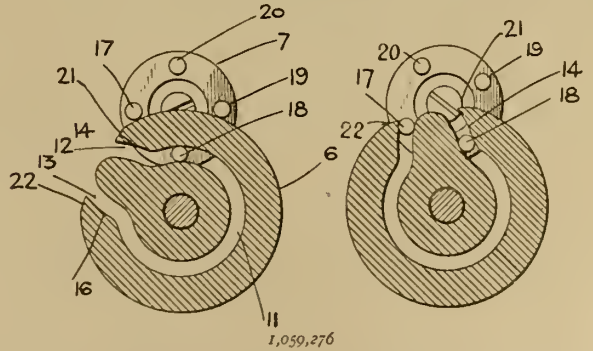
The cam wheel *6* is provided with an annular groove 11 which is not a complete annulus, but merges into operating passages 12 and 13.

During the projection of a single image of the film, the two wheels *6* and *7* maintain the position shown by the figure at the left in the two figures of the patent reprinted herewith. The outside face of the wheel *6* engages the pins 17 and 19 while pin 18 is held in the groove 11. The intermittent wheel *7* therefore is held locked and motionless.

Imagine now that the driving wheel *6* is turning rapidly in the same angular direction as the hands of a clock take, that is to say, with the top moving to the right, then soon end *21* of the outer portion of the wheel *6* clears from the pin *17* and at about the same time, the projection of the central portion of the wheel *6* strikes the pin *18*, starting the pin wheel *7* to shift the film .

The projection referred to passes between the pins *17* and *18* and the movement of the wheel *7* by pin *18* causes pin *17* to move into the path of end *22* of the outer part of wheel *6* with the result that pin *17* is drawn fully into the groove *11* and pin *20* is drawn down upon the outside of the wheel *6*, the point *22* passing under pin *18* and again locking the intermittent wheel *7*.

By proper design of the operating pathways *13* and *12* the shift of the intermittent wheel *7*, and the shift of



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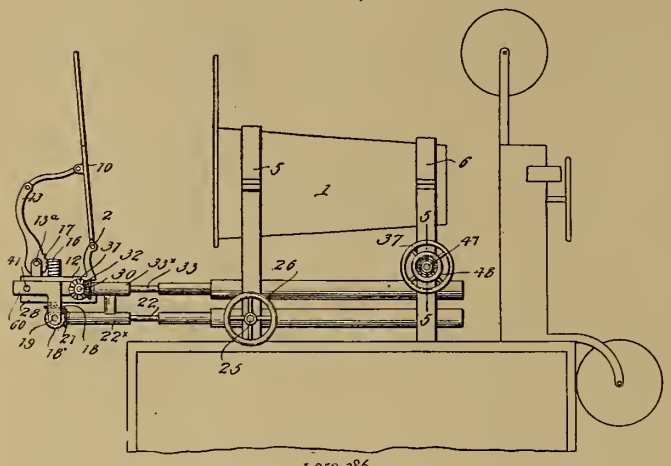
the film therefore, may be made any desired fraction of the total revolution of the driving wheel, *6*, and therefore may be made as quickly as desired.

The first of the six claims of the patent as issued is very broad in its scope, and reads as follows:

1. In an intermittent motion for moving picture machines, an intermittent wheel formed with a plurality of pins projecting from the face thereof, and a cam wheel having a substantially annular groove adapted to successively receive said pins for moving the same a predetermined distance on each rotation of the cam wheel.

No. 1,059,286. A Device for Lighting Kinematographic Projection Apparatus by Means of Sunlight. Issued to Silvio Doccetti, Cagliari, Italy.

This invention hails from sunny Italy, where it is to be presumed there is always sunlight when wanted and where, it is to be presumed further, kinematographic exhibitions are given frequently in the daytime. It is stated that safety from fire risk is one of the advantages to be obtained, but one which has seen the ability of an ordinary reading glass to fire a piece of newspaper would be inclined to suspect an ability in a pair of projection condensers to fire a motion picture film.



1,059,286

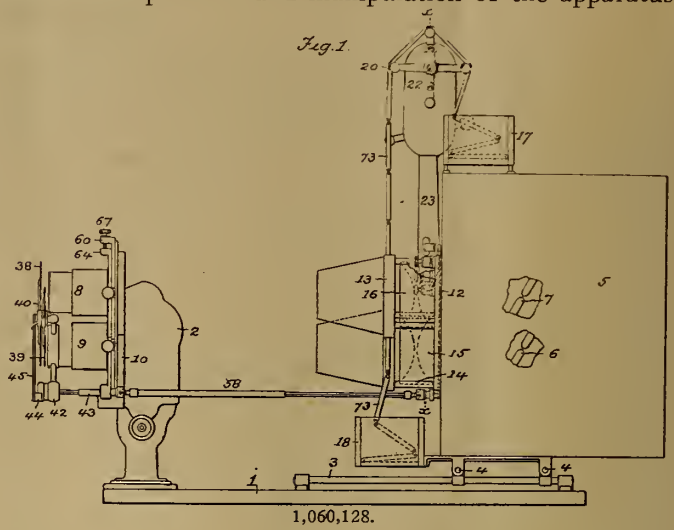
A mirror is provided at *10* in the figure for projection the light of the sun into the condenser tube and thence to the film.

The mirror may be tilted upon its hinge at *2* and may be rotated with its supporting base block, and further may be shifted crosswise of the frame of the machine. These three movements are independent and do not interfere in any way with each other. The three movements of the mirror are controlled independently by the three independent hand wheels *26, 37, 48*. It is stated that an automatic heliostat is not suitable for motion picture work.

There are five claims, each including in considerable detail the mechanism for operating the mirror.

No. 1,060,128. For an Improved Dissolving View Apparatus. Issued to Alvah C. Roebuck, Chicago, Ill., assignor to The Enterprise Optical Mfg. Co., Chicago, Ill.

This invention relates to optical projecting apparatus of the combined kinetoscope and dissolving view steropticon type, and has for its various objects: to provide a simple and efficient arrangement and combination of parts with which a large number of lantern slides can be automatically manipulated and alternatively and successively shifted into line with the optical axis of the lantern, with an avoidance of an exhibition of the slides in wrong order, or with the views reversed or upside down. And with which the slides of a double optical lantern have alternate and successive movement and the required dissolving view effect attained by the single operating handle of the mechanism; the arrangement permitting a ready rewinding or returning of the slides to their original position preparatory to the next exhibition. The operation and manipulation of the apparatus



1,060,128.

being of so simple a nature as to afford the operator ample time for keeping the lamps in proper adjustment and condition, to rewind the kinetoscope film, and perform other duties ordinarily required on the part of an operator while exhibiting a combination of optical lantern views and motion pictures. To provide a simple and convenient arrangement of parts whereby a ready and rapid change can be effected from optical lantern views to motion pictures and vice versa, without disturbing the operative connections of the dissolving view shutter. To provide a simple and efficient construction whereby the maximum amount of illumination is available in the projection of motion pictures, and capable of ready change to suit the requirement in projecting lantern views. To provide a ready means for effecting the registration of the pair of stereopticon views and the motion picture views on the same spot on the screen.

As will appear in the figure from the patent reproduced herewith, the slides are arranged in linked chain form in a magazine at the top of the projection machine, and are fed link by link into the projecting position, passing then into a receiving magazine below.

The Shubert Film Corporation has moved its headquarters to the offices of the World Film Corporation, 130 West Forty-sixth street, New York.



A group of Mutual comedy players.

Power Supply for Projector Arcs

By A. C. Davis*

THE cinematograph has apparently firmly established itself as a part of our national life. The earlier assertions that it was merely a fad of which the public would soon weary, are completely negatived by the ever increasing number of show houses offering motion pictures as the principal attraction. Nearly every small town has its motion-picture houses and cities of any considerable size usually support several. These pictures may be hard on the eyes, but their educational and amusement value is unquestionable.

Recent improvements in apparatus and methods for supplying and regulating current for the powerful arc of the machine, do much to improve the clearness and detail of the projected image as well as to eliminate the trying flicker and pulsating intensity noticeable when cruder apparatus was in use.

The diversity of the many types of current-transforming and regulating devices now on the market often lead to confusion in attempting to make a choice. In fact, the lack of definite knowledge by the operators of the technical side of the proposition and the consequent incomplete information furnished to the manufacturers of electrical apparatus of the exact requirements to be met in specific cases, has in several instances led to furnishing more or less unsuitable equipment, resulting in dissatisfaction and subsequent alterations or changes.

The principal requirement in any case is to secure a satisfactory minimum illumination on the screen. It is hence well to bear in mind that the average candlepower for moving picture projectors depends upon: (1), size of the picture; (2), distance of lantern from screen; (3), density or tinting of the film; (4), material of the curtain; the candlepower required at the arc is directly proportional to the illuminated area of the screen and the distance of the projector from the same.

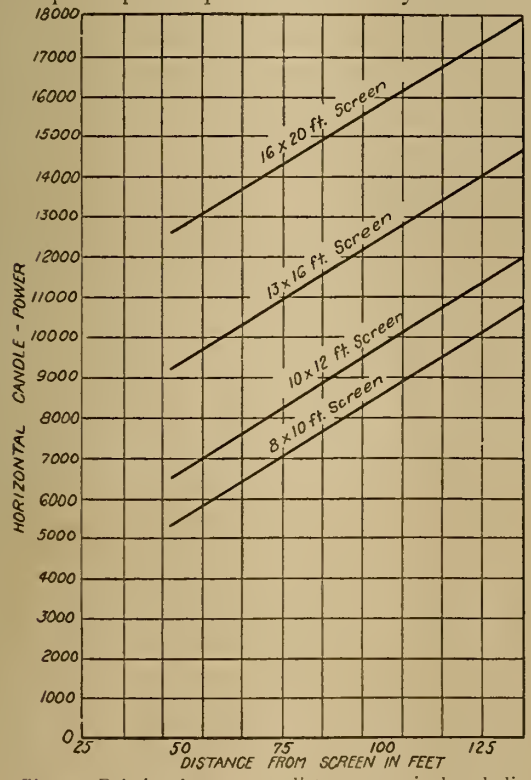


Fig. 1.—Relation between candlepower required and distance from screen.

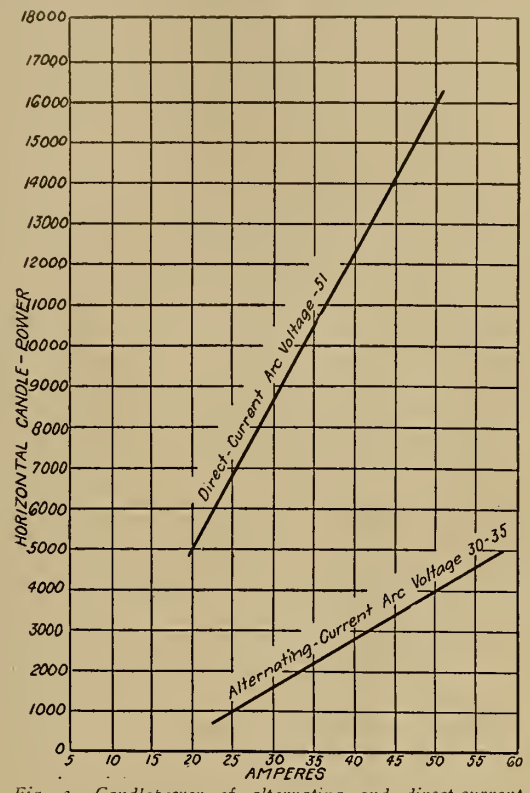


Fig. 2.—Candlepower of alternating and direct-current arcs for projecting lamps.

Although the density of ordinary black and white films varies to a certain extent, this is not ordinarily a serious matter, and moreover variations of this kind are often not more than a necessary means of securing the effect of night scenes, clouded atmosphere, etc., and are by no means defects to be modified by candlepower adjustments. Tinted films, or the use of color screens, as in the Kinemacolor machines, may require two or three times as much light as the ordinary black and white films.

The following formula will give approximately the candlepower which should be supplied for the projecting lantern using standard films and muslin or semi-reflecting screens. Mirror screens will be found to require approximately 80 per cent of the value given by the formula

$$C = 30A + 60D.$$

In this formula, C is the horizontal candlepower required; A is the illuminated area of the screen in square feet; and D is the distance from projector to the screen in feet.

It should be noted that the term "60 D" of the above formula represents the amount of the illumination required to overcome the obscuring effect of dust, vapor, smoke, etc., in the air and is an important factor in determining the amount of current which the lantern will require. The curves in Fig. 1 are plotted

*From *Electrical Review and Western Electrician.*

from the above formula for several common sizes of screens and for the ordinary range of distances.

For alternating-current arcs in ordinary use about the best light is obtained by using five-eighths-inch cored carbons set approximately in line with each other and inclined backward at an angle of nearly 30 degrees. In an alternating-current arc the light source is found on the incandescent tips of both the upper and lower electrodes, which are accordingly left fairly close together in order to secure a nearer approach to point illumination, thus taking a relatively high current at the moderate arc voltage of 30 to 35 volts.

For direct current a good combination consists of a five-eighths-inch cored carbon for the positive or upper electrode and a half-inch solid carbon for the negative or lower electrode. In this case the illumination comes chiefly from the heated anode spot on the upper carbon. The two carbons are, therefore, run farther apart, requiring less current at the higher arc voltage of 50 to 60 volts, and the lower carbon is commonly drawn slightly forward in order to form the anode spot on the front side of the anode tip. The curves in Fig. 2 show the horizontal candlepower of alternating-current and direct-current arcs under favorable conditions.

Whatever method of supplying current may be chosen, it will be necessary to guard against the natural tendency of the current in the arm to fluctuate, as well as to prevent its reaching excessively high values when the arc is struck. This may be accomplished by the use of series resistance or reactance, or, when the current is supplied from special generators, by employing a differentially compounded field. The effect produced by the use of these devices is that if the current suddenly begins to increase the arc voltage is immediately reduced, or vice versa, thus tending to maintain the current close to its normal value. The differentially wound field of a special generator for motion-picture work accomplishes a similar purpose without actual loss of power, so that when only one arc is to be run from such a machine its voltage may be set for the desired arc voltage.

In practice many motion-picture houses at times desire to operate two spot-lights at once from the same source. In this case it becomes necessary to use a ballast resistance in series with each arc giving a voltage drop of approximately 15 or 20 volts. Special generators or other apparatus intended for this service must, therefore, have an extra voltage capacity of this amount.

The following list includes practically all the common methods of supplying current for the projector arc.

(1). Direct supply from a central station's alternating-current power circuit using series reactance for reducing the line voltage to the pressure required at the arc.

(2). Supply from standard-voltage alternating-current circuits using transformers instead of reactance for reducing the voltage.

(3). Direct supply from a central station's direct-current circuit using series resistance for reducing the voltage.

(4). Pulsating current from the mercury-arc rectifier.

(5). Direct current from special generating apparatus, that is, motor-generator set, rotary converter or engine-driven generator when central-station current is not available.

Alternating current taken directly from lighting circuits is very conveniently secured and requires a minimum outlay for apparatus. Using a reactance for reducing the voltage has the disadvantage of causing a very low power-factor, to which the central station is likely to seriously object, and of being somewhat inconvenient as regards regulation of the arc voltage. By using a transformer in place of the reactance a good power-factor is secured, while most commercial types provide, by means of taps on the winding and a regulating switch, for a fair degree of convenient adjustment. The alternating-current arc, however, does not furnish a quality of light consistent with the modern standards in this art, the light having a decided reddish tinge as well as a trying flicker and tendency to pulsate.

When approximation to continuous current is secured by the use of mercury-arc rectifiers a much better quality of light is furnished than by alternating current, giving at the same time an arc which consumes fewer watts per candlepower. The ordinary commercial rectifier, moreover, is economical in first cost and provides a fair degree of convenient voltage regulation. The wattage consumption for a given candlepower is fully as low as for any other type of outfit. The maintenance costs are, however, apt to be high due to possible breakage and ultimate deterioration of the tubes.

It is stated by experienced operators that the light secured from a purely direct-current source is distinctly superior to any other. The wattage consumption when current is taken from lighting circuits is necessarily high, due to a loss in the series resistance. This is partially compensated for, however, by the saving in first cost of apparatus. The same results can, however, be secured with much better efficiency by the use of a motor-generator set, and where alternating current only is available, by the use of a motor-generator set or rotary converter. These have a relatively high first cost, low upkeep, very convenient regulation, and a power consumption practically as low as the rectifier.

In conclusion, it may be pointed out that each of the types of apparatus above described has its peculiar field of usefulness. The larger houses doing a long-hour business should have the best and most economical operating equipment, and the first cost becomes a matter of minor importance. For smaller houses or for machines in occasional use a cheaper form of apparatus should be used, even though the operating efficiency may be inferior. Such disadvantages as inferior quality of light due to the use of an alternating-current arc will often be counterbalanced by the decrease in the first cost of equipment.

Lasky-Belasco Production

The first of the Belasco plays to be put into motion pictures will be "The Heart of Maryland," according to a decision which was reached by David Belasco and Jesse L. Lasky this week. The scenario has been arranged by Mr. Belasco and turned over to the Lasky Feature Film Company, who will make the production.

The company will be sent into Southern Maryland, where the scenes of the play are laid. Starting at Frederick the company will traverse the famous Shenandoah Valley and Braddock's Road, which runs through Cumberland, west, along which the Army of the Potomac marched.

Brevities of the Business

PERSONAL NOTES.

The mountain scenes of the "Trey O'Hearts" series have been completed and the Wilfred Lucas' Universal Company has left Hollywood for San Diego where the spectacular sea-faring installment of the series will be staged. To furnish sensations for this part of the drama two ships will be destroyed at sea.

Residents of Tucson, Ariz., have been so liberal in giving various wild animals they have captured to the Eclair players located there that the director has started a miniature zoo and established himself as keeper. He threatens to put on a jungle picture in the near future.

The *U. S. S. Prairie* has installed a Power's Cameragraph and the *U. S. S. North Dakota* has been equipped with a 6A model with motor drive.

A motor boat proposal is the feature of "A Lesson in Mechanics," a one reel comedy being produced by W. C. Cabanne, at the Reliance and Majestic Hollywood Studios with Dorothy Gish and Robert Harron in the leading roles.

The first drama which will be produced by the new Rex company, of which Joseph de Grasse is director, is entitled, "The Girl Who Was Afraid of Love," featuring Pauline Bush. It contains a powerful character declination of a super-bashful girl who almost wrecks her life in attempting to avoid the tender passion.

The old saying, "nobody loves a fat man," has been proven wrong, through the fact that Charles Hundt, the genial and corpulent property man at the Eclair Western studio, has taken unto himself a wife.

The entire stock company of the Pathe Freres Company at Jersey City, with the exception of Pearl White, Crane Wilbur and Paul Panzer have been released and in the future this concern will employ players for special engagements only. The policy of producing nothing but feature pictures in their American studios will be continued.

A Power's Cameragraph has been secured by the Y. M. C. A., Rockton, South Carolina, through Universal Film & Supply Company, Charlotte, N. C.

J. Warren Kerrigan will be seen as a doctor, who swims two miles through a raging sea with his medicine case strapped to his back to save the father of his sweetheart, in "There Is a Destiny," a Victor drama soon to be released.

A gripping romance, with its setting in Mexico during the recent war trouble, is told in "On the Border," being produced by Jack Adolfi, at the Reliance and Majestic studios on the Coast. Irene Hunt is featured as a Spanish dancing girl, who at the risk of her life saves her sweetheart, an American officer, from assassination.

Charles Dickens' last novel, "The Mystery of Edwin Drood," which was never completed owing to the great author's death, is being produced in motion pictures by the Blaché Studios. The well known English actor, Mr. Tom Terriss, has dramatized the novel for picture presentation and completed the famous story in the manner that he thinks the great Dickens intended.

Webster Cullison, managing director of the Eclair Western studio located at Tucson, Arizona, is in New York on business connected with the organization of two new companies for the studio in cactus land.

The Allen Feature Film Corporation, Providence, R. I., has placed a Powers Cameragraph in the Broad Street School of that city and a like machine has been installed in P. T. Powers' Airdome, Sheepshead Bay, Brooklyn, N. Y.

The "Universal Boy" (Matty Roubert) had the pleasure of meeting the Honorable Young Yang Ying, Chinese consul-general, at the Universal's Imp studio last week.

Thomas Ince and Mack Sennett of the New York Motion Picture Company arrived in New York this week where they will remain for a short time, enjoying a vacation and transacting business. The former has been at work continually for the past three years making a world-wide reputation for the Kay-Bee, Broncho and Domino brands of films and the latter has been equally busy for about the same period of time establishing the Keystone films.

The Colgate Film Exchange have bought the Pacific Coast rights to "The Toll of Mammon," the big feature of the Excelsior Feature Film Company for the states of California, Oregon and Washington.

Thousands of ardent admirers of the novelist, Marie Corelli, will welcome the release of George Kleine's splendid four-reel feature "Vendetta," through the Special Feature Department of the General Film Co., September 1st. The film story is adopted from Miss Corelli's novel of the same name, and none of the splendid dramatic opportunities given by the novelist have been overlooked in making the picture.

Besides acting in pictures, the greatest joy of Pauline Bush, the clever leading lady of the Universal Company, is to steal down to the ocean side with a pencil and a block of paper and plan a new scenario. Some of the best picture plays she has written have been developed while she enjoyed the cool breezes and listened to the waves on the beach.

Myrtle Stedman and two friends "hiked" up Mount Lowe recently. She says she had a hankering to see some real snow—she used to live in Colorado, up some 10,000 feet, and the trip to Truckee with the Bosworth company in the spring whetted her appetite for more of the white rain.

Cleo Madison plays the roles of two sisters with dispositions as different as day and night in the serial "Trey O' Hearts," in which she is being featured. To distinctly characterize each part is a task that is taxing her dramatic skill to the fullest extent.

In reminiscing at the Los Andes Photo-players Club one evening last week, Charles Ray, the Kay Bee lead, was describing his feelings when Thomas Ince handed him his first contract. He says it is the first time that he ever felt at all important, but the feeling soon wore off when he showed it on the quiet to an old timer who squinted sideways at it and said "Huh! I've got a box full of them."

Arthur Rosenbach, sales manager of the Excelsior Feature Film Company, is making a flying trip through the Middle West. Despite the alleged depression in business Mr. Rosenbach reports several desirable deals.

The announcement that George Kleine had begun the manufacture of pictures in America has resulted in hundreds of scenarios being submitted to the Chicago Offices. Mr. Kleine announces that, for the present at least, there will be no scripts purchased as he will manufacture in this country film subjects adapted from well known legitimate productions only. The first of these will be "Officer 666"

Louise Glaum the delightful little actress appearing under Harry Edwards in the "Universal Ike Jr." series has been very sick but is back at work again.

Carlyle Blackwell is in Los Angeles again and Jack Dillon, the "heavy" who was associated with Blackwell when he was with the Kalem Company has joined him. The star will start work at once in a temporary studio while he is building his own.

The Consumers Feature Film Service, with executive offices at 30 North Michigan Boulevard, Chicago, has increased its capital stock to $1,500,000. The new company is to be hereafter known as the Consumers Film Corporation.

Starting away about four weeks ago with three trunksful of features, Charles (Feature) Abrams and Louis Goldstein, his assistant, have just returned to New York, without the features but carrying orders amounting to $12,000. Among the state right men to whom they sold were A. A. Weiland and Meyer Silverman of Pittsburgh, William R. Finley of Toledo, Ben D. Crose of Indianapolis, Wolverine Feature Film Company of Detroit, General Feature Film Company of Chicago, Swanson-Crawford Film Company of St. Louis and Herrick Feature Film Company of Des Moines.

Francis Ford and Grace Cunard, creators of mystery films, are back at work at the Universal Hollywood, Cal., studio after a short vacation in the east.

Ben D. Crose of the Empress Feature Film Company of Indianapolis left New York last Saturday after a few days' stay. The purpose of his visit was to confirm arrangements for the sale of exhibition rights on "The Black Triangle" in Indiana and Kentucky.

ROLL OF STATES.

ILLINOIS.

Adfilm company, Chicago, capital, $10,000; manufacture and deal in motion pictures, motion picture machines, etc.; incorporators, John A. Verhoeven, M. L. Minnock, William Feather.

The Wildey theater in Edwardsville, opened under the management of W. A. Edwards recently.

INDIANA.

Charles Bivins, formerly proprietor of the Crescent theater in Bloomington has announced that he and S. D. Fair will erect a modern picture theater at College avenue and Fourth street in the near future.

IOWA.

The explosion of a film in the Fairfield theater, on East Broadway, Marshalltown, caused a loss of $700.

The Lyric theater on Keeler street, Boone, has changed owners, Dell Hoes having disposed of his interests to W. R. Summerhayes of Wilton Junction.

Work on the new moving picture theater on West Fourth street, Waterloo, has been started. J. E. Bryant of Cedar Falls is lessee.

The Gem theater in Coin is now owned by Frank Dutton and Arthur Anderson.

A new moving picture theater has been formally opened in Sanborn.

KENTUCKY.

The Fourth Avenue Amusement Theater Co. secured a permit for remodeling the three-story brick building at 444 South Fourth street, Louisville, with a view to converting it into a motion picture theater. The work of remodeling will cost approximately $35,000.

MARYLAND.

Plans are being prepared by architect Louis Levy, of Philadelphia, for a new moving picture showhouse to be erected at 2011 Pennsylvania avenue, Baltimore, Edward Rosenstein is the owner.

Theater Hagerstown, one story, 78x140 feet. Irwin & Leighton estimating. H. E. Yessler and Thomas W. Lamb, architects.

MICHIGAN.

A company has been formed by citizens of Walkerville for the purpose of building a $25,000 moving picture theater. It will be known as the Garden theater company and the following are directors: H. E. Walker, Major S. C. Robinson, U. G. Reaume, L. F. Murphy, all of Walkerville; Forbes Robertson and F. M. Delano, Detroit. A site has been obtained on Wyandotte street, and it is the intention of the company to make the house the most modern and up-to-date in the province.

The Palace theater in Bad Axe has been completely rebuilt and finished in modern style and is now open to the public.

NEW JERSEY.

The stage at the Strand theater, on Market street, Newark, has undergone a great transformation. It is now a Japanese fairy garden. Japanese flowers spread their fragrance through the house, Japanese birds and butterflies flutter about, their gay plumage vying in iridescence with the sparkling colors of the electric fountain. Sand-covered walks lead from the beautiful French chateau's porticoes at each side of the stage to the fountain, behind which is seen the charming facade of the central wall of the chateau. The garden was designed by Jules Gerstle, the assistant manager of the theater.

NEW YORK.

Renfax Film Co., Inc., Manhattan.—Motion pictures; capital, $425,000. Incorporators: D. Fox, H. L. Lewis, P. R. Straus, New York City.

Acme Motion Picture Corporation, Manhattan.—Motion picture business; capital, $25,000. Incorporators: C. H. Taylor, M. Beck, A. Schrameck, New York City.

Eureka Projector Device Co., Albany, motion pictures, $100,000; J. C. Hasbrouck, R. A. Kraus, J. F. McGrath, 256 68th St.

OHIO.

The Famous Factories of the World Company, Toledo; moving pictures; $10,000. F. J. Miller, M. C. Forbes, T. L. Gifford, W. T. S. O'Hara, Clara Kramp.

OREGON.

A permit has been issued for the erection of a one-story brick nickelodian on First street, between Main and Madison streets, Portland, for Joseph Clossett. The contract has been let to Thomas Muir at a figure of $24,000.

PENNSYLVANIA.

The Savoy theater, at Tenth and Greenwich streets, Reading, was sold by McKently & Drexell to LeRoy B. Reinert, 621 North Eleventh street.

Plans have been filed with the chief of the Bureau of Building Inspection for the Hamilton theater, to be erected on the southwest corner of Thirty-eighth and Chestnut streets, Philadelphia, by Solomon Greenberg for the Hamilton Theater Company. Work will be commenced immediately. The estimated cost of the theater will be about $100,000. LeRoy B. Rothschild, architect.

Rapid progress is being made on the Schenley theater in Forbes street, Pittsburg, and it will be completed and ready for use early in September.

The Monarch Amusement Company of Philadelphia, to conduct a moving picture show in Germantown, was chartered at the state department with a capital of $5,000. Philadelphia and New York parties are the incorporators.

The properties, 1529 and 31 Chestnut street, Philadelphia, have been leased by the J. T. Jackson Co., representing Frank De Long, to Alexander R. Boyd, represented by Mastbaum Bros. & Fleisher, for a long term, as a site for a moving picture theater to be erected by the lessee, at a cost of about $50,000.

The Belvedere theater, the first motion picture house to be established in Chestnut Hill, opened recently. It is owned by the J. H. D. Amusement Company.

SOUTH CAROLINA.

The Grand theater in Columbia has been re-opened under the management of P. Jeffords.

SOUTH DAKOTA.

The New Crystal theater has been opened in Iroquois.

WEST VIRGINIA.

The Fulton picture house, which was recently sold to Nick Boancia of Wheeling, will be opened within the near future. The building is undergoing extensive repairs.

WISCONSIN.

Plans for remodeling the Rainbow moving picture theater, located on Lisbon avenue, between Twenty-seventh and Twenty-eighth streets, Milwaukee, are being prepared by Architects Leiser and Holst. An addition of 20x30 feet will be made.

E. M. Carstens has purchased the Colonial theater, Washington street, Manitowoc.

Plans are being drawn for a $50,000 moving picture theater to be erected near Twelfth and Chambers streets, Milwaukee, by the Badger Amusement company.

H. B. Morse has purchased the moving picture apparatus of J. E. William and will conduct the shows at Amusement Hall at Waterford in the future.

A moving picture theater with a seating capacity of 850 will be built on Ninth and Lincoln avenues, Milwaukee, for J. J. Schwartz, according to plans which have been drawn by Architect A. E. Swager.

Plans for a moving picture theater, which will be erected for the Colonial Amusement company on Vliet street, between Fifteenth and Sixteenth streets, Milwaukee, have been made by Architects Kirchoff and Rose. It is two stories and basement, 50x150 feet.

La Crosse will have a new theater costing $100,000 for high class moving pictures. The New Orpheum company has been incorporated with a capital stock of $75,000. The seating capacity of the theater will be 1,400. The building will be a three story cement and steel structure. Two floors of offices and two stores will occupy part of the building. The incorporators are F. J. Koppelberger of this city, G. A. Elder of Duluth and J. J. Nash of Chicago. Work will be begun on the structure shortly, and it is expected to be completed by Sept. 1.

Madison is to have another motion picture theater, to be located at 215 State street and to be open to the public about July 25.

A moving picture theater permit has been issued by the building inspection department to G. H. Williams for a building at Twenty-first and Wells streets, Milwaukee, estimated to cost $17,000.

The Garden theater on National avenue, between Fifty-second and Fifty-third avenues, West Allis, has been completed and was opened about June 1.

A fire in the operating room of the Dime theater in South Bend caused a loss of $3,000. George Reizner, proprietor.

The Colonial Amusement company secured a permit to erect a $25,000 moving picture theater on Vliet street, between Fifteenth and Sixteenth streets, Milwaukee.

Complete Record of Current Films

Believoing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

Current Releases

Monday.

C	7-27	Gwendolyn, the Sewing Machine Girl	Biograph	1,000
C	7-27	Search, the Scientific Detective	Biograph	1,000
C	7-27	A Canine Rival; 8th of the "Wood Be Wed" Series	Edison	1,000
C	7-27	Sweedie and the Lord	Essanay	1,000
D	7-27	The Identification	Kalem	2,000
E	7-27	Hosts of the Sea	Pathe	500
E	7-27	Coffee Cultivation, Santos, India	Pathe	500
C	7-27	A Five Hundred Dollar Kiss	Selig	2,000
T	7-27	Hearst-Selig News Pictorial, No. 43	Selig	1,000
C	7-27	His Kid Sister	Vitagraph	1,000

Tuesday.

D	7-28	In Temptation's Toil	Klein-Cines	2,000
D	7-28	The Mystery of the Lost Stradivarius, 9th of the "Chronicles of Cleek" Series	Edison	1,000
D	7-28	A Clash of Virtues	Essanay	1,000
D	7-28	The Man with the Glove	Kalem	1,000
C	7-28	The Question and the Answer Man	Lubin	1,000
	7-28	Title Not Reported	Melies	
E	7-28	The straits of Bonifacio (Sardinia)	Pathe	500
E	7-28	Hemp Throwing	Pathe	500
D	7-28	Muff	Selig	1,000
D	7-28	John Rance, Gentleman	Vitagraph	1,000

Wednesday.

C	7-29	Something to a Door	Edison	1,000
C	7-29	The Fable of "The Coming Champion Who Was Delayed"	Essanay	1,000
D	7-29	The Indian Agent	Kalem	2,000
D	7-29	The Lure of the Car Wheels	Lubin	2,000
D	7-29	An Actress's Son	Melies	1,000
T	7-29	Pathe's Weekly No. 47, 1914	Pathe	1,000
D	7-29	The Mother Heart	Selig	2,000
C	7-29	Officer Kate	Vitagraph	1,000

Thursday.

D	7-30	A Bit of Human Driftwood	Biograph	2,000
C	7-30	Snakesville's Home Guard	Essanay	1,000
D	7-30	Three Men and a Woman	Lubin	2,000
C	7-30	The Trouserless Policeman	Melies	1,000
D	7-30	210 vs. 213	Melies	2,000
T	7-30	Hearst-Selig News Pictorial, No. 44	Selig	1,000
D	7-30	The Greater Motive	Vitagraph	1,000

Friday.

C	7-31	The Stuff That Dreams Are Made Of	Edison	2,000
D	7-31	The Seventh Prelude	Essanay	2,000
C	7-31	The Deadly Battle of Hicksville	Kalem	1,000
D	7-31	Within the Noose	Lubin	1,000
C	7-31	Music Hath Charms	Melies	1,000
C	7-31	When the Cook Fell Ill	Selig	1,000
C	7-31	Private Bunny	Vitagraph	1,000

Saturday.

D	8-1	The Man Who Paid	Biograph	1,000
D	8-1	Farmer Rodney's Daughter	Edison	1,000
D	8-1	The Squatter's Gal	Essanay	1,000
D	8-1	The Lad from Old Ireland	Kalem	1,000
C	8-1	She Gave Him a Rose	Lubin	500
C	8-1	The Rise of the Johnsons	Lubin	500
D	8-1	Honor Redeemed	Melies	2,000
D	8-1	Love vs. Pride	Selig	1,000
D	8-1	The Violin of M'Sieur	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

Advance Releases

Monday.

C	8-3	The Meal Ticket	Biograph	1,000
C	8-3	A Tango Spree	Edison	1,000
C	8-3	In and Out	Essanay	1,000
D	8-3	The Vampire's Trail	Kalem	2,000
T	8-3	Picturesque Gagrey	Pathe	500
T	8-3	Russian Zoo, Oskama-Nova	Pathe	500
D	8-3	Etienne of the Glad Heart	Selig	2,000
C	8-3	Detective and Matchmaker	Vitagraph	1,000
T	8-3	Hearst-Selig News Pictorial, No. 45	Selig	1,000

Tuesday.

D	8-4	When War Threatens	Kleine-Cines	2,000
D	8-4	The Living Dead, 9th of "The Man Who Disappeared Series"	Edison	1,000
D	8-4	Her Trip to New York	Essanay	1,000
D	8-4	The Chief of Police	Kalem	1,000
C	8-4	The Fatal Card	Lubin	500
C	8-4	He Woke Up in Time	Lubin	500
C	8-4	The Family Outing	Melies	500
C	8-4	Easy Come, Easy Go	Melies	500
E	8-4	Training Army Dogs	Pathe	500
C	8-4	A Basque Wedding	Pathe	500
D	8-4	The Ordeal	Selig	1,000
D	8-4	Warfare in the Skies	Vitagraph	2,000

Wednesday.

C	8-5	A Change of Business	Edison	500
C	8-5	Faint Heart Ne'er Won Fair Lady	Edison	500
C	8-5	The Fable of "The Busy Business Boy and the Drop-pers-in"	Essanay	1,000
D	8-5	The Operator at Black Rock	Kalem	2,000
D	8-5	The Man with a Future	Lubin	2,000
D	8-5	A Mother's Error	Melies	1,000
T	8-5	Pathe's Weekly, No. 48, 1914	Pathe	1,000
D	8-5	The Reporter on the Case	Selig	1,000
C	8-5	Second Sight	Vitagraph	1,000

Thursday.

D	8-6	The Man and the Master	Biograph	1,000
C	8-6	Slippery Slim's Dilemma	Essanay	1,000
C	8-6	A Daughter of Eve	Lubin	2,000
C	8-6	A Matrimonial Advertisement	Melies	1,000
D	8-6	Shield of Innocence	Melies	2,000
T	8-6	Hearst-Selig's New Pictorial, No. 46	Selig	1,000
D	8-6	Memories in Men's Souls	Vitagraph	1,000

Friday.

D	8-7	The President's Special	Edison	2,000
D	8-7	The Motor Buccaneers	Essanay	2,000
C	8-7	Don't Monkey with the Buzz Saw	Kalem	1,000
D	8-7	The Siren of the Desert	Lubin	1,000
C	8-7	The Skull and the Crown	Selig	1,000
C	8-7	The Locked House	Vitagraph	1,000

Saturday.

C	8-8	The Would Bandits Be	Biograph	500
C	8-8	The Deadly Cheroot	Biograph	500
C	8-8	One Tough of Nature	Edison	1,000
D	8-8	Broncho Billy's Fatal Joke	Essanay	1,000
D	8-8	Gray Eagle's Revenge	Kalem	1,000
C	8-8	Love and Flames	Lubin	1,000
D	8-8	Gratitude	Melies	1,000
D	8-8	Carmelita's Revenge	Selig	1,000
D	8-8	The House on the Hill	Vitagraph	1,000

MISCELLANEOUS FEATURES.

The Sacrifice of Pauline	I. S. P.	3,000
The Corsair	Eclectic	4,000
When a Woman Loves	Eclectic	
Protea II	World	5,000
The Great Stroke	World	5,000
Lupin, the Gentleman Burglar	Pasquali	3,000
The Devil's Fiddler	Apex	3,000
Money	Keanograph	6,000
Life's Crossroads	Warners	3,000
Koll of the Warpath	Warners	3,000
Chasing a Million	Leading Players	3,000
Heart Beats	Features Ideal	3,000
In Tune with the Wild	Selig	3,000

Mutual Program

Monday.

D	7-27	The Broken Barrier	American	2,000
D	7-27	Our Mutual Girl, No. 28	Reliance	1,000
C	7-27	Title Not Reported	Keystone	

Tuesday.

D	7-28	The Messenger of Death	Thanhouser	2,000
D	7-28	A Midsummer Love Tangle	Beauty	1,000
D	7-28	Down by the Sounding Sea	Majestic	1,000

Wednesday.

D	7-29	The Long Feud	Broncho	2,000
D	7-29	Does It End Right?	American	1,000
D	7-29	The Sheriff's Prisoner	Reliance	1,000

Thursday.

D	7-30	The Curse of Caste	Domino	1,000
C	7-30	Title Not Reported	Keystone	
T	7-30	Mutual Weekly, No. 83	Mutual	1,000

Friday.

D	7-31	An Eleventh Hour Reformation	Kay-Bee	2,000
D	7-31	The Target of Destiny	Princess	1,000
C	7-31	All on Account of a Jug	American	1,000

Saturday.

D	8-1	The Gunman	Reliance	2,000
C	8-1	The Baker Street Mystery	Royal	1,000
C	8-1	Title Not Reported	Keystone	

Sunday.

D	8-2	Moonshine Molly	Majestic	2,000
C	8-2	Bill Takes a Lady to Lunch—Never Again	Komic	1,000
C	8-2	The Butterfly Bug	Thanhouser	1,000

Monday.

D	8-3	At the End of a Perfect Day	American	2,000
D	8-3	Our Mutual Girl, No. 29	Reliance	1,000
	8-3	Title not reported	Keystone	

Tuesday.

D	8-4	The Guiding Hand	Thanhouser	2,000
D	8-4	A Suspended Ceremony	Beauty	1,000
D	8-4	The Idiot	Majestic	1,000

Wednesday.

D	8-5	Jim Regan's Last Raid	Broncho	2,000
D	8-5	The Widow	American	1,000
C	8-5	Izzy and His Rival	Reliance	1,000

Thursday.

D	8-6	The Thunderbolt	Domino	2,000
	8-6	Title not reported	Keystone	
T	8-6	Mutual Weekly, No. 84	Mutual	1,000

Friday.

D	8-7	The Gangsters and the Girl	Kay Bee	2,000
D	8-7	Her Duty	Princess	1,000
D	8-7	On the Border	Reliance	1,000

Saturday.

D	8-8	The Bank Burglar's Fate	Reliance	2,000
C	8-8	Ringing the Changes	Royal	500
C	8-8	Miss Gladys' Vacation	Royal	500
	8-8	Title not reported	Keystone	

Sunday.

D	8-9	The Tavern of Tragedy	Majestic	2,000
C	8-9	Ethel's Teacher	Komic	1,000
C	8-9	The Telltale Star	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	7-27	Out of the Valley	Victor	1,000
D	7-27	When Romance Came to Anne	Imp	2,000
C	7-27	A Wild Ride	Sterling	2,000

Tuesday.

D	7-28	The Love Victorious	Gold-Seal	3,000
C	7-28	Their Parents' Kids	Crystal	500
C	7-28	Charlie's Toothache	Crystal	500
C	7-28	Universal Ike, Jr., in His City Elopement	Universal Ike	1,000

Wednesday.

D	7-29	An Indian Eclipse	Nestor	1,000
C	7-29	Wooing of Bessie Bumpkin	Joker	1,000
D	7-29	The Dupe	Eclair	2,000
T	7-29	Animated Weekly, No. 125	Universal	1,000

Thursday.

C	7-30	Universal Boy, Series No. 2	Imp	1,000
D	7-30	Circle 17	Rex	2,000
	7-30	Title Not Reported	Sterling	

Friday.

C	7-31	Maggie's Honest Lover	Nestor	1,000
C	7-31	The Tangle	Powers	1,000
D	7-31	The Mad Man's Ward	Victor	2,000

Saturday.

C	8-1	Wifey's Busy Day	Joker	1,000
D	8-1	Tribal War in the South Seas	"101 Bison"	2,000

Sunday.

D	8-2	Behind the Veil	Rex	1,000
D	8-2	The Mind's Awakening	Frontier	1,000
D	8-2	In the Days of Old	Eclair	1,000

Monday.

D	8-3	A Normandy Romance	Imp	1,000
D	8-3	Man and His Brother	Victor	2,000
C	8-3	A Race for Life	Sterling	1,000

Tuesday.

D	8-4	The Tray o' Hearts—Story No. 1	Gold-Seal	3,000
C	8-4	Some Cop	Crystal	1,000
C	8-4	Universal Ike, Jr.'s, Legacy	Universal Ike	1,000

Wednesday.

D	8-5	For Old Times' Sake	Nestor	1,000
D	8-5	The Third Party	Joker	1,000
D	8-5	Firelight	Eclair	2,000
T	8-5	Animated Weekly, No. 126	Universal	1,000

Thursday.

D	8-6	When the Heart Calls	Imp	2,000
D	8-6	The Symphony of Souls	Rex	1,000
C	8-6	Dramatic Mistake	Sterling	1,000

Friday.

C	8-7	Detective Dan Cupid	Nestor	1,000
D	8-7	The Man of Her Choice	Powers	2,000
D	8-7	The Coast Guide's Bride	Victor	2,000

Saturday.

C	8-8	That's Fair Enough	Joker	1,000
D	8-8	Rescued by Wireless	"101 Bison"	2,000

Sunday.

D	8-9	A Midnight Visitor	Rex	1,000
D	8-9	A Frontier Romance	Frontier	1,000
D	8-9	Moonlight	Eclair	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Fronier, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, AUGUST 15, 1914 No. 7



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THE MILLION DOLLAR MYSTERY

By Harold MacGrath

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Tuesday, Aug. 11, "Stronger Than Death." A thrilling two-reel society drama featuring Harry Benham, Mignon Anderson and Ethyle Cooke.

Friday, Aug. 14, "In Peril's Path." A drama of political intrigue. Leads played by Carey L. Hastings, Leland Benham, Marion and Madeline Fairbanks and Justus D. Barnes.

Sunday, Aug. 16, "Her Big Brother." A beautiful play of child life. The cast includes Roy Hauck, Dorris Farrington, Alice Turner and Charles Mather.

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Thanhouser's Releases will continue to be features of the Mutual Program





The villainous enemies of the blind girl try to lead her to her death. Scene from "Dan," All Star five-part production.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, AUGUST 15, 1914 No. 7

Essanay Produces Athletic Film

"The Masked Wrestler"

BECAUSE it is "different" and because it has the "tremolo touch," or in commoner terms the "punch," Essanay's two-reel release of Friday, August 21, is certain to please the varied tastes of the motion picture fans throughout the country.

The story is of romantic nature, with the element of mystery running throughout. A mysterious wrestler who refuses to appear in the ring without his mask is the character about which the plot revolves and to make it still more appealing the action takes place in gay Paris, the unknown conqueror being the idol of the French metropolis.

Toward the end there are three points at which the story could be successfully brought to a close, and as each expected crisis is passed the interest increases until the last climax is reached and all is solved. The scenario for the photoplay has been arranged with great care and the production of it shows touches of the virile hand of E. H. Calvert.

The acting is splendid, Francis X. Bushman outdoing himself in a sort of double role, which dissolves into one character in the denouement. He incidentally proves himself to be a mat artist of no mean ability and the disclosure of his splendid physique will be a delight to his countless admirers. Miss Beverly Bayne, playing opposite him, carries her part with equal success and gives a real French touch to



Margery requests Louis to introduce her to the "Masked Wrestler."

her expressions. Bryant Washburn as the villain does some very clever work. The support accorded the leads is good.

The setting is attractive at all times and the sight of two men testing their powers in fair, manly combat should prove a very attractive novelty. It is real wrestling, too, and the actors opposing Mr. Bushman do some very clever work. A number of supernumeraries are used, and that all help to create the French atmo-



The "Masked Wrestler" appears at the reception.

sphere by their actions and dress is a fact worthy of mention.

The opening scenes show the "Masked Wrestler," the idol of Paris, in action with an opponent. It is one of the big matches of the year and all of the gay capital's society has turned out to see it. Among those present are Margery Winters, a young American girl, and her father. She is full of life, and the sights in the great metropolis have thrilled her, but before returning home she decided that she wanted to see the mysterious wrestler of whom she had heard so much, and it took but little coaxing to get her father to take her to the match.

The "Mysterious Wrestler" wins after a hard battle, and in her excitement Margery throws the bouquet she is carrying to him. The conqueror sees her and comes to her box, where he thanks her for the flowers and, according to the French custom, kisses her hand. It is a case of love at first sight with Margery, for, even though she cannot see his face, she feels he is the one man for her.

The next day she goes to the home of Louis De Luzon, a suitor, who has loved her for a long time, and whom she likes to a certain extent but not enough to consider him as a husband, and asks him if he will try to arrange a meeting between her and the masked wrestler. Despite the pain he feels at her request, he says that it would be a good plan to have the mysterious man come to a reception she is to give at her home a few days before she leaves for her own

country. Margery agrees to this and leaves the details to Louis, and the night of the reception the "Masked Wrestler" appears but comes with the black cap over his head and refuses to remove it. M. Lefevre, a scheming adventurer, who has been trying to win the hand of Margery in order to secure her fortune, sees her marked attention to the athlete and determines in some manner to be revenged. With several friends he lures the "Masked Wrestler" into the smoking apartment and there attempts, without success, to snatch the mask from his face.

Angry, Lefevre challenges the wrestler to a duel, but again he proves but putty in the hands of the strong man. He slinks away but his hatred has been aroused and he determines he will get even with the other man by forcing him to unmask. The night after the reception the "Masked Wrestler" is scheduled to meet "The Lion," the world's champion, and when Lefevre learns of the latter's hate for his opponent he offers him a large bribe to unmask the mysterious man in the ring. "The Lion" accepts.

The afternoon of the contest Margery receives a note from the "Masked Wrestler," telling her that he is tired of the game and that after winning the world's championship that night he intends to retire, but that he will unmask before he leaves the ring so she may see who he is. Meanwhile Louis in his apartments sadly realizes that the wrestler, and not he, has won Margery's heart.

The time for the contest arrives and Margery and her father go to the hall. Lefevre fears "The Lion" may not be true to his promise and sends him a note reminding him of the reward he will receive if he tears the mask from his opponent. "The Lion" drops the note and it is found by Margery and her father, and as the men step into the ring the girl throws the note to the "Masked Wrestler." He reads it and determines that "The Lion" shall suffer for his part in the plot.



Margery learns that the wrestler will accept her invitation.

Time is called and the struggle begins. Neither can gain the advantage, until at last the thought of his opponent's low trick comes back to the masked man and, with the strength of a beast, he floors him. The moment he has been declared champion he removes his mask and when he faces Margery she cannot believe her own eyes. The "Masked Wrestler" is Louis. He advances to her box, and as she looks



Louis comes to claim Margery.

appealingly toward him he bows his head and after devotedly kissing her hand leaves. He realizes that it was the "Masked Wrestler" that she had fallen in love with, and that he is only Louis. But the girl knows now that the love has penetrated beneath the mask.

The next day Margery is to sail for America, and the morning finds Louis struggling with his pride. He knows what she means to him, and he feels that she would love him if he would only go to her, but he knows that she had preferred the other to him before and he cannot force himself to down his feelings.

The hour for her leaving approaches and the man still struggles. At last he conquers himself and goes to her. Margery is waiting for him, and the man who has been proclaimed the greatest in the world in his profession finds that he has been also successful in love.

The cast is as follows:

Louis De Luzon.....Francis X. Bushman
Margery Winters, a young American Heiress..Beverly Bayne
Her Father.....Rapley Holmes
M. Lefevre.....Bryant Washburn
The "Lion".....Paul Raas

Monkey Conquers Determined Directors

One of the most recent additions to the directing staff of the Vitagraph Company is Edmund Stratton. A scenario was handed him for production. He had no difficulty in selecting his cast until he came to the part to be played by a monkey, who was to play opposite the organ grinder. They selected a simian from the Vitagraph menagerie, but he had not the stage training required under the tutelage of an organ grinder. In the first place, he refused to wear clothes, showing he was a very bad actor; then his absolute refusal of the money which was offered him by the audience, proved that he was absolutely impossible as a motion picture player. The director's Waterloo came, however, when the little rascal took refuge under the skirts of one of the actresses.

Clever Story of the Secret Service

Eclectic Releases Features

ONE of the late Eclectic feature releases is a five part drama entitled "The Boundary Rider." The story reveals the perfect co-operation of a band of opium smugglers and their "fence," a man whose apparent income is from dealing in stocks and bonds. The ingenious methods employed by the band in transporting the opium, however, are more than discounted by the slow but sure system of the revenue service, and the bold courage and fearlessness of the men who patrol the lonely, thickly wooded districts along the border, ever ready to risk their lives in the performance of their duty. These men represent the actual grasp of the far-reaching arm of the law.

The story contains many dramatic situations and puzzling developments, and at the start creates interest which is sustained to the end. The action is quick and purposeful in every scene, enlivening the story and making it one of interest to anybody.

The picture was produced by Wharton, Inc., whose studios are at Ithaca, New York. Many screen



Circumstantial evidence is against the broker's clerk. "The Boundry Rider."

favorites are seen in the cast which contains Thurlow Bergen in the leading role as the broker's clerk; Elsie Esmond as Elsie Moore, of the secret service; F. W. Stewart as James Maxwell, the broker; William N. Bailey as Big Bill, the smuggler; and Harry Carr as Pablo, a halfbreed. The acting at all times is commendable and each characterization does full justice to its role.

Special mention is merited by the series of exterior scenes showing the route of the "opium log" from its start far up the river to its termination where it is seen shooting the rapids and riding over the falls.

The first important development of the story is the discovery by the government that Broker James Maxwell is continually receiving shipments of opium from the north and distributing the drug among the Chinese dens. Maxwell is in need of a stenographer. Elsie Moore of the secret service applies for the position and is accepted.

The chief of the smuggling gang receives a letter from the broker stating that, as he is unable to collect anything from his Chinese agent, the usual payment will not be forthcoming. Angered at this the chief visits the broker, they quarrel and Big Bill kills Maxwell. Thinking to capture the ringleaders Elsie has



The Chinese Cook empties Big Bill's gun. "The Boundry Rider."

notified headquarters to send several men to meet her. They enter the office and discover the dead body of the broker. Circumstantial evidence all points to the clerk as the murderer. He is arrested, but on the way to the station manages to escape the accompanying detective and starts for Canada.

One of the clues picked up in the office is a button and an attached piece of cloth evidently torn from the murderer's coat during the struggle. Elsie requests to be placed on the case, and immediately starts north.

Weak from hunger and exposure the clerk is found by a ranger in the revenue service and taken to headquarters where he is cared for until fully recovered. Well again, he accepts a commission as a boundary rider and soon afterwards finds several clues



The banker opens the shipment of opium. "The Boundry Rider."

to the location of the smugglers' rendezvous. The main party of the revenue men raid the base of the smugglers' operations while the former clerk proceeds to capture the leader at his shanty.

In the meantime the captain has a visitor, one of the detectives from the New York branch of the service. When the newly appointed ranger returns with the captured Big Bill he is recognized by the new arrival as the man accused of the murder of Maxwell, the broker. As the former clerk admits his identity and is about to be placed under arrest, Big Bill's little Chinese cook intervenes and charges the smuggler chief with being the guilty one. To prove the claim the cook takes from a pocket the piece of cloth found in the broker's office. It fits exactly into the hole where the top button should be on Big Bill's coat. The quick turn of events amazes the New York detective, especially as the evidence comes from his own headquarters. Instead of answering the rapid fire of questions the cook pulls off "his" hat, and there stands Elsie Moore, her appearance changed entirely by the absence of the queer little headdress. His first accuser, Elsie has turned out to be the clerk's final saviour, for with such conclusive evidence in their possession, the revenue officers will have no trouble in proving Big Bill as the murderer of the broker, Maxwell.

A STIRRING drama entitled "The Masked Motive" has lately been released by the Eclectic Film Company. It is in five parts and cleverly presented. One of its points of merit is that, while all of its developments modify the story in some measure and contribute towards the "ripening" of the climax, they are not pronounced enough to suggest any certain conclusion, keeping one in suspense as to the ending of the story until it is ready to disclose it itself.

The scenes and settings in every case are all that could be asked and harmonize exactly with the trend of the story. From the fact that several costly scenes could have been eliminated without interfering with or veiling the plot it is evident that good results were the only objective point in staging the production. One of these is a scene in India showing several



Marie Jean claims the baby as her own. "The Masked Motive."

thatched huts and a group of natives in the background; another is a perfect theater scene viewed from the position of one of the cast in a box and showing the stage, orchestra, and audience. Each of these represents but a few feet of film, nothing essentially significant in the picture, and probably a good bit of expense in the making.

The photography of both the interior and ex-



Philip is prompted to return home. From Eclectic's "The Masked Motive."

terior scenes is alike clear and soft. The members of the cast are of distinctly French type, quick and rather jerky in their motions, but with splendid powers for emotional and dramatic portrayal.

In the beginning of the story there are two distinct threads. One, a rich girl whose marriage to Count Rene blasts the long cherished hope of her father's secretary, Phillip, who loves Sophie but has never dared to make it known to her. The other thread is the marriage of Sophie's maid, Marie Jean, to the peasant Bertrand. The girls are married on the same day, and immediately afterwards Phillip leaves for India.

One of Count Rene's intimate friends is a Dr. Renault who secretly loves Sophie. To put the count out of the way Renault hatches a scheme which will accomplish his object without involving him in any way. It is tried and proves successful. Rene meets a duelist and resents one of his slurring remarks. To vindicate his honor he faces him in a duel and is killed.

In the course of time a child is born to both of the girls. Sophie's baby is sickly and is sent to the country to be taken care of by a nurse but soon afterward dies. Marie Jean's baby becomes sick and, unable to buy proper care for it, she places it in an institution. Renault, the institution's doctor, steals the child and presents it to Sophie as her own claiming it has been restored to health through his care.

When Bertrand learns that it is through his drunken carelessness that the family is unprovided for, necessitating his child's being placed in a public institution, he promises to mend his ways and calls at the home to see his little girl. The authorities inform him that it has been stolen and that they have no trace of the kidnaper. At this time Phillips returns from India and, hearing of the poor people's distress, decides to aid them.

While searching for a clue to the child's whereabouts he comes across the death record of Sophie's baby. About this time he reads of the proposed mar-

riage of Sophie and Dr. Renault, and becomes doubly sure that the doctor is in some way responsible for the kidnaping of Bertrand's child. The morning of the day on which the wedding is to take place Phillip accompanied by Marie Jean, Bertrand, and several others visits Sophie's home. As they expected Renault is there. Phillip asks to see the baby and shows her the death certificate of her own child. Sophie is at first overcome by the sad news but bravely faces the situation, returns Marie Jean's baby to her, and denounces Renault for his treachery. Phillip's reward is Sophie's promise to be his wife.

"Where the Trail Divides," with Robert Edeson; "What's His Name," with Max Figman and Lolita Robertson; and "The Ghost Breaker," with H. B. Warner and Rita Stanwood, are all in the course of production at the Lasky studio, Hollywood, Cal.

Realistic Wreck in Universal Serial

Wilfred Lucas, who is directing the "Trey O'Hearts" series for the Universal, returned from San Diego, Cal., to the Hollywood studios of that company a few days ago bringing with him the negative of "The Sea-Adventure," the third installment of the series, together with a story on himself, which was told rather reluctantly.

The action in one scene in "The Sea-Adventure" required that an ocean liner collide with a schooner and sink it. After purchasing the schooner, Director Lucas made arrangements with the captain of an ocean liner that he was to steer his ship straight into the schooner and sink it. As the captain was bound for Portland the director paid him in advance.

The dramatic business aboard the schooner was rehearsed and finally the schooner was moored, with the aid of three tugs, directly in the path of the ocean liner. The liner sped forward. It was a fine sight and Mr. Lucas was certain that he was about to stage the most sensational and realistic scene ever caught by a motion picture camera. The cameraman began turning the crank and the action aboard the schooner began.

At the critical moment—an instant before the two ships came together—the captain got "cold feet." It was too real even for the seasoned old tar.

"Port the helm!" he commanded. The helmsman obeyed orders and to his utter disgust and chagrin Director Lucas saw the liner miss his schooner by two yards and sail merrily away to Portland. The captain had their money and there was no way of stopping him because in missing the schooner he had complied with every requirement of marine law. Unfortunately marine law does not cover motion picture ventures.

At considerable expense and loss of time the director chartered another liner but this time he explained to the captain that there was absolutely no danger and that if he did not live up to his part of the contract he would ram his ship with the schooner. The second taking of the scene was a perfect success. So realistic was it, that guests at the Coronado hotel, who saw it, were thrown into a panic and thought they were witnessing a real ocean disaster.

Francesca Bertini, leading lady of the Celio Comcently, had the experience of teaching Abdul Hamid, the ex-Sultan of Turkey, how to perform the steps of the new "Maxixe."

Standing in "The Silver King"



Guy Standing.

Guy Standing is to be the star of "The Silver King," the first of the celebrated plays of Sir Henry Arthur Jones to be filmed by the Famous Players. "The Silver King" provides many unusual factors for pictorial reproduction, and the selection of Mr. Standing for the title role suggests judgment that could not be improved, because of his prominence on both the American and English stages, which greatly increases the value of his appearance in the production, and which in a unique manner corresponds with the international popularity of the subject.

The Famous Players have made arrangements to produce the American scenes of "The Silver King" in the West, in the exact localities in which the thrilling situations of the play occur. Henry Arthur Jones, on his recent visit to America, made a tour of the Famous Players studio, and took a keen interest in the preparations for the production of his play.

Horsley Plans Under Way

Harry Palmer, author of "Babbling Bess," the popular and geniously humorous serial comic which appeared in the daily newspapers, has been placed under contract to David Horsley and will commence work for the Centaur Film Company on August 1.

Arrangements have been made with the New York daily in which the drawings originally appeared, to resume their publication in its columns and to have them appear simultaneously in fifty-one of the leading newspapers throughout the United States and Canada. This is the first step in Mr. Horsley's plan, recently announced, to produce seven one reel comedies a week.

Milton Fahrney and his wife, Alexandra Phillips, have also been signed by Mr. Horsley and are now actively engaged in producing one reelers for the Centaur Film Company.

Balshofer Makes Trip East

Fred Balshofer, creator and manager of the Sterling Company releasing through the Universal Program, has just completed a flying visit to the home offices of the Universal Flm Manufacturing Company in New York.

He left for the Coast July 28 with the promise of many new and surprising things to come in the near future in the way of Sterling comedies. While in the East he delcared himself more than pleased at the way his productions were being received. He is soon to organize a new company but has not yet decided on his leading man and lady.

Leading Lady's Narrow Escape

The zeal of the California Motion Picture Corporation's producing corps for realism would have undoubtedly proven fatal to Miss Michelena, the celebrated prima donna whom it is featuring in the first few of its big productions, had it not been for the heroism of House Peters.

During the latter part of last week it was decided to devote a day to making a number of retakes for "Salomy Jane," the film dramatization of Bret Harte's story which is to be released shortly in six reels. One of the big scenes was the escape of the leading man from the vigilantes. During his spectacular flight the row boat, with which he put out down the river, became swamped and he then went over the rapids clinging to a log.

At just this point Miss Michelena, in the role of Salomy Jane, was supposed to swim out to mid stream and join him. Meantime the posse and horses were floundering up stream in the quicksand. Miss Michelena is an excellent swimmer and was making fine headway against the broad-side of the swift current when she was taken with a sudden cramp. The rapids



Scene from "Salomy Jane," California Motion Picture Corporation.

were already driving her under a steep embankment when House Peters reached her just in the nick of time and pulled her, very much exhausted but still safe, onto the log.

Timely Subject by Feature Company

War, Europe-wide, has set the world in conversation in all tongues. Upon this theme of the Austrian's picking a quarrel with Servia because of the former's imperialistic itch for annexation, a feature film, extraordinary in its timeliness, will be put on the market in a few days by the Austro-Servian Film Feature Co., of 220 West 42nd street, New York. The title feature is "With Serb and Austrian." Its length is four reels.

The feature was made on the prophecy of a veteran diplomat that Austria and Servia would inevitably cross swords and was begun immediately after the assassination of the Austrian crown prince and his wife. The scenes are laid in Vienna and Belgrade, on to which capital the Austrian legions are now reported to be pressing over the bodies of their own dead and the fallen of the Serb defenders.

New Pathe Educational Film

"Training Army Dogs in Sweden" is a wonderfully interesting educational film released by Pathe Freres on August 4. The little Airedale terriers are seen going through the course of training which makes them so invaluable as messengers during time of war.

Their daily recreation, which is really the form in which their lessons are given them, is arranged in a regular schedule. Their first task in the morning is to follow the trail of one of the soldiers. The man turns, retraces, and mixes up his trail as much as possible to quicken the dog's scent and make him resourceful. Sometimes his trail will lead up a ladder, across the roofs of several buildings, and back to ground again by means of another ladder—all of which the dog must follow.

Other lessons consist of running, jumping, and climbing, and are followed by a run through the deep snow and being rolled around in it. This latter is meant to harden the dog and make him fit to stand severe weather conditions.

As an educational subject the picture cannot fail to interest as it is novel and full of action. On the same reel is "A Basque Wedding" showing the queer ceremonies of marriages in this little known town in the Pyrenese Mountains.

Vitagraph Companies in Open

Ralph Ince with a company of Vitagraph players is taking a four reel picture in which Earle Williams will assume the lead. The scenes are being enacted at Bay Shore, L. I. Theodore Marston, another one of the Vitagraph producers, with his company of players is located in the Adirondacks, where he will portray at least four pictures in which the mountain scenery and lakes will furnish the picturesque and romantic settings.

New Booking Offices Opened

Robert Corin and Arthur Loew have organized a new firm, The Associated Company, with offices at 1493 Broadway, New York, and are to supply what appears to be a great need in the producing end of the business. They have upwards of a thousand actors on hand ranging from leads to supers, ready for engagements on an hour's notice. The firm is ready to take the responsibility of supplying just those actors for the parts they are to take, and it feels that it would be a great saving of time to the actors, who instead of having to go from studio to studio would simply call on a central office, where all the information could be given as to the requirements of the various studios.

Plan Railroad Wreck

To have two huge railroad locomotives crash headlong into each other at a speed of forty miles an hour will be a feature of a big Labor Day celebration to be held at Philipsburg.

The scene for the collision will be staged on the Pittsburgh & Susquehanna Railroad at a point between Moshannon and Sterling, two towns near Philipsburg. The event is being arranged for the benefit of the Lubin Film Company, who, in order to get realistic moving pictures of a railway crash, is said to have entered into a contract with the railway people to pay $20,000 to have the "wreck" pulled off.

Superb Human Interest Film

Beautiful Scenic Effects

THE three-part film, "The Song of the Soul," which George Kleine will release through the special feature department of the General Film Company on August 24, is one of the best human interest films to come from the foreign studios for some time.

Its development is deliberate and convincing, and with beautiful Francesca Bertini in the leading role it is certain to grip all who see it and hold them until the final scene. The ending is tragic, but nevertheless it is certain to satisfy, for as the entire story is true to life in every detail it would be entirely out of place to work in the conventional ending of a love story.

It has been a long time since this reviewer has been privileged to witness a more convincing bit of acting than Miss Bertini does in this production, for her work maintains the same high quality from the beginning to the end and every expression she registers is well nigh perfect. Playing opposite her is Elmer Collins, who also makes a real flesh and blood person out of his character.



Robert declares his love to Ruth amid the Roman ruins.



Ruth is worried because of her grandmother's illness.

The interior sets and the exterior backgrounds are, as appears always to be the case with foreign productions, wonderfully exquisite. A number of the scenes have been taken among the ancient ruins of Rome, while others show a typical Italian seaside pleasure resort. An interior view of a theater, while not as large as some which have been seen on the screen, is so arranged that it appears to show the entire house. In some of the scenes tinting is used to good advantage, a sunset scene on the water being especially beautiful. The photography is clear throughout.

The first reel opens with the engagement of Ruth Benton, a young pianist, by a fashionable musical school to act as accompanist. Ruth is the sole support of her aged grandmother and the two rejoice when she secures the position. Their happiness is short-lived, however, for the grandmother is taken ill and Ruth spends all her time nursing her, leaving her bedside only to go to her work.

She is tardy several times and the director becomes angry, as it inconveniences his patrons; so he warns her that if she is late again he will have to dismiss her. The next day her grandmother is especially bad and she is unable to leave home at all. That afternoon she gets a letter from the school telling her that they will be unable to use her services any longer.

The doctor calls and says that the only thing that will help the old lady is some expensive medicine and to get this Ruth pawns the few jewels that she possesses. On her way back with the medicine she is met by a band of gay masqueraders who, in a spirit of glee, surround her and force her to go with them. She begs them to let her go and tells them of her errand, but they will not listen to her. Robert Sheldon, a struggling young composer who has not yet met with success, sees her efforts to escape and goes to her assistance.

Ruth and Robert fall in love at once, and he takes her home and secures her permission to call upon her. As both are interested in their art, they have long walks through the ruins of old Rome



The evenings at the resort were spent on the water.

together and finally their talk changes to that of love.

Robert tries to compose a love song which will be the climax of the opera upon which he is working, but his brain refuses to form the right combination of notes. One evening as they are sitting together in the moonlight and the composer is trying unsuccessfully to arrange his song, Ruth asks him to let her try. He does, and, singing to her lover with all her heart, the girl gives him the inspiration that was lacking before and in no time the piece is composed. It is not long after that that the opera is produced and proves one of the greatest successes of the year. The young couple hurry home after the performance with the news of their success, but their joy is turned to sorrow when the grandmother dies in their arms as a result of her long suffering.

Two years pass and the pair have married. Robert is the lion of the social world, as he has written another equally successful opera and is very wealthy. Ruth dislikes the social affairs, as she has never been used to them. She goes to them, however, to please her husband, but slowly their different views on the subject lead them apart.

An automobile party is arranged and while out in the country the car carrying Ruth and her husband meets with an accident and the girl is badly injured.



Their long walks slowly turned their talk to words of love.

The physician who attends her says that her only chance to regain her health is to take a long rest on the seashore. The pair go to one of the most fashionable resorts in Italy, and there Robert again becomes the ardent lover he was before their marriage and Ruth is very happy.

Slowly she regains her health and they plan to soon return to their home, but Robert one day falls victim to the charms of an adventuress who is at the resort and delays their going. Ruth never suspects him, but one day while sweeping the shore with her eye glasses she sees the pair together in the water, Robert teaching the adventuress to swim.

Though a great doubt arises in her heart, she puts it aside and determines it is only friendship between her husband and the other woman, and when Robert shows all his old love for her she forgets the incident entirely. The days pass and still Robert wishes to remain at the resort. Again Ruth is haunted by the fear that something is wrong and worry causes her health to fail rapidly.

Then the day comes when Robert can no longer restrain his infatuation for the adventuress and as they walk on the beach he gathers her in his arms and asks her to go away with him. From the open window of the hotel Ruth witnesses the scene and the last thread that has held her life is broken. Before her lies the song which had inspired her husband to do the work that made him famous. She places it before her on the piano and in clear tones sings it through with all the feeling in her soul, the sounds reaching the pair on the beach and forcing Robert to draw away from the woman of the world. As the last note slowly drifts out of the window Ruth's head gently drops forward and her body droops upon the nearby table. Life has departed.

Universal May Erect Southern Studio

On July 25 the New Orleans *Picayune* carried the following news item in regard to the possibility of the Universal Film Manufacturing Company erecting a studio in that city:

The Universal Film Manufacturing Company very probably will begin the erection of a studio in New Orleans about October 1. Joe Brandt, special representative of the company, spent Friday in the city inspecting several proposed sites and generally investigating the advantages and disadvantages of New Orleans as a motion picture producing center. Mr. Brandt will go direct to New York, where he will make a favorable report on the proposal to establish the Universal's southern headquarters in this city.

Several of the principal motion picture producing companies have studios in Florida, and when the Universal company decided to invade the South, Jacksonville, Atlanta and New Orleans were the three cities given consideration. Mr. Brandt admitted Friday that New Orleans appeared to offer the most attractive advantages. If the city authorities of New Orleans pledge co-operation in the way of granting privileges for the use of the public parks, etc., Mr. Brandt believes the board of directors will approve his recommendations, and begin work on the New Orleans studio in the fall.

Screen Heroine Jumps From Hydroplane

Florence La Badie, "the actress unafraid," last week performed the most difficult scene her role in "The Million Dollar Mystery," Thanhouser's big serial has thus far called for, by leaping from a hydroplane, which was going at the rate of forty miles an hour. She was picked out of the water by James Cruze, her story hero, who arrived at the critical moment in a hydroaeroplane.

The scene was taken at Shippan Point, near Stamford, Conn., the cottagers and summer residents turning out to witness the young girl's daring. Asked as to the sensations she felt, as she hurled herself from the speeding hydroplane, Miss La Badie calmly commented: "I only remember I lost my breath when I struck the water. The rest of it was fine."

Close upon the heels of the announcement that several more Edison players had been secured the Universal Film Manufacturing Company closed contracts with Harry Meyers, Rosemary Theby and Brinsley Shaw of the Lubin Company on July 30. The trio are well known to followers of the "bell" brand of pictures and all have had very successful careers. Mr. Shaw is perhaps best known as the villain of the Broncho Billy pictures of the Essanay Company, with whom he was before he went to Lubin while Miss Theby formerly was leading lady for the Reliance and Vitagraph companies. Mr. Meyers has been leading man and director of his own company with Lubin about ten months and for some time previous to that played leading roles with the same firm. The new company to be formed for these stars will produce society dramas and comedies.

A Gripping Detective Story

Kathlyn Williams Featured



The fatal shot is heard.

THE release of the Selig Polyscope Company for August 17, entitled "The Speck on the Wall," is a detective story containing a decidedly novel idea and in which the air of mystery is so successfully worked up that until the beginning of the climax there appears to be no solution to the problem.

James Oliver Curwood, the author, has treated his subject in a masterful manner and the continuity of the scenes make the picture gripping and full of pathos, without a dull moment appearing during its full two thousand feet. The bulk of the acting falls upon the shoulders of the well known quartette of this company, Kathlyn Williams, Frank Clark, Wheeler Oakman and Charles Clary, and those who have seen their past performances know what kind of portrayals to expect from these sterling players.



Gaunt checks himself as he is about to warn St. John.

Miss Williams is superb in a role which calls for strong emotional acting while Mr. Clark and Mr. Clary are ideally fitted for their parts as a wealthy but unhappy gentleman of advanced years and his detective friend. Wheeler Oakman shows his versatility by assuming a heavy role.

The production has been put on with great care and many little touches of the human interest variety are noticeable throughout, which add greatly to its charm. The setting is in the social world and the background, both interior and exterior is carefully selected and clearly photographed. The majority of the story takes place at night but the tinting is well handled and the scenes clear. The "fade out" is used to good advantage in creating the mystery atmosphere and several "close up" views allow the actors an opportunity to register their emotions clearly.

As the story opens we find St. John, an elderly gentleman, and his young wife, Pauline, in a state of domestic unrest. He is devoted to her but she cares but little for him. He is too old to attend the social affairs she loves to go to and as a result she is forced to spend much of her time at home. Her husband's departure is a signal for her to call up Howland, an unscrupulous friend who, before her marriage, was Pauline's sweetheart and who still loves her.

The pair arrange an automobile ride and Howland hurries to her home. John Gaunt, a noted private detective, is strolling in one of the city parks when he sees them pass in the car and realizes that the wife of St. John, his dearest friend, is untrue to her husband. He is tempted to call up St. John at once and tell him, but he decides to wait as he feels it is not his place to interfere in the matter.

Later that day St. John calls upon Gaunt to invite him to a reception at his home the latter part of the week, an affair arranged by the unhappy husband especially to gratify his wife's desire for society. Gaunt accepts the invitation and again is tempted to tell his friend of his wife and the other man but once more he subdues his impulse and says nothing.

The night of the party arrives and Howland in his home takes a pistol from his desk and fires one bullet from it, apparently testing it. Then he hurries to the St. John home, arriving about the same time Gaunt does. The detective again sees the feeling existing between Mrs. St. John and Howland and while walking alone in the garden between dances he witnesses a passionate love scene between them but does not see the man slip Pauline two objects, the pistol and a cigar.

Pauline and Howland return to the house and, while Howland engages St. John in light conversation in the smoking room, the wife slips upstairs and un-



Gaunt accuses the guilty pair.

locks her husband's safe, taking from it his will which states that all his estate will go to her at the time of his death. Gaunt comes upon St. John and Howland and watches the wife's lover suspiciously as they talk.

Pauline suddenly comes downstairs, her emotion



The secret meeting of St. John's wife and Howland.

almost getting the best when she meets her husband. However, she controls herself and when she joins the group St. John gladly slips away from Howland's company, which has bored him, and goes to his room for a smoke. Gaunt watching Pauline and Howland hears the man tell her that the time has arrived and sees her go to her husband's room. The detective wonders what the plan is but on the surface there appears no danger of anything more serious than an attempt to elope, which the detective has already decided to foil.

Alone with her husband Pauline shows great affection for him and even gives him the cigar to smoke which Howland had given her earlier in the evening. She then leaves him alone and returns to join Howland. Gaunt sees and determines that the time to prevent them from getting away has arrived so he joins them, much to their discomforture.

They make the best of it and are chatting with him when suddenly a shot is heard in the room above and a body falls to the floor. The guests are terrified and headed by Gaunt, Pauline and Howland all rush upstairs. St. John's dead body is found lying on the floor with a pistol by its side, one cartridge of which has been discharged.

Gaunt immediately takes charge of the affair and orders all of them to remain in the room while he secures the police. His telephone call brings the officers of the law in no time and Gaunt then sends everyone to the reception room where the police are told to watch them closely. Pauline leaves the room weeping and showing every sign of intense grief over the death of her husband.

When he is alone the detective works quickly and after examining the various things of the room discovers a strange speck on the wall. He cuts it from the wall paper and examines it closely. Then he tells the police to bring Pauline and Howland to him. The couple shrink with fear as they face him but the detective is stern.

Taking a cigar from a box one of the policemen had secured at a nearby store, he carefully lights it, looking at the two lovers all the time. The cigar has a hollow middle and after it has burned half way he holds the tube-like inside up to their view. Then, without warning he suddenly confronts them with his accusation that they are responsible for the death of St. John and that the means they used was a cigar such as the one he is smoking, loaded with a bullet. He tells them that the revolver placed at the side of the dead man was "planted" there by Pauline.

They recoil in terror and then both, realizing what they have done, try to escape only to be caught by the police. Gaunt orders them locked up and dismisses the guests. He then discovers he still holds in his hands the thing which was responsible for the capture of his friend's murderers, the speck of tobacco which was stuck onto the wall when the bullet within the cigar was exploded.

The cast is as follows:

Pauline	Kathlyn Williams
St. John	Frank Clark
Howland	Wheeler Oakman
John Gaunt	Charles Clary

Mutual Weekly to Cover Foreign War

Through its foreign connections the Mutual Weekly will be able to show on the screen each week the latest happenings taking place in Europe, should the great nations go to war. Just as soon as the rumbling of war was heard, cables were sent to Paris requesting the immediate shipment of pictures from the front and patrons of this pictorial news-film will be enabled to see actual battle-scenes from the cozy comfort of a theater seat and out of all danger of bursting shell.

Baseball Manager Plays Detective



John J. McGraw.

John J. McGraw, the scrappy manager of the New York Giants, and known to all baseball lovers as "the little Napoleon of the diamond," is soon to be seen on the screen as a regular actor. The Eclectic Company is planning to release, about the end of August, a film entitled "Detective Swift," with the veteran leader in the title role. A great many of the scenes of this play were taken during the late trip of the Giants and White Sox around the world. The play was written by Frank McGlynn, who accompanied the teams, and who directed the taking of the scenes on board the boat and in the foreign countries visited, and who also directed the studio scenes which were taken in Pathe Freres' plant.

Reporter Wins Hand of Heiress

Thrilling Auto Accident

UNLIKE the majority of present day stories "The Million Dollar Mystery" does not wait until the last chapter to unite its hero and heroine, for in episode seven Jim Norton proposes to and is accepted by the heiress, Florence Gray.

The installment shows how the conspirators again plan to kidnap the heiress, and how this time they meet with a terrible accident, which sends three of them to apparent death. It is entitled "The Doom of the Auto Bandits."

While the main punch of these two reels lies in the scene in which the auto is dashed into the river when it becomes uncontrollable at the ferry landing, there is also a strong feeling of heart interest noticeable throughout and the love scenes are very prettily staged.

The scenery along the river road and in the crowded streets of New York City is appealing, while the interior sets continue to be of the finest quality. The acting is even more human than it has been, the



The conspirator's automobile plunges into the river.

work of James Cruze and Florence La Badie being especially worthy of mention.

The film serves to introduce a few notables, this being done without breaking into the general trend of the story. Among those who appear for the first time as "picture actors" is the celebrated Duke of Manchester, who handles himself as though appearing before the camera was a daily occurrence with him.

As the picture opens we find the conspirators, angry at their failure to capture Florence, planning a far more desperate scheme to get the girl into their power. The countess is again responsible for the plan they adopt and all set to work to perfect the details of the venture.

Jim comes to call on Florence and brings some candy with him. While no word of love has ever passed between them, both know that they are devoted to each other and their greatest delight is to be together. As they eat the candy together in the parlor one of the conspirators sneaks up to the house, determined to learn what he can about the route of the heiress' early morning rides and after bribing the groom he learns that she always takes the road along the river, one which is seldom used and which the conspirator decides would be an ideal spot for them to trap her. He hurries back to his confederates with this information.



The rescue of Florence by Jim Norton.

Jim and Florence are gradually drawn together as they talk, and at last he folds her in his arms and tells her of the love he has felt for her ever since they have been linked together by the strange adventures which continually surround them. Happily Florence lifts her face to his and tells him that she returns his love and that she will be his wife.

In the meantime the conspirators have been busy and the plot to kidnap the heiress has been perfected. One of their number is to disguise himself as an old man, while several more are to wait in an automobile and be ready to get away as soon as Florence has been



Florence falls into the conspirator's trap.

secured. They decide, however, that the next day will be the best time to get her.

The next morning Florence starts off on her ride as usual, feeling very happy because of her engagement to Jim. The conspirators seek the most secluded

spot they can find on the river road and lie in wait for her. When they see her approaching they suddenly realize that if she sees so many of them she will



The old man drags Florence to the deserted hut.

be certain to suspect that something is wrong, so all get into the auto, with the exception of the one disguised as the old man, and go to a nearby inn.

The supposed old man feigns illness as Florence approaches him, and her tender heart is touched, so she dismounts and goes to his aid. He quickly jumps to his feet, drives her horse down the road and drags the struggling girl with him to an old hut where another of their band has been placed for just such an emergency. He leaves Florence here with the other ruffian and departs to get his friends and the automobile.

Jim's first thought that morning is of the little girl that has promised to be his bride, and his first act is to hurry to a jewelry store and secure a ring for her. He then goes to her home but learns from Jones, the butler, that she is out for her ride. After waiting a few minutes he decides to go and meet her, and starts out along the river road. He has not gone far, however, when he sees her horse dashing wildly down the road without its rider, and he knows that something must have happened to her.

Putting full speed on, he drives down the road, looking to all sides for some clue that would lead to his finding her, but none can be seen until he suddenly comes upon some flowers he had given her the day before. He leaves his car and follows the direction the conspirator had dragged her, the broken underbrush, her dropped whip and her hat serving to lead him to the old hut.

Florence tries in many ways to escape from her captor, but her efforts only amuse him. When she pleads with him he roughly shoves her to the side of the room, this happening just as Jim looks in the window. The reporter flares into anger as he sees the act, and before the conspirator realizes what is happening he finds himself sprawling on the floor with Jim standing over him, Florence's lover having climbed in through the window.

Jim then takes Florence in his protecting arms and the two hurry from the hut and get into the waiting auto of the newspaper man. The other conspirators in the meantime have delayed their return, but finally come back to get their victim only to find their fallen comrade and learn from him the story of the girl's rescue.

They hurriedly take up the pursuit in their auto and soon are in sight of the little car which carries Florence and Jim. The two automobiles dash through the streets of New York, first one gaining, then the other. Slowly but surely the pursuing car creeps up on the other one, and Jim sees that it is now a matter of life or death, and while he steers his machine with one hand he whips his pistol from his pocket with the other and fires over his shoulder. The bullet goes true and hits a vital spot in the machinery of the conspirators' car. The machine lurches to the side and the man at the wheel can do nothing with it.

Almost at the same moment they sweep around a curve and both drivers see before them the open ferry landing. Jim throws on the breaks and stops his little car at the edge of the platform but the other car, now uncontrollable, dashes wildly into the river, carrying the conspirators with it.

Florence recoils in horror at the sight and Jim hastens her away from the scene of the tragedy. They arrive at her home and before he leaves her to go to his work he slips the engagement ring on her finger, and tells her that now no one can doubt his right to protect her.

Uses Gloves to Register Emotion



Edward Brennan.

Did you ever give thought to the possible—nay, probable—trials and tribulations of the actor who has to play a "mystery" part in a film serial? Not one of those rough and tumble, Desperate Desmond parts, either, though he does have to prove himself — right before the camera, too—pretty active with his fists, but a refined, well groomed man of the world type of a "mysterious" person.

"Here's the difficulty of this mystery business," Edward Brennan (his name in "Our Mutual Girl" series is Howard Dunbar) said recently: "If a man who has to play such a part could utilize the conventional 'drop them papers or you're a dead man' kind of stuff it would be easy. But when you have to maintain dignity and poise, be at once a man under suspicion of underworld connections and prove you have Fifth avenue acquaintanceships and clothes—it's a regular job.

"I learned that if there are ninety odd emotions I could 'register' about one more than that number by making effective display of my kid, suede or chamois gloves. It has been an invaluable lesson to me in my film work. Because if a pair of gloves can be made as eloquent as mine have become on the screen there is a splendid field for utilizing other parts of one's garb for a similar purpose."

On the Outside Looking In

By the Goat Man

PERISH the thought that it is dull in New York's film rialto. The activity is everywhere apparent—after sun down. Group after group are buzzing around at night, flitting here and there, listening to this proposition and that. Programs, programs, programs. It is all that is talked about. If you can't think in millions you simply don't belong. Everybody figures on a program. The little fellows who have one fairly acceptable film all get together in one bunch and try to amalgamate their interests. They dream about their program. The manufacturer who has an indifferent outlet for a portion of his reels is ready to join any sensible proposition that will help to increase his factory output. He wants his program. The business office may be desolate during the day, but the boss is busy at night. Midnight sessions are common occurrences. Out of it all will come some dope sheets warranted to make us gasp for breath.

* * *

The stumbling block is distribution of reels. The program schemers must have an outlet and the branch exchanges give them great concern. The exchange men of this country hold the balance of power. Money has gone crazy to engage in film manufacture, but money hasn't been interested to any great extent in film distribution. The exchange men of the country—those who are partially independent of present-day programs—are ready to consider the best offers. They are necessary to any new program venture. Some day the functions of exchange men will be better understood. It is comparatively easy to make a new program when reckoned with the more difficult problem of its distribution. The exchange is vital. It should belong to the successful manufacturer or group of manufacturers behind the program, just as it has belonged to them thus far. The great trouble with the exchange system now employed is its reluctance to buy sufficient films to satisfy the early demands made for them. The manufacturer of films should find his largest profit in the making of films—positive prints at so much per foot. In the good old days when the mills turned out a single negative a week, it was all in the day's work to sell from eighty to a hundred prints. Nowadays, when six or more subjects go out every week, the orders for positives rarely attain forty. The big money isn't in manufacture. The greater profit lies in distribution. The method itself is wide-open to criticism.

* * *

Any one who will have need for a film exchange must realize, first of all, that the exchange is a depository for films. To establish a new string of exchanges throughout the country means the storing of thousands of new reels. A reel of film costs $100 or



Scene taken at the Willat Studios, Fort Lee, N. J., the home of the Popular Photo Plays Corporation. Reading from right to left are A. Kessel, Jr.; Wen Milligan, Billboard; Fred Beecroft, Dramatic Mirror; Harry Ennis, Clipper; C. A. Willat; E. J. McGovern, N. Y. M. P. Co.; Worthy Butts; William A. Johnston, M. P. News; Harry Palmer; J. V. Ritchie; George Blaisdell, M. P. World; I. V. Willat; Charles Kessel; Mack Sennett, Keysaone director; Tom Ince, N. Y. M. P. Co. director; C. O. Baumann; Ed J. Mock, Motography.

more. Every exchange customer requires three or more reels per day. Every exchange customer ties up $300 or more every day. One hundred customers—the number estimated to make film renting a satisfactory business—means investment of from $30,000 to $50,000 for that one day. You must buy more new subjects for tomorrow! A string of exchanges with facilities to meet exhibitors' exacting demands makes a million dollars look sick. And yet there are groups of men in New York who are planning whole programs and new exchanges for the country—doing it with an abandon that startles. Out of it all will come brand new combinations. The old programs are bound to have some competition and before the snow flies.

* * *

I promised to tell you about my visit with David Horsley. Bayonne is a suburb of Jersey City—the capital of the peninsular point that separates Newark



Reading left to right are Pedro Leon, I. Bernstein and Scout W. H. Taylor.

and New York bays. It might have become a part of Staten Island except for the Kill van Kull. It is accessible to New York City via subway, ferry and the Central Ry. of New Jersey, and when all are employed you can make it from the Horsley office in the Mecca building to the Horsley office at the Bayonne studio and factory in less than an hour. Chester Beecroft acted as guide and purser during the outward trip. I managed to get back all by my lonesome, although I ran across Mabel Greene, enroute. She was carrying Wen Milligan's credentials!

* * *

Dave Horsley was in. The plant he occupies is a new, re-inforced steel and concrete building of goodly proportions, the studio surmounting the factory and all equipped with modern film-making machines and accessories. I had expected to find such a plant, but I was surprised to find it in operation. The announcements had gone out that Horsley would make a comedy a day and that he was engaged in making "Il Trovatore"—a spectacular, long-length feature, but that had not conveyed to me that his mill



"The Heart Rebellious," Lubin multiple film.

would be running. It was, however. All the wheels were going around and around with a ship-shape that implied long practice. Horsley is the actual manufacturer of a big portion of the Universal program, besides doing a large share of commercial work for other interests. His plans have not been fully determined. The idea of a comedy a day has brought him an overwhelming demand but the problem of distribution has him guessing. "Il Trovatore" is in the making. The day I saw Mr. Horsley, two companies were out in the woods doing exteriors in the big piece and the studio was all cluttered up with interior sets. I missed seeing Charlie Simone, but I saw his footprints.

* * *

Dave Horsley upsets all precedents among the film men. He is never in a hurry. The day was hot and sultry, but it didn't ruffle a hair of Dave's head. He didn't seem to mind the weather. He had lots



J. Warren Kerrigan and Vera Sisson in "Weights and Measures," Victor drama.

of time for me; excused himself when the telephone interrupted; excused the stenographer while I was present. He didn't yell into the telephone to "put 'em on the other wire" and make a dive out of the

room. Horsley plays his cards right out on the table. If he has any secrets they must be locked up at home. He goes right along in a quiet, peaceful way; putting in his time at the plant office. He is living down the Jersey Coast this summer and seldom gets over to New York. When his New York office wants him, it finds him in Bayonne. Dave Horsley has made his money in films. It is the thing he knows; the thing he enjoys. He has found a way to keep the wheels turning and when the film mills grind, there is always something registered on the speedometer. ¶Dave Horsley made his cash killing a little more than a year ago when Carl Laemmle broke down an automobile carting Dave's coin into Bayonne. Since then Dave Horsley's check is good for the amount he writes upon it. The days of old were nothing like these. When I visited Horsley at Bayonne on a previous occasion I found altogether different conditions, but I found the same smiling David Horsley—the man who never shows excitement.

* * *

About the works are many of the Horsley inventions—practical devices employed to facilitate the Horsley plans. No one ever seems to know when Dave Horsley finds time to do stunts on the side, but I fancy he slips about in the night. ¶I missed Big



Earle Williams and Lillian Walker in Vitagraph's "Lily of the Valley."

Brother Bill and I noticed that the flower gardens were also missing him. Bill is out at Universal City in California. He ships the stuff to Dave. All of which goes to show that when you are a film man you belong to the fraternity that travels with both feet along the path that is strewn with clearing-house checks.

* * *

Programs—new ones—are all the fashion. That there are serious minds employed with new programs, cast your eyes over these printed pages until you find a picture of the new Willat Studios and Laboratories. You get a glimpse of a portion of the plant that has been carved out of the raw and which will undertake the making of an entirely new program. There are two great studios, each fifty by one hundred feet, embodying every new wrinkle that ingenuity might suggest. In the center of each is a great tank to be used when occasion demands. The factory, lying off there to the rear is of modern construction throughout—full three stories and equipped to handle 3,000,000 feet of films on the easy shift. That tremendous tank is part of a sprinkling system which brings the insurance rate down to a minimum and it also supplies the water supply for the developing rooms. The experience of years and years crops out all over this tremendous new plant, just ready to engage in film manufacture.

* * *

The site of the Willat Studios and Laboratories



Pretty scene from California Corporation's "Salomy Jane."

is at Fort Lee, N. J. The campus occupies four and a half acres in the residential district—several of the homes are still tenanted. These are to give way to two more studios identical with those now completed and the plans of this concern contemplate working as many as forty-eight sets at a time!

* * *

An undertaking of these proportions is not the result of this evening's dream over your coffee, wondering who will pay the check. Charles O. Baumann and C. A. Willat have been engaged in building this great plant for many months. It will become the home of the Popular Photo Plays Corporation with offices in the Longacre Building, New York. Messrs. Baumann and Willat need no introduction to film folks. They have long been identified with all phases of film production and manufacture. The announcements they will have for the trade will command instant attention and respect. Hundreds of thousands of dollars have already been spent in their enterprises and it is merely a matter of a few weeks when they will speak for themselves.



Scene from "Fatty's Flirtation," Keystone, showing Motography on display.

* * *

It was my good fortune to receive an invitation to inspect the Fort Lee Willat Studios' property and improvements. The party included Messrs. Willat,

Baumann, Kessel, Ince and Sennett and several representatives of the press. The trip was made in automobiles, via 129th street ferry. The return included a luncheon in the vicinity of Columbus Circle. That the impression of serious work was stamped upon us all may be taken for granted. They are thinking and acting on the subject of new programs in New York. Here is real proof.

* * *

Before he sailed for the "theater of war," I visited H. O. Bodine, of Raw Film Supply Company. Mr. Bodine will visit the European factories of his concern to study the details of film manufacture; its handling, and include the subject of photography as well. He expects to visit France, Belgium, Germany and Italy. Italy being neutral ground with the highest mountains, Bodine may have to confine himself to that one country, using a field glass for close inspection.

* * *

Wid Gunning has sent me a lot of stuff from Beaufort, Kerry, Ireland, including a sample of his whiskers. Wid makes no comment on the war. He talks Sid Olcott like a poll parrot and says he finds MOTOGRAPHY more interesting than a letter from his best "goil."

* * *

Joe Brandt writes me via Chicago to New York that he has been pounding a Pullman pillow ever since Dayton. The card comes from Galveston and shows a home on "Treasure Island." Looks like a fine set for Lucile Love.

* * *

Mabel Condon of whom you hear ever and anon, has been chased out of the room with the green rug and the dingle-dangling portraits to a retreat in the



"The Lure of the Geisha," Bison drama produced in Japan.

Maine woods. Her orders were to keep on going till the word "fil-lum" ceased to reverberate on her tired brain-cap. A card from Naples says she has found the spot and that fishing, bathing, boating, tennis and golf are the only recreations. Gosh, and me on a desolate island with a sore spot on my neck where I can't get at it!

* * *

William Nicholas Selig of Selig Polyscope Com-



Scene from "Trey O Hearts" series, Universal program.

pany is rambling about in the continental war zone and nobody knows where to find him. His brother Gus has rushed into the publicity department, cable division, in an effort to locate the Colonel. I'll betcha he's showing the Kaiser how to make a Kathlyn cocktail, or dickering for exclusive rights for the Hearst-Selig News Pictorial.

Why "Cabiria" is Supreme

"Cabiria" was produced without regard to expense and over one year was expended in completing the production ready for the market.

The world's largest and finest theaters threw open their doors to "Cabiria" and the public flocked to view its wonders at prices no lower than those charged for high class theatrical attractions. Two dollars seems an exorbitant price to pay for a seat, yet "Cabiria" has many hundreds of patrons to its credit who have paid that sum per seat and went away sounding its praises.

"Cabiria" is the only film spectacle ever shown at the White House to the President of the United States, members of the President's Cabinet, and their wives. This occurred on Friday, June 26, under the personal direction of Augustus Thomas, a friend of both the President and Harry R. Raver, who is directing the American tour of the spectacle. Manuel Klein, the famous New York Hippodrome composer, arranged special piano music for the film and personally went to Washington for Mr. Raver to play the incidental music for the presentation at the White House.

"Cabiria" holds the world's record for box office receipts for one week over all other single film productions shown without other attractions on the same program. This was established at the Knickerbocker Theater during the week of June 8, 1914, when over 21,000 persons paid from 25 cents to $2.00 each to see the exhibition.

Gabriel D'Annunzio not only wrote the scenario, but actively collaborated in the work of production. D'Annunzio is a man rated among the world's greatest thinkers. This is the first time that a man of his mental caliber has seriously devoted himself to motion pictures.

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CHICAGO, AUGUST 15, 1914

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THE EUROPEAN WAR.

HOWEVER deplorable and even inexcusable a general European war may appear to us, with its inevitable wholesale annihilation of lives and property, it is with its business aspect that we must most directly concern ourselves. We are confronted with the fact that many of the most prominent factors in the film industry derive their supply of pictures from Europe, and that many of the large American film manufacturers are dependent upon European markets for a considerable portion of their profits.

To the American exhibitor, of course, the condition is not especially serious. There are plenty of American-made films for his program, and if perhaps he is deprived of some of his favorites, he can nevertheless adapt his show to the circumstances.

Even the importer of foreign films, if he is lucky, may not be especially hard hit. Most of the big European studios will doubtless continue to operate in any event short of actual devastation of their countries. And even if the studios should become inoperative, the camera man-war correspondent will be on the job all the time, recording actual history of a type more dramatic than any drama. And there will be no question of the acceptability of the war films. No studio picture ever produced will have the drawing power of these mightiest of topicals.

So we need have little fear that there will be an ample supply of foreign subjects to continue their present programs and even establish new ones—if we can get them over here. It is a question of transportation—and a question that no one can answer right now. But we are not prepared to admit there is any commercial problem that the film interests cannot solve. We will get the pictures, even if some adventurous agent has to run blockade with a cargo of reels.

The most serious aspect of the situation is the closing of the European market to American films; for the closing of European ports and the mental perturbation of the people seem to promise little hope of even a limited demand for American pictures, or indeed any pictures at all except those war-topicals which mean even more to them than they do to us.

Those American manufacturers who are relying largely on European trade will find their greatest hope for a continuation of normal business in the possibility of American demand and supply striking a balance. By this we mean that if the supply of European-made subjects should be curtailed, their place on our programs would have to be filled with American-made subjects. Then the augmented demand for American pictures at home would do much to console the manufacturer for his temporary loss of European trade.

There is, too, the further possibility that American exhibitors who lose the European part of their programs may become converts to a straight American program. Practically all importers of European subjects are prepared to manufacture in this country if necessary; and while the necessity may not materialize, they will probably put their plants in order and fore-arm themselves against possible loss.

LIQUOR AND CENSORSHIP.

FOR editorial material the subject of censorship is inexhaustible. It is always live and important, and is apt to continue so for some time to come. For that reason the topic is beloved of editors, who, in their pursuit of it, become liable to the suspicion of using it to fill in with when short of other material.

But it is our own opinion that too much cannot be said about, or against, censorship, provided that the issue is not clouded by mere verbosity.

The specific example of censorship that interests us just now is the action of the Pennsylvania State Board of Censorship in rejecting the film entitled "John Barleycorn"—the picture version of Jack London's already famous book.

Now, this opinion of ours is not intended as an appreciation of Jack London, a brief for the producer of the film, or a tract on the evils of the liquor habit. The work first appeared as a serial in the *Saturday Evening Post,* where it had a very wide reading, augmented later by its publication between covers. London is always readable. He is not always pleasant reading, however; and naked drink is not a pleasant subject for any writer—except possibly Omar Khayyam. But perhaps its very unpleasantness is its strength in this case; for there can be no question that London has presented, without a suspicion of melodrama, an intimate story of booze whose every influence must necessarily be against the liquor traffic. Not even those defective and immature minds, whose existence forms so favored an argument with the picture reformers, could find any suggestion but one of repulsion in the story.

The picture "John Barleycorn," therefore, is ideal as an uplift or moral subject, because it presents vice interestingly enough to gain an audience and repulsively enough to turn the audience against it. Whether exhibitors have found or will find it a profitable show need not enter into this discussion. We are concerned only with its moral significance, and its approval by various anti-saloon organizations and the attacks made upon it by liquor interests show that those interested and expert parties at least regard it as an effective deterrent to the consumption of alcoholic beverages.

One might imagine that such a subject would be approved with joy by any censor board, regardless of whether exhibitors wanted it or not. But the ways of censorship are subtle and devious and not to be understood by mortal man. Yet all things must have a reason, however obscure. We would not for the world allow ourselves to think that an anti-liquor picture was rejected because the liquor interests did not like it!

STILL PICTURES.

IN one of the great eastern studios is conspicuously posted a sign reading to the effect that a prize of ten dollars will be given for the best still picture taken to illustrate any film being produced in that studio. The still pictures emanating from that source are of very good photographic quality; but aside from that it is difficult to see any marked superiority over the "stills" coming from any other first-class company.

Still pictures are becoming of constantly greater importance. As trade paper illustrations and theater lobby displays they were vital enough; but now that practically all the big newspapers have entered the field and are presenting film news to the whole population of the country, the still is an absolute necessity. It follows then that good stills are as essential today as good films.

The average still picture is taken by grouping the players after a scene with an eye to the best general effect, regardless of any fidelity to the action of the film. It is by no means uncommon to see a still depicting a scene which has absolutely no counterpart in the film. Strained attitudes and expressions, due to holding for the convenience of the still photographer, are almost the rule. Frequently some part of the make-up or costume has become disarranged, and is not readjusted for the hastily posed still. To summarize all this, present still pictures, while not bad, could be better, and therefore should be better.

The requirements for taking better stills appear to be comparatively simple. The principal one is a camera with a good rapid lens and shutter, capable of picking out scenes from the regular action while the motion picture camera is working. It should be so mounted that its field is practically identical with that of the motion camera. It might even be mounted on top of the latter, with a cord shutter release that the camera-man himself could work with his left hand or his foot. He would soon become expert at picking out the strong scenes in the play, and the resulting stills would certainly show more life and fidelity and less artificiality than they do at present. Where two cameras were working it would pay to have both of them equipped with still attachments. In ordinary practice this would give one still exposure for each scene of the film, and the still camera would be reset each time the camera man stopped.

Any camera-man, or, at least, any producer, is ingenious enough to work out the details of such an arrangement without further description. The thing is to realize the importance of doing it. Today films are sold all the way through the commercial chain down to the public by means of still pictures. The still is the advance agent of the film, and it is responsible for the impression that interests the consumer, whoever he may be. The best still pictures possible are surely none too good for this responsibility.

MORE UNIVERSAL COMEDIES.

Henry Pathe Lehrman, erstwhile director of the inimitable Ford Sterling and formerly Mr. Sterling's director with the Keystone Company, took up his duties as supervising director for three comedy companies at the Pacific Coast studios of the Universal this week. The products of which will be released under the brand-name "L. K. O.", meaning "Lehrman Company."

Mr. Lehrman brought with him from New York three well-known stars, who will play the leading roles in his first company. They are Billie Ritchie, English comedian; Henry Bergman, well-known character man, and Gertrude Selby, famous as a vaudeville artist.

Another of Harold MacGrath's stories of the Orient, "The Carpet of Bagdad," is being produced by the Selig Polyscope Company in its western studios. Kathlyn Williams again has the leading role, one which is said to fit her as well as "Kathlyn" did, and Colin Campbell is the producer. Several street scenes in Cairo will be shown.

An "Inceograph" sandwich is the newest complication in Philadelphia culinary circles. Its creation was brought about at a midnight luncheon of John E. Ince, who, together with the chef, is exclusively enjoying the secret morsel's recipe.

Mountain Maid Shames Revenue Officer

Illicit Still Spared

WONDERFULLY picturesque backgrounds, woodland scenes of surpassing beauty, and long tree-lined vistas make American's release of Monday, August 10, entitled "The Trap," a picture of exceptional character.

The story is written around a little colony of moonshiners in the Kentucky mountains and the attempts of Wilson Allen, of the United States secret service, to secure the evidence necessary to convict the mountaineers. William Garwood, Vivian Rich, Harry Von Meter, Jack Richardson, Louise Lester and other "Flying A" favorites depict on the screen the quaint characters of the Kentucky hills, and so excellently do they perform that one can almost believe he is beholding a little slice of life taken from the daily lives of the real moonshiners.



Vivian Rich as Nan.

The action of the photoplay moves steadily along to the big climax of the second reel, in which we see Jack Richardson, as Bud Scott, lying in wait at the head of a mountain pass for the coming of the revenue officer, whose business in the hills has been discovered. It is Bud's intention to kill the man in cold blood, and one is held spellbound as he awaits the coming of Billy Garwood, who plays the role of the secret service man, and whom we know to be on the way through the hills and certain to pass near the point at which Richardson lies concealed.

At the beginning of reel one we learn that old Buck Sage and his two grown sons are operating a moonshine distillery in the Kentucky mountains. Vivian Rich appears as Nan Sage, a wild, ignorant, mischievous girl of the hills, and it is she who furnishes the love element which serves to make the photoplay doubly interesting. One day Nan is insulted by her cousin Hank, and Bud Scott, who is in love with her, makes it his business to avenge the insult by knocking Hank down. In revenge Hank determines to turn traitor and to reveal to the government sleuths the location of the illicit still

Wilson Allen, a young and good looking revenue officer, is ordered into the Kentucky mountains by his superiors to obtain the necessary evidence for convicting the mountaineers after the still is discovered and its owners arrested. Allen arranges to impersonate a fugitive from justice, and with the assistance of another secret service man immediately puts his plan into operation.

One day while Buck Sage and his sons are standing near their cabin, Allen comes rushing up, out of breath, his clothing torn and dirtied, and a pair of handcuffs attached to his wrists. He gasps out a story of his escape from the officer who had arrested him, and asks the Sages to hide him until pursuit is over. Old Buck is inclined to doubt Allen's story, but eventually he permits him to hide within the cabin, and a few moments later, when the other revenue men appear and ask regarding the passing of Allen, old man Sage tells them that the escaping prisoner passed some minutes before, and indicates by a wave of his hand the direction taken.

The revenue men hasten away apparently on the trail of the escaped prisoner, but inwardly smiling to themselves over the clever way in which Allen, their companion, has managed to win his way into the condence of the moonshiners.

Allen meanwhile has encountered Nan Sage and made friends with her. Old Buck Sage has informed him that he can stay with them for awhile, and everything looks promising for an early completion of his business in the mountains. Crafty though Allen has



Old Aunt Liza reads the revenue officer's letter to the moonshiners.



Bud resents the insult to Nan.

been in his plans for remaining with the Sages, he finds as time passes that the mountaineers are carefully guarding the hiding place of the still, and that



Bud Scott waiting to surprise the suspected revenue officer.

he is no nearer the end of his task than on the day he arrived.

The pleasing manners and good looks of the revenue man make a strong impression on Nan, and Allen finds himself thinking more and more of the girl as her character unfolds and develops before his keen eyes. This friendship grows more and more to resemble love as time passes, and one day while Allen and Nan are in the hills they come upon a demijohn of whisky which has been left beside the trail. Allen laughingly remarks that he knows a still is being operated by the Sages, but that nobody trusts him enough to show him where it is. He then proceeds to make a test of Nan's affection for him, and the girl easily falls a victim to his wiles and agrees to show him the still if he'll promise "to never tell."

Having obtained the information he seeks, Allen proceeds to immediately write a letter to his superior officer, reporting in detail the result of his discoveries and urging a prompt raid by the government men. This letter is entrusted to a small boy to mail, but the lad chances to meet Sage and his sons on the trail and the letter receives their attention. As none of the mountaineers can read the boy suggests taking the letter to his old "Aunt Liz," who can read "some." The suggestion is immediately acted upon and the moonshiners learn with surprise that the guest within their cabin is a hated "revenuer."

Outside the cabin of the old woman who can read Nan overhears the reading of the note and is heartbroken by the discovery that her lover is a secret service man. Her grief quickly changes to vindictive hatred and she readily agrees to lure the revenue man to his death in a manner suggested by Bud Scott. Bud is to lie in wait in a certain mountain pass, and when the revenue man passes on the trail below, shoot him.

Bud conceals himself and awaits the coming of Allen. Nan meanwhile finds that the passage of time has cooled her anger and eventually her love for Allen begins to overcome her desire for vengeance. The girl happens to be wearing Allen's hat, which she has taken from him in a spirit of mischief, and when she suddenly determines to warn her lover of the fate awaiting him and thus prevent his death, she goes hurrying through the woods to find him ere Bud can end his life, forgetting all about the hidden man in the ambush above. Bud sees the moving hat and believes of course that it is Allen being lured to his doom. Bud takes careful aim, pulls the trigger, and a moment later Nan lies a lifeless little heap in the brush below.

Bud returns home to report that he has "settled the revenuer," and it is only hours afterwards that the Sages discover the real tragedy of the mountains.

Allen on his way to keep his appointment with Nan comes upon the lifeless form of the little maid, and filled with pity, remorse and shame over the unexpected result of his double dealing, he returns to the city, downcast and regretful, and reports to his superiors that his mission has been unsuccessful.

The cast is as follows:

Wilson Allen, of the secret service.....Wm. Garwood
Nan Sage, of the hills.....Vivian Rich
Franklin Sage, a moonshiner.....Harry Von Meter
Budd Scott, of the hils.....Jack Richardson
Eliza Hunt.....Louise Lester

Ben Wilson Joins Universal



Ben Wilson.

The Universal Company has signed Ben Wilson, one of the popular leading men of filmdom, to direct and appear in his own plays, to be released probably under the Victor brand. For three years Mr. Wilson has been connected with the Edison Company playing leads. Within the past year he has directed many pictures, several of them written by and featuring himself. With a commanding physique, a handsome face, and the perfect poise of a thoroughly trained artist, he typifies the best in leading men. Probably the most successful, and certainly the most recent appearance of Mr. Wilson, was in the "Cleek" series of detective dramas. He essayed the title role and the last two of them he directed himself. Other pictures, all of them two and three reel length, which Mr. Wilson has not only written and directed himself, but also played leads in are: "The Shattered Tree," "Mother and Wife," "When Cartridges Failed," and "While the Tide Was Raising." Such features as "An American King," "The Brass Bowl" role. In the last named feature Mr. Wilson played seven distinctive parts.

He was born in Corning, Iowa, and he is still a young man. However, for fourteen years he was on the legitimate stage, starting from the time when he scampered off, hardly more than a boy, to join a brass band road show up to that period where he was one of the most sought after leading men for stock companies and spent much of his time with Broadway hits. He created the role of "Boss" in "The Governor and the Boss," which played at the Lincoln Theater.

Strong Picture of Civil War

Lew Dockstader Appears

FEW themes offer the opportunity for the direct and stirring appeal that is aroused by dramas founded on the incidents of the Civil War. Patriotic impulse may be the answer but it matters not whether the North or South is favored in the characters if the dramatic situations and climaxes are properly interpreted and the picture well presented it never fails to become popular.

It is this theme that forms the base for the All Star Feature Corporation's latest production, "Dan," a five part story with a powerful heart interest appeal which is brought out in strong contrast by Lew Dockstader's humorous characterization of Dan, an old family servant whose long years of service authorize him to assume much evident and ludicrous responsibility in the family's welfare. Mr. Dockstader is at all times interesting and entertaining, one cannot see too much of him. Most of the time he is distributing the humor which has made his name



John and Raoul meet during the War.

world-wide as a minstrel, but in few instances his simple-hearted endeavors to be comforting and helpful are truly pathetic in their sincerity.

The scenic background of the picture is wonderfully rich in beautiful wooded scenes, shaded streams and luxuriant foliage. The house representing the southern mansion is a well-kept, comfortable looking home built on the colonial style and fits into the story well. There is but one battle in the picture and it is purely incidental and is short but full of action.

An able cast is seen in support of Mr. Dockstader, among whom are Gail Kane as Grace Dabney; W. D. Fishter as John Hammond; George Cowl as Raoul Dabney; Hal Reid, the author, as Colonel Dabney and Lois Meredith as his daughter, Lila; Beatrice Clevenger as Elsie Hammond; William Conklin as Jonas Watts; and John H. Pratt as Stonewall Jackson.

John Hammond and his sister, Elsie, pay a visit to their southern friends, the Dabneys. While there John becomes engaged to Colonel Dabney's daughter Grace, and Raoul Dabney becomes engaged to John's sister, Elsie. Shortly afterward war is declared and the Hammond's terminate their visit and return North. With the call to arms John is appointed lieutenant in the Union army and Raoul becomes a lieutenant in his father's Confederate command.



The parting of the Hammonds and Dabneys.

On their first official errands after the beginning of hostilities the boys meet, talk together for a few moments and separate. Their next meeting is under greatly different circumstances. While in the neighborhood of the Dabney home John decides to visit Grace. Arriving at the house he surprises Jonas Watts, formerly the Dabneys' overseer, in the act of arresting Grace as a spy. He prevents this act of vengeance, but immediately afterward is forced to arrest her brother who, while on scouting duty, has dropped in to pay a visit to his sisters.

Old Dan, the servant, effects the release of his master by throwing red pepper in the guards' eyes.

Shortly afterward John falls into the hands of the enemy and is put in the guardhouse. For his sis-



Old Dan visits Nellie's grave.

ter's sake Raoul releases the prisoner and is court martialed and sentenced to be shot. Stonewall Jackson, a personal friend of the Dabneys, arrives on

the scene, stays the execution and promises to take the case to Richmond.

Word arrives at home that Colonel Dabney has been shot, and Dan leaves for the camp to nurse his master. His health improved the colonel resumes command of his troops, and later on, in an ambush attack is killed and the body sent home with old Dan as the guard of honor.

The faithful servant makes his way back to the front, enters Raoul's guard tent, and induces him to exchange clothes with him, blacken his face and make his escape. When it is discovered that young Dabney has escaped, old Dan is executed for effecting his release.

Shortly afterward the war ends, and Raoul and John return to the Dabney homestead where, with Grace and Elsie, the horrible incidents connected with the war are forgotten and a happy married life begun.

Pictures Rule Chicago's Lake Front

The approach of the fall theatrical season finds the theaters which line the lake front of Chicago still devoted to motion pictures and still drawing crowds which would do justice to any successful legitimate attraction.

The past few months have seen the Windy City show houses almost entirely devoted to dramas and comedies of the screen but at the present time several places in the loop which have returned to legitimate attractions. This does not mean, however, that pictures are beginning to slip but rather has served as a contrast, as the difference between the business done by the legit theaters which run but one show a day and the houses devoted to features films and running continuous from noon until 11 p. m. easily shows the preference of the Chicago people for the latter.

At the Ziegfeld Theater "Brewster's Millions," the great comedy feature adapted from the book by George Barr McCutcheon holds sway and continues to draw the same sized crowds it attracted when it was first put on. Orchestra Hall which recently completed a showing of "John Barleycorn," Jack London's powerful story, is now running Eugene Walter's Can-



E. K. Lincoln in "The Littlest Rebel."

adian story "The Wolf." Annette Kellerman in "Neptune's Daughter," which is enjoying the longest run of any film in Chicago, is the attraction at the Fine Arts Theater.

Next door, at the Studebaker, the theater which was the home of "The Spoilers" for so long, "The Littlest Rebel," the screen adaption of the Photo Film Company of America from Edward Peple's great play of the Civil War, is filling the house every night. The



A scene in the Union camp from "The Littlest Rebel."

latter play, which was staged on the southern battlefields, abounds in appealing situations and thrilling battle scenes and the backgrounds are little short of marvelous. E. K. Lincoln, the former Vitagraph star, has the lead in the production and his acting is deserving of great praise. This film also is of interest to those who follow army methods as some of the most realistic battle scenes ever shown on the screen are incorporated into it.

Aged Scout to Cross Continent

Scout William H. Taylor, aged 86 years, Indian fighter, grizzled veteran of the plains and at present an expert on frontier craft in the employ of the Universal Film Manufacturing Company, left Los Angeles on a 4,000 mile journey to New York, July 31, after delivering an address at a banquet given in his honor by the members of the Los Angeles Rotary Club.

The veteran scout stated that this was to be his last trip across the country and told of his previous trips and the various conditions under which they were made. He paid a high tribute to the business men of Los Angeles and addressed his appreciation to Isadore Bernstein, through whose activity he was the honored guest of the occasion. As he departed he was given a rousing send-off by a hundred members of the club, who gathered on the sidewalk in front of the Alexandria hotel.

His departure from the Universal studios at Hollywood showed the appreciation his fellow employes felt for the white-haired old man who has undertaken to ride 4,000 miles to New York, that he may re-travel the trails of his youth and behold the scenes of his useful activity for the last time. He carries with him a letter from the Pacific Coast studios to President Carl Laemmle and a letter from the Los Angeles Rotary Club to all the Rotary clubs along his line of travel. The old scout will also stop at the Universal exchanges and theaters.

Sans Grease Paint and Wig

By Mabel Condon



Kate Price.

"DON'T expect me to say anything," warned Kate Price one afternoon recently when I found her enjoying a rocker and a book in her dressing-room at the Vitagraph Theater. It was with a typical Kate Price laugh that she then explained: "I put my foot in my mouth every time I open it, and I can't tell you any pretty tales to make a story out of; all I can do is tell you the truth.

"That's my failing," she bemoaned. "I have to tell the truth, no matter what. I'm right out with it, whatever it is; and Mary Charleston is the same. She's my cousin, though she calls me aunt because I look more like an aunt than a cousin. She tells people she was born in Ireland. She's just like me, that way; she has to tell the truth. I was born in the city of Cork and came over to this country when I was a big girl. There were other relatives with me and we settled in Rhode Island. I went to school there for two years and then went to work in the thread mills. It was then that I became interested in theatricals, for there was an amateur theatrical club that I joined and people told me I was wasting my time in the mills.

"It's the comical roles that I've always liked to play," went on Kate, putting a smile into the telling. Then the smile disappeared and Kate Price said: "It was during one of those amateur plays that I met me husband—that was twenty-two years ago. We were married eighteen years and two months and were never separated in our work until he was taken ill and wasn't able to do anything.

"Well," she resumed with a sigh, "it was he who put me on the stage. He took me into vaudeville with him and our team name was 'Price and Steele.' Several times we left vaudeville for stock or a melodramatic engagement. I remember we opened in Chicago at the old Hopkins Theater in 'Her First False Step.' I created the part of the Irish wash-woman. We played together, my husband and I, always. Then four years ago he became ill and I stayed and took care of him until our funds were nearly gone. I didn't know what we would do when they were gone and I was pretending to my husband, right along, that we weren't badly off at all.

"One day somebody said to me, 'Kate, why don't you go to the Vitagraph studio and see if they couldn't use you?' So I went and three days after I applied, they called me on a picture. It was 'Jack Fat and Jim Slim at Coney Island'—and if you want to know how really funny it was, just ask Fred Thompson; he directed it." At the memory, the Price laugh that is guaranteed to cheer, sounded heartily and Kate deserted the rocker and pictured the slides and rolls and falls they took during the sight-seeing visit of "Jack Fat and Jim Slim."

"We put one chute out of working order," related Kate, "and I did everything I was told to do. I weighed two hundred and twenty then; that's ten pounds more than I am now, and I had to do all the things first, and the others flying after me would all land on me.

"Well, I was black and blue for months. My husband was in the hospital and I couldn't go to see him because I was stiff all over. It was three days before I attempted it and then I had to stand all the way in the subway, though there were lots of vacant seats. One day in a crowded car a lady offered me her seat, remarking, 'I know you must be ill, your face looks so funny.'

"I declined the seat and she asked if I was going far. 'Only to 200th street,' I told her; and we were only at Brooklyn Bridge then.

"All the time I was home I kept getting notices from the studio to come back, that there was other work for me, but I didn't go because I hated to tell what was the matter with me. But when I did go back, Fred Thompson asked, 'What kept you away?' So I told. Shortly after that I was put in the stock company and this is the only company I've ever been with."

I remembered the death of Kate Price's husband more than a year ago—a year last February, Kate said—and recalled a day at the studio last summer when Kate was going out to the cemetery to put a huge bunch of wild flowers on his grave.

"Often I get so blue," confided the big-hearted woman whom the public credits with possessing a perpetual laugh. "But I put on my hat and go out to a picture show where somebody on the screen hands me a laugh, and when I come back I'm all right. So long as I can laugh, I'm satisfied; and there are so many things in the taking of pictures that make one laugh.

"In 'Fisherman Kate,' we went down to the docks for some of the scenes; in one of them a man was to force me to leave the docks and I kept resisting and saying, 'I won't go! I won't go!' One of the men who worked around the docks watched us a few minutes and then came over with a big iron hook in his hand and, stepping in front of me, said to the rest of the company, 'Leave the woman alone; she won't go if she don't want to!" I thanked him for his protection and explained I was perfectly safe and we were only taking a picture; so he went off without a word.

"I have fun playing the funny parts, but when a role is sad I'm just as sad as it is, and generally come out of the scene crying.

"I laugh easily and I cry easily; everything goes to my heart!" Kate Price analyzed with another of her laughs.

It was not necessary for her to add, "But I laugh the easier," for those who have known the genial Kate

with her dark hair drawn plainly into a knot and with the eyes and teeth and laugh and manner of one who looks for the funny things in life and always finds them, already know that to laugh is quite the most natural thing in the world, to her.

She is a comedienne to whom many owe their cures of grouch and gloom. She laughs and makes laughs.

And she is a particular favorite of thousands.

Novel Plot in Gaumont Release

The evil influence of a superstitious power forms the theme of Gaumont's three part drama "The Curse of the Scarabee Ruby," released August 1. The strong, emotional story woven from this rather slender thread is of a ruby cursed by a patriarch of long ago and which hundreds of years later casts a spell over a girl to whom it is presented by an ardent lover.

As every incident, influence, and complication in the story radiates from and revolves upon the ruby's supernatural powers of infusing an evil spirit into its wearer with the coming of darkness this must be accepted as possible at the beginning of the story, otherwise there would be no connection whatever between the events.

There is plenty of action and excitement in the picture and coupled with its mysterious atmosphere and unusual plot it will appeal to many. The photography is of high quality, and the settings and scenes expensive and well-handled. One unusually large scene is that of the dance hall showing a large section of the crowded floor and a part of the balcony. A talented cast is used in the production.

The story, briefly, is of the trials of a young girl whose lover has presented her with a large ruby which he purchased in an antique shop. Years before a curse had been put on the stone and thereafter everybody that possesses it falls under its evil spell during the hours of darkness. Mona's fiance becomes suspicious that she is leading a double life, his suspicions being aroused by seeing a girl in one of the city's cheap dance halls who looked exactly like her. He decides to declare his belief to Mona when they next



The dance hall appeals to Mona during the reign of the ruby's charm.

meet, but her innocent, friendly greeting and fresh appearance convince him that there is some mistake. He confides his former beliefs to his father and they agree that somnambulism is the only answer if the dance hall girl is Mona and not just a resemblance in one of the habitues. One morning Mona finds a wound on her neck but cannot remember having been injured in any way. At the same time an article ap-



Mona is presented with the fatal ruby.

pears in the paper telling of a raid on a band of thieves and giving a flashlight picture of the only member who escaped and telling of a wound the girl received. Peter and his father decide to watch Mona, and that night surprise her as she is about to leave the house. After a severe struggle they force her back into her room. Peter's father discovers the inscription on the necklet, removes it and Mona returns to her natural self. As Mona was not conscious of her actions while under the ruby's evil influence Peter and her father keep the affair a secret and destroy the ruby telling Mona that they accidentally lost it.

Ramo Play Shows Depicts War

The Ramo Films Incorporated will receive a complete series of films dealing with the present European war next Sunday morning when the ship *New York* arrives in port. The pictures were taken by a representative of the company at Nancy near the Alsatian frontier of France during the German invasion last week and a play was written especially to fit the present situation by Paul M. Potter entitled "The War of Wars."

It is believed that these will be the first authentic pictures of the great disturbance to reach this country and in order that they may be speedily made ready for exhibition Frank Egan has arranged to have a Sandy Hook pilot meet the steamer in New York harbor and rush the films to the Ramo laboratory where a large force will be put to work on them at once. It is expected that they will be ready for delivery by Monday.

Al. Lichtman, president of the Alco Film Company, has signed a contract with William Sievers, secretary and general manager of the New Grand Central Theater Company of St. Louis, whereby the latter company will handle the Alco program exclusively in the states of Missouri, Iowa, Kansas, Nebraska and southern Illinois.

Edwin August and Mary Pickford are a combination hard to beat. At one time they acted opposite each other at the Biograph and an opportunity is being given to photoplay fans to see them in the plays which were produced by David Griffith and which are now being shown once more.

Modern and Ancient Edison Films

Variety of Offerings

THERE are two distinct victories in "Treasure Trove." One is the discovery of the hidden treasure, and the far greater one, at least in the eyes of the hunters, is the finding that the stubborn father no more opposes the affection between the two young vacationists and his daughters.

The picture is by Edison and will be released August 29. It was directed by Ashley Miller. The acting is good and the characters, scenes and photography are pleasing.

One of the main events of the story, that of finding a box of gold among the ruins of an old ship, is hardly a probability in these modern times but, as it does not come at the opportune time to save an old homestead or foil a mortgage-holding landlord, it is easily overlooked in the wholesome attraction of the rest of the picture.

Two fellow employes, Bob and Frank, receive their vacations at the same time and go camping together. On the seashore, one day, they meet Colonel Fairfield's daughters, Cora and Juanita, and



The young lovers on the seashore.

finally manage to make their acquaintance. When the colonel learns that the chance acquaintance has grown into something stronger he meets the boys and tells them that the great difference in the social stations of his daughters and the two clerks prevents him approving of their love. The boys return to camp down-hearted.

Some time later the boys find a queer looking box on shore, apparently washed up by the waves of the heavy storm the night before. Inside they find a chart marked in Spanish writing. They meet the girls and one of them interprets the writing which states that at a certain point, not far distant, there is a box of gold hidden in the ruins of an old shipwreck.

The whole party start the search, find the treasure, and are returning home with it when they are discovered by a party of Spaniards who also are in search of the gold. A hot motor boat chase follows.

Returning from a hunting trip Colonel Fairfield sees the race and hurries to the rescue. He arrives just as one Spaniard has already boarded the party's boat but on seeing the enraged colonel the foreigner jumps into the water and swims away, his own boat having left him. As a reward for their chivalrous



An ancient scene from "The Viking Queen."

defense of his daughters the boys' courtship is no longer frowned upon.

A PLOT laid in the eighth century which has Mary Fuller and Charles Ogle in the leading roles is a decided novelty aside from the attractiveness of its unusual story and Norse characters.

Most of the settings, both interior and exterior, had to be built especially for this picture to accord with the style of dwellings used at the time the Norsemen ruled the waters.

"The Viking Queen" is its title and the release date is set for September 4. Throughout the two reels the photography is clear and distinct. The natural exteriors fit the story particularly well. Walter Edwin directed the picture, and the acting need hardly be commented on with such an able combination as



The Viking Queen and her court.

Mary Fuller and Charles Ogle in the leading roles and the large supporting cast playing up to the standard set by the chief characters. In some of the

scenes there were as many as two or three hundred extra people used.

Though the plot is not particularly deep or sensational it will not fail to interest because of its



Wood B. gets on the inside track.

melodramatic touch, careful presentation and originality.

In brief, the story is of Ragnarr's unscrupulous efforts to usurp Queen Helga's throne. His tyrannical treatment in stealing the only daughter of one of his subjects occasions a sharp reprimand from the queen and the verdict that should he be seen in the community again it would mean his death.

In revenge he bribes his followers to help him steal the queen, maroon her on an island, and then automatically the throne would go to him. They succeed and Ragnarr becomes ruler, but under his incompetent management his subjects soon become dissatisfied and threaten revolution. To cap the climax one of Ragnarr's guardsmen tells of the real fate of the queen. The false monarch is seized and executed and a party starts off to rescue the queen. They find her fatigued and ill and at first fear that she will not survive the long period of exposure and



The new farmers at work.

starvation, but when it is known throughout the settlement that the loved queen is on the road to recovery the factions celebrate the peace and joy which is now theirs.

THE Edison release of August 31 is, without doubt, the funniest Wood B. Wedd comedy which has yet been made. The title is "The Buxom Country Lass," and it inspires good feeling and laughter from the first appearance of the ambitious suitor, Wedd, and his friendy, Darby Jenks, until the last hope for Wedd's marriage has been shattered.

The action is slapstick in a pure form. In one scene Wood B. flies out of a barn door propelled by an invisible something and lands on his chin some six or eight feet away. When he finally stands up we all know the secret—there is a clearly outlined hoof-print on his hip pocket.

Wood B. Wedd meets Fanny Merritt and, as he is wont to do, falls in love with her. To qualify as her husband he is told that he must be able to do a full day's work on her farm. This is an impossibility for him but he enlists his friend Darby Jenks to help him.

Wedd reports for work late one afternoon, is asked to supper, and immediately afterward sent to bed. He realizes the significance of this when he is called at three o'clock the next morning and put to work.

With the aid of his friend Jenks he manages to get all the morning chores done in record time. As he is eating his breakfast Jenks appears outside the window and demands something to eat. He gets impatient at Wedd's promise to bring him something later and climbs into the window to help himself. While he is there Fanny Merritt walks into the kitchen, sees how she is being fooled, and promptly puts both Jenks and Wedd out of the house.

Octavius Again Solves Mystery

Octavius, the infallible detective, is seen at the height of his glory in "The Adventure of the Pickpocket" until he discovers that his own watch and wallet are among the things found on the fair pickpocket at the time of her arrest.

The picture, a single reel one, was taken at Coney Island, and has all the atmosphere necessary in the way of crowds, etc. It was directed by Charles M. Seay and will be released August 17.

Barry O'Moore, as Octavius, reads of the wonderful prosperity of the pickpockets at Coney Island and determines to put a stop to it at once.

He effects a disguise that couldn't fool a cigar store Indian and at once becomes a conspicuous figure at the amusement park; a large wallet leans temptingly out of his hip pocket, and a loose watch chain hangs from his coat pocket.

His first stunt is butting into a scene a film company is staging on the walk. One of the actors grabs a purse from another's hand and gets Octavius excited. He starts in pursuit and, after a long chase, overtakes the "thief." By this time a large crowd has gathered and Octavius is arrested for disorderly conduct.

By payment of a generous sum of money he is released. He meets a charming girl and invites her to luncheon. As they finish eating, two detectives arrest "Chicago Nell," Octavius' new found friend. At the station he tells the desk sergeant how he brought about the arrest, and as he finishes is struck by the familiar appearance of a wallet and watch which is among the girl's collection. Too conceited to know embarrassment, Octavius claims the articles and walks out.

The Play Is the Thing

Motion Picture Uses

THE play is the thing!"

And it is "the thing" because it holds the mirror up to life and shows us the trials and joys of human beings, and humans are vastly more interesting to us than inanimate things.

And, when it is solely a matter of an inanimate thing, it is the relationship of that inanimate thing to humans that interests us most—its service-capacity to humans. A locomotive is interesting to us, not because it is a magnificently wrought mass of iron and steel, but rather for its bearing the important relationship it does to humans, for its capacity to rapidly transport the latter and their belongings over long distances.

And so, for exactly the same reasons that the play is interesting, the human-interest element in advertising has its strong appeal. This advertising appeal is capable of reaching its ultimate goal in first-personal, oral salesmanship. It is always strong when used in on-paper salesmanship, in the advertising columns of the publications. It is well-nigh irresistible in the moving picture shows, which teem with this human interest element, and no less in commercial moving pictures.

Commercial moving pictures divide themselves very naturally into two classes. There is the film intended for private exhibition purposes. There is the film intended for general public exhibition purposes. Both are accomplishing great things, but are still in their infancy and are destined to bring about wonders still undreamed of.

A MEANS OF SHOWING BIG THINGS.

Heretofore the salesman selling buttons or any other similar small article of merchandise has had a decided advantage over his brother selling big, complicated machinery. The former could pack samples of every kind of button he offered into his sample case. But the salesman of those days attempting to arouse initial interest on the part of a prospective purchaser of a big steam shovel, concrete mixer, electric crane or other like gigantic machine, which obviously could not be taken along with him on his business trip, was very seriously handicapped. Photographs of such machinery were used to advantage. In fact, they were about the only thing available besides word-pictures and testimonials. To such salesmen the commercial motion pictures are today proving a splendid sales-producer.

Nowadays, when such a salesman seeks to interest his prospect in such herculean machinery, he can simply ask the latter's permission to pull down the shades in his office, when he calls, screw a plug into the electric fixture, focus a small picture-projecting machine, which can be carried along with him complete in a small case, on a convenient blank wall, and turn a crank. Behold, he can not only show that prospect exactly how this machinery looks, but he can show it from every side and viewpoint, show it as a whole and in every detail, while it is in motion and actually doing what is claimed for it!

To talk about the number of cubic yards of dirt a certain big steam shovel can remove in a given number of minutes is not nearly as inspiring or sales-persuading as to show that same shovel actually performing the work.

And, just as the story of one piece of machinery may be shown by means of the moving pictures in this private fashion, so can the story of a whole industry.

IN THE STEEL INDUSTRY.

Not long ago, for example, when a vice-president of the steel corporation set out for South America, to interest capitalists there in a new steel venture, he took along with him a small box which was the most carefully handled and guarded of all the baggage which went with him. That box contained a small picture-projecting machine and a roll of film. An operator accompanied it who knew every little knack about running such a machine under every kind of condition.

That South American trip was a great success, and the precious box played the stellar role in that success. It told its important commercial story of the development of the steel industry in the United States in a way that any one could understand. It told it in a universal language, which could be perfectly understand wherever that steel magnate went.

An unusual use for the commercial motion pictures was once made by the American Tobacco Company, which is a loyal advocate of the films in many ways. This company was very desirous of starting a tobacco-working factory in the Carolinas. While the building for this new industry was being erected the company found, to its dismay, that there was a strong antipathy to factory work on the part of the workers.

Factories are uncommon in the Carolinas, and the workers thereabouts had heard dire stories about the unhealthfulness and general unpleasantness of factory work, so they were quite prepared to give the new venture a cold shoulder, which promised a very serious situation for the tobacco company.

FACTORY EDUCATION.

But the trouble was neatly averted. A roll of film was exposed in certain of the company's factories in the north, showing various phases of the work and the evident content of the workers therein. This film was taken to the place where the new factory was being erected in the Carolinas and free exhibits were made of it in a small hall hired for the purpose.

It was an entertainment and the workers thereabouts flocked to be entertained. But they went away persuaded. And when the new factory opened, the films had brought about a complete reversal of local opinion on the factory question. Instead of the dreaded dearth of workers, by far more workers applied for jobs than were required and the new institution started off with flying colors, a success from the very start.

Such moving pictures as those already referred to, which are used for private showings and limited purposes, are known as "short lengths." Relatively they are inexpensive. Although they are carefully prepared, it is necessarily without the infinite plans which go into the making of the regulation lengths for general public showings.

These latter divide themselves into two general classifications. There are the commercial films which the advertising manufacturer exhibits himself, hiring his own auditoriums and sending along a corps of men with it, usually including a lecturer. And there are also the very few commercial films which are prepared with such care that they finally get on the regular moving picture cir-

cuits, being exhibited, as far as the public is concerned, *not* as commercial pictures but as pictures of general interest to the public because of their educational, entertaining or news value.

THE EXPENSIVE WAY.

The former way of exhibiting is by far the more expensive, per consumer reached. It is the type of film, for instance, which has been used by the Pacific Coast Borax Company, advertising 20 Mule Team Borax. This company has exhibited its borax film broadly as its own producer.

But this type of moving picture has its limitations and it is probable that it will never prove a big factor. It has two serious faults.

In the first place, because the advertiser is his own exhibitor he is of course his own censor of what shall go into his film and the tendency is to make his film so very commercial that it largely defeats its own ends. It is all business-like and not at all entertaining. It is like the theatrical write-up of a novice who would say: "Anna Held is now playing at the Lyric Theater to crowded houses," etc., etc., as compared with the story of the clever, professional theatrical press agent that "Anna Held is taking milk baths." The former method would be commercial; the latter commercial in ultimate effect but sugar coated with human interest.

The other great objection to the privately exhibited commercial film has already been referred to; the matter of expense. There are a hundred unforeseen expenses. Not only is there the expense of hall rentals, salaries for expensive operators, lecturer, helpers, etc., expensive machinery, transportation and hotel expenses, but the motion-picture film must be taken care of or it deteriorates. It must be washed in specially prepared quarters, dried in a room where the dust is filtered out of the air. It must be patched and repaired from time to time. And finally, a complete new film must be made from the the original negative every so often. Most of these are items which the private exhibitor does not foresee; they are items which are provided for in advance at minimum expense in the case of the film which goes the regular circuits.

There are two kinds of advertising in the moving pictures which go the circuits. Both must be subtle or the public will not "stand for" them.

When you go to vaudeville and one actor says to another, "Have a Tom Moore," handing him a cigar, the actor is perhaps paid a good price to say those four words. When you go to the moving-picture show and witness a film showing a big train wreck of the week previous, you are not usually disposed to wonder when you find a freight car with a big sign tacked to its side reading: "This car contains So-and-So's Chewing Gum." You take it as a matter of course, simply making a mental note: "A whole car load of that chewing gum—how wonderfully that stuff is selling."

But, in cases of this kind, a big price is sometimes paid for such a showing. It means that before the film has been taken the operator or his helper has hurriedly tacked up the painted cloth sign in question on that freight car. Naturally this sort of thing cannot be overdone with the same advertiser in too many pictures of succeeding wrecks, else the public would "get wise" and the goose that laid the golden eggs would be killed.

It was not by accident that in a film showing the exit of Col. Roosevelt from the Chicago Coliseum, after making his address before the Progressive Party convention, that a small boy pushed his way into the foreground, bearing a sign to the effect that: "So-and-So's Tobacco is Best," and was forcibly ejected, after considerable of a struggle, by a uniformed blue-coat, the sign being thrown to the ground in the most prominent position possible just before the great political leader appeared on the scene. That was not a "happen." It was planned, staged, paid for.

Nor was it a "happen" that when Governor Wilson's picture was taken, showing him talking to an open-air crowd, a big sign, advertising something or other should have emblazoned the whole side of a house directly back of the governor as he spoke. That, too, was staged with the governor playing an innocent, unknowing part in the plot. That "happen" was paid for in terms of many sound little "iron men."

But, of course, this type of moving-picture advertising has its limitations. Nor is it the kind with which the advertiser is most interested. It will do very well to advertise tobacco and chewing gum and such, but not the great majority of advertised products.

Of the commercial moving pictures which have actually gone on circuit in the moving-picture theaters of the country from coast to coast there have been very few. There have been several very good reasons for this, some of which have already been referred to. One of the chief of these is the matter of expense.

The price advances in proportion to the difficulties in getting a perfect and satisfactory film. If the film is exposed out-of-doors it is a relatively inexpensive matter. But, if it must be exposed indoors, as in a factory, a special type of artificial light must be used—sometimes dozens of them—which is very expensive and very fragile.

Then, too, more film must usually be exposed than is actually used. To get a perfect thousand feet of film it is sometimes necessary to expose several thousand feet. Often the whole operation has to be repeated several times.

And after the whole thing is completed, there is the possibility that it will be rejected by the magnates of the motion-picture circuits at a private showing given them. As a matter of fact, the number of such films which have been accepted and have gone on the circuits has not been twenty to date.

The motion-picture men do not want a large number of commercial films on their circuits anyway, for fear of overdoing the thing. And they do not at all want any film which is commercial to the exclusion of educational and story features.

One very successful film has been shown on the circuits for the Remington Typewriter Company. An interesting thing about it is the fact that it is not named "The Story of the Remington," but rather "The Story of the Typewriter." In fact, about the only place in the whole film where the word "Remington" appears is where it shows on the typewriter itself. Other than that the appearance of Miss Remington, an advertising character which has long been prominent in the Remington advertising in the magazines and newspapers, is about the only positive means of identification.

The film runs in story form, for the most part, following the history of human effort to produce a mechanical writing machine from the earliest chapter to date.

Some will probably wonder why the Remington Typewriter Company should find this film profitable. The answer is simple. The stenographers, the young women who run the typewriters in the thousands of offices, are constant patrons of the theaters. And really it is their preference as to what typewriter shall be bought

(*Continued on page* 248.)

Motography's Gallery of Picture Players

CLARA WILLIAMS is 22 years old and doesn't care who knows it. She is a Spanish type of girl with large, dark eyes, dark hair, and a most charming personality. Before her appearance as leading lady in Kay-Bee, Broncho, and Domino pictures Miss Williams' experience, both as a legitimate and screen artiste, was large and varied. She first played in stock companies in the East, then was engaged by the Essanay Company. Her next venture was as head of her own company in vaudeville after which she appeared for a year in Lubin releases. She has now been with the New York Motion Picture Corporation for eight months and has become well known because of her clever impersonations. In one picture called "Judgment" she played the leading role, which called in the beginning for a young girl and in the last scenes for the characterization of an old lady.



Clara Williams.

"BARNEY" SHERRY, as the leading man in Kay-Bee and Broncho films is known among his intimate friends, is a recruit from the legitimate stage. Not a young one in years of experience, for Mr. Sherry has toured this country from coast to coast with various companies and has been seen in important character and leading parts in many Broadway successes, besides having appeared in the principal houses of Europe. A handsome, well- built man, he makes a striking figure in pictures which, combined with his artistic ability make him an actor from whom excellent work can be expected whether the character be that of a polished gentleman or disreputable-looking tramp. He has a striking personality and his versatility in portrayal seems unlimited. Most of Mr. Sherry's leisure time is spent in his spacious library.



"Barney" Sherry.

RHEA MITCHELL has been called the "stunt girl" of the New York Motion Picture Corporation's studio because of the roles she has taken which required her jumping off cliffs, being rescued from burning ships, getting lost in swamps and quick sands and several times drowning — in pictures. Her birthplace is Portland, Oregon. Immediately after finishing school she entered theatricals via the Baker Stock Company and has played in every city on the Pacific Coast with the exception of Los Angeles. As leading lady opposite Sydney Ayres she played a whole season in a dramatic sketch over the Orpheum Theater Circuit. While playing engenue leads at the Alcanzar Theater in San Francisco Miss Mitchell became interested in motion pictures and soon joined the Kay-Bee, Broncho, and Domino forces.



Rhea Mitchell.

CHARLES E. RAY was born in Jacksonville, Ill., but it was in Peoria, Ill., that his inborn stage ambition clamored for recognition. His parents insisted on him learning a trade or entering a profession, but the only profession that appealed in any way to Charles E. was that of the footlights. His entrance into theatricals was not a bit startling. He reached the exalted position of usher after passing through the stages of hand-bill boy and water boy. His next promotion was to the box-office, and from there to extras. It was while playing in repertoire in San Diego that he made application to Thomas H. Ince for a position. Mr. Ince looked him over, accepted him, and he is now in his second year as juvenile lead in Kay-Bee, Broncho, and Domino pictures. Mr. Ray is a good athlete, excellent horseman, and enjoys driving his own car.



Charles Ray.

(*Continued from page 246.*)

usually asked what machine they prefer and, if Remington has been dinned into their heads, it is naturally their preference.

THE WATERMAN PEN FILM.

As successful as any moving-picture film has been "The Story of the Fountain Pen," a feature of the advertising of the Waterman people. The thing which keeps this film from being too commercial and gives it compelling interest is its last chapter: "The Magic Fountain Pen." In this a biscuit of rubber and a small piece of gold behave in a most marvelous manner, apparently without human help.

The rubber rolls itself to a small turning-lathe and affixes itself. The lathe whirls and forms the rubber into a fountain pen barrel. The barrel throws itself off the lathe when finished. Then the gold begins in like fashion and forms itself into a pen point. Finally, the different parts, which have seemingly made themselves, fit themselves together and the selfmade magic pen goes through the most remarkable antics, making drawings which come to life, etc.

This part of the film never fails to evoke wonderment and hilarious pleasure on the part of the audience. It lasts about a minute. It required about eight hours of tedious, continuous work to make it in a moving picture studio. When the rubber biscuit moved toward the lathe, for instance, one picture was taken, then a man had to move the biscuit a sixteenth of an inch. Then another picture was taken. Then it was moved another sixteenth of an inch. Then another picture was taken. And so on for nerve-racking hours.

This Waterman film has been very successful from a sales stndpoint. Requests for second and third showings come in with such regularity from dealers in localities where it is projected on the screen that the Waterman people really have little need for any other information as to its whereabouts.

THE ANHEUSER FILM.

Of the most successful commercial films on the circuits a third is that of the Anheuser-Busch Brewing Company, St. Louis. This film tells the story of the making of beer in such a way that it is highly educational. A whole story could be written about the pains which were expended in the artificial reproduction of the scenes attendant upon the gathering of the hops and various grains used in the making of that beer.

The story is complete, even including the allied Anheuser departments, such as the bottle-making department, where thousands of bottles are made a day; the department where bar fixtures are manufactured and even the department where the bodies for Anheuser wagons and auto trucks are made.

The advertising value of the few commercial films which have got on the circuits is great. The clientele of the moving-picture houses is enormous, running 'way up in the millions. Not one film but several films made from the same original negative are kept on the road. They are even sent abroad, to Australia and to Europe. A moving-picture theater receives among its quota of films one commercial film every so many weeks; never oftener. And in this way the commercial film is far from a bore but rather an anticipated treat, of great interest and educational value to the audiences.

As has been said, the possibilities of this sort of advertising are limitless. The field is still in its infancy. The number of films which have been shown to date is but as a drop in the bucket to what might be and will be shown when once the possibilities are really known and appreciated by the advertisers with nation-wide and world-wide distributions.

The Long Film

For all our reputed stolidity and phlegm, we are, in some matters, an impulsive race. Having jumped with full-blooded enthusiasm to one extreme, we are as ready as any mercurial southerner to leap back to the other. The tendency is particularly to be observed in our attitude towards a novelty. Until we have had time to make up our minds about a thing, we blow hot and cold as readily as our English spring—and then, having been taught by our experiences to understand the full nature of the point at issue, we finally settle down to a state of comfortable and permanent tolerance.

For a considerable time the question of the long film has been a problem responsible for much perturbation amongst the members of the British cinematograph industry. At its first coming we were all —or most of us—enthusiastically in favor of it; now, by the usual swing of the pendulum, a large proportion of us seems to be against it. The truth is that we have scarcely had time to adopt towards it any final and settled attitude at all.

The matter has so often been dealt with in these columns and is so patent to the unbiased thinker, that there is no necessity for us to point out the long film's obvious right to existence from an artistic point of view. Nearly all the greatest masterpieces that have hitherto been vouchsafed to us through the medium of the cinematograph have been "long films," and to exclude this particular type of picture would mean hopelessly maiming the wonderful new art by whose birth we are all profiting. The long film is good; and, in the end, the public (especially the most intelligent and best paying section of it) wants what is good.

We do not, of course, suggest that the long film will oust the short film. That would be as foolish as saying that the short film will annihilate the long film. When the industry has had still further time to settle down to anything approaching a final state the two classes of pictures—and of entertainment—will flourish happily side by side, and the expansion which this implies will be of benefit rather than of harm.

Meanwhile, it is regrettable that the present condition of reaction against the long film should be responsible for the practical boycotting of certain magnificent pictures whose only flaw is their excessive length—excessive, be it noted, for alleged utilitarian, and not for artistic reasons. It would, indeed, be pitiful to think that no room could be found, in an industry which has always shown itself ready to welcome noble things, for some of the recently-produced masterpieces which are apparently hanging fire on the market on account of their length, or that no encouragement could be offered to workers who, by developing the art of the cinematograph towards its highest possibilities, are assisting us all to secure for it the performance and dignity it deserves.—*The Bioscope.*

The Man Who Launched "Cabiria"

Harry Rush Raver

PIONEERS, the men who blaze the trail, always command the respect of those who follow them. Especially is this true when they not only head the procession in the early days but when they continue to hold a commanding position in a growing industry.

This naturally brings us to Harry Rush Raver, a pioneer film man, who today holds a commanding place in the motion picture industry, for it was Mr. Raver who brought "Cabiria," a film which is doing more than any other to raise the plane of the motion picture into this country, and it was also he who founded the All Star Feature Corporation of which he is president and active head. Either of these achievements is enough to place a man high in the hall of the motion picture fame.



Harry Rush Raver.

For Mr. Raver, who is still Harry to his friends despite his prominent position in the motion picture industry, is a real pioneer. He can well remember the days when subjects came in fifty foot lengths and such a thing as a connected story told on the screen was undreamed of.

Fifteen years of practical experience is back of Mr. Raver for he first got into the motion picture business way back in 1899. At that time he was associated with Bostock's Zoo at the Philadelphia exposition and, seeing the wonderful field open to motion pictures as as amusement enterprise he bought a projection machine and some films.

The subjects wouldn't be much to brag about in these days. They were each fifty feet long and were all of the simplest order, a single scene photographed and projected. But, at that time, they were the best to be obtained.

Mr. Raver took these films and song slides on a tour through the West on which he played all the smaller cities and the towns.. At that time the motion picture were traveling shows and played in the Opera Houses and local theaters of the places they visited for theaters permanently devoted to motion pictures were practically unknown. Later Mr. Raver secured "McKinley's Funeral" and other subjects but they were all short films, either topical in nature or consisting of a single scene.

When "The Great Train Robbery" was produced in 1904, Raver and Darnaby operated this picture and "The Alps," an electrical show under canvas. "The Great Train Robbery," alone, under Mr. Raver's direction took in more than $30,000 in twenty-eight weeks that year. This is more than $1,000 a week for a thousand feet of film on tour so it may easily be seen that there were showmen in those days.

Soon Mr. Raver concentrated all his time upon the motion picture business. He managed theaters for William H. Swanson in Chicago and also conducted Swanson's exchange in Omaha. Later he managed other offices, one in Washington, D. C., and one in Baltimore. At this time the motion picture business was in a formative stage and changes were frequent and important.

When the Eclair Company of France needed some one to take charge of its affairs in this country Mr. Raver was selected for the position of general manager. When the Motion Picture Sales and Distributing Company was formed the hustling Raver was one of the directors and took a prominent part in the affairs of that organization. Previous to that he was secretary and treasurer of the Association of Independent Film Manufacturers. Mr. Raver was one of the group that formed the Film Supply Company of America of which he was secretary and general manager. Besides the offices he holds which are mentioned earlier in the article Mr. Raver is secretary and treasurer of the Itala Film Company of America and of the Exclusive Supply Corporation.

One feat of Mr. Raver's which is worthy of special mention is his bringing Cabiria into this country. More than any other, this production is, at the present time, placing the motion picture higher and higher in the opinion of the general public.

Cabiria is a twelve reel picture universally felt to be the most wonderful photo-dramatic spectacle ever produced and is being used as a standard of comparison for all exceptionally meritorious pictures.

Just a word about the personal characteristics of this man who worked himself up to a secure position among the film autocrats. He is more than six feet tall, spare of frame and it has been said of him that "he can look wistful." He has a way of gazing into space and then slowly but surely delivering a crushing ultimatum that is very disconcerting.

He could point with pride, if he ever pointed to any of his achievements to the success of the All Star Feature Corporation and the triumph of the American tour of Cabiria as being due to him. Incidentally his mind is always focussed on the future,

always looking ahead and what he has already accomplished may be regarded as only the foundation of the structure of his life work.

Outside of office hours Mr. Raver bids far to become a gentleman farmer. He recently purchased a country home in Bound Brook, N. J., and turned it over to his parents, though he frequently motors over to visit the place, which is within an hour's ride of New York City. In addition he has purchased a parcel of land in Palisade, N. J. and will soon build on it.

In his business career Mr. Raver has always been aggressive. When the Motion Picture Patents Company was formed he was among the "independents" and in all their struggles he took a prominent part. He has always been ready to fight for the right and has always done so. As a result his business associates today accord him every confidence.

The Fireproof Projection Room

For several years practically all cities have had ordinances enforcing the use of fireproof booths for the operator. The idea, of course, is to confine any possible fire, which may originate in the film, to the operating room. This procedure, while not particularly conducive to the safety of the operator himself, protects the audience from the possible results of carelessness on his part.

The fireproof projecting room is an excellent feature when its properties are explained to the public, so that everyone who attends the picture theater knows that no danger can possibly arise in that direction. Without this publication of the fireproof qualities of the booth, its value is greatly reduced; for it is *panic,* more than fire itself, that is to be dreaded.

Panic in a crowded place is a terrible thing. At the flash of a little flame, a puff of smoke, people have trampled out the lives of their fellow-beings in a mad, unreasoning rush for the outside. The booth might be of solid metal and asbestos, with trap shutters for all its openings; the whole building of the theater might be absolutely fireproof; but that would not prevent the public, transformed by the animal flash of fear into an unreasoning mob, from fighting its way out over the bodies of its weaklings and women and children.

So, obviously, the thing to do is to have a fireproof booth *and to let the public know it.* The first slide in every show should explain to the public the absolute safety of the auditorium, what ever might happen in the operating room.

Following precautions taken by the authorities of such states as Massachusetts, New Hampshire, Pennsylvania, Maine, Vermont, Connecticut, Rhode Island and others, who have enacted laws compelling the use of a fireproof booth or enclosure to eliminate the possibility of fire in case the inflammable celluloid film used in moving picture machines catches fire, the State of New York has amended Chapter 756, effective July 24, 1911, to read:

No cinematograph or any other apparatus for projecting moving pictures, which apparatus uses combustible films of more than ten inches in length, shall be set up for use or used in any building place of public assemblage or entertainment, unless such apparatus for the projecting of moving pictures shall be enclosed therein in a booth or inclosure constructed of iron framework covered or lined with asbestos board, or with some equally strong and fire-resisting material, and unless such booth shall have been constructed as provided in Section 210 of this article and the certificate in Section 211 of this article shall have been issued to the owner or lessee of the premises wherein such booth is situated.

One such booth which meets the need of this protection for moving picture machines and films and conforms to the requirements of the insurance authorities and inspection departments of the states which passed such laws, and which has been tested and approved by the New York City building department is known in the trade as transite asbestos wood booths.

The framework of these booths is of heavy angle irons or tees on which the asbestos wood panels are mounted, and when set up, the booth can be painted and decorated in keeping with any style of interior finish.

These booths are made in two styles, stationary and semi-portable. The permanent or stationary booth is shipped "knocked down" and is provided with a door and window shutters which close automatically in case of fire. Also, when desired, a complete ventilating system can be furnished for this booth, including galvanized iron pipe flues and an exhaust fan. In the semi-portable booths, the asbestos wood panels forming the walls and roof are interchangeable, and are marked so that the booth can easily be set up in an hour's time by any carpenter.

There is also a portable tent booth, which consists of an asbestos cloth covering in three pieces, forming the top, sides and flooring, over an iron pipe framework. The cloth, which resembles heavy cotton duck, is made wholly of asbestos, and is furnished plain or painted, or sized and tinted like asbestos fire curtains. A hinged trap affording ventilating space is furnished with this booth, which closes automatically in case of fire. This booth is easily taken down and set up in a few minutes, as the frame is made with socket fittings and the asbestos cloth can be folded into a compact bundle. When packed for shipment, this booth weighs less than 160 pounds.

Something of this sort should be installed by every theater manager whether his local ordinances require it or not. There is nothing like being prepared for emergencies. And don't forget to let the people know that no harm can come to them.

The Kinematograph in Research

In an extremely interesting lecture before the Fränkisch-Oberpfälzischer Section of the Verein deutscher Ingenieure, Dr.-Ing. Hanz Goetz outlined the part kinematography had played in scientific and technical research and suggested some of the things that may be expected of it in the future. After an introduction giving statistics, describing apparatus, and outlining the history of the invention, the lecture takes up the position of moving-picture photography among the means of reproducing phenomena to the census. It differs from other means, in that it correlates two of the basic quantities that physics deals with, time and extension in space.

The most obvious way in which the kinematograph may act as an aid to science is in recording rare phenomena, such as scenes in the life of seldom seen or difficultly accessible animals, unusual surgical operations, etc.—fields in which considerable success has been attained. Its usefulness only begins here, however. Just as the scale of objects may be varied when they are represented graphically, so the time scale of actions may be changed when they are represented by the kinematograph. By an increase in speed, Prof. Pfeffer, of Leipzig, has been able to reproduce in three minutes a ten-day growth of a horse-chestnut twig; pictures for this reproduction

were taken at five-minute intervals. A large field for the study of the growth of both plants and animals is thus opened up. Just as slow motions can be hastened so that it is possible to see the total effect in a truer perspective, so it is possible to retard and analyze quick movements, and the limits are only those of the speed with which the pictures can be taken. With the most refined mechanical devices it is not possible to take more than 250 pictures per second, but by illuminating the moving object with regularly succeeding electric sparks and photographing on a film moving continuously rather than intermittently, it was found possible to increase the number of exposures to 2,000 per second. Bull, for example, has made valuable studies of the flight of insects in this manner.

From an engineering point of view the kinematograph has been most useful in studying projectiles and their effect on armor plate. Much higher frequencies had to be used than Bull obtained, and the apparatus em- and "His Ancestors" have all shown him in the lead ployed differed from his in not using a mechanical interrupter; in series with the illuminating spark-gap was a large condenser, and in parallel with it a small one; the large condenser is charged by an induction machine, and when it is discharged the small condenser is alternately charged and discharged across the gap. The period of the alternations can be judged with fair accuracy by the tone. Since an explosion can take place in the 5/1,000th part of a second, the speed of 9,000 to 50,000 exposures per second, obtained by this method, is sufficient to furnish interesting results. Since it is obviously impossible to have the camera near the object photographed, a special arrangement is used.

The kinematograph can also be used for making quantitative measurements of movements. The fall of a body has been studied by photographing on the same film the falling object and the hand of a chronograph, and in the same way the action of a steam hammer has been timed.

In these lines the kinematograph has just begun to be developed, and offers great possibilities in solving problems dealing with time and space in fields as wide apart as engineering and biology, and makes possible the study of motions so slow that it has hitherto been impossible to form conception of their whole meaning, or so fast that it has been almost impossible to form any conception of them at all.—*Journal Engineering and Industrial Chemistry.*

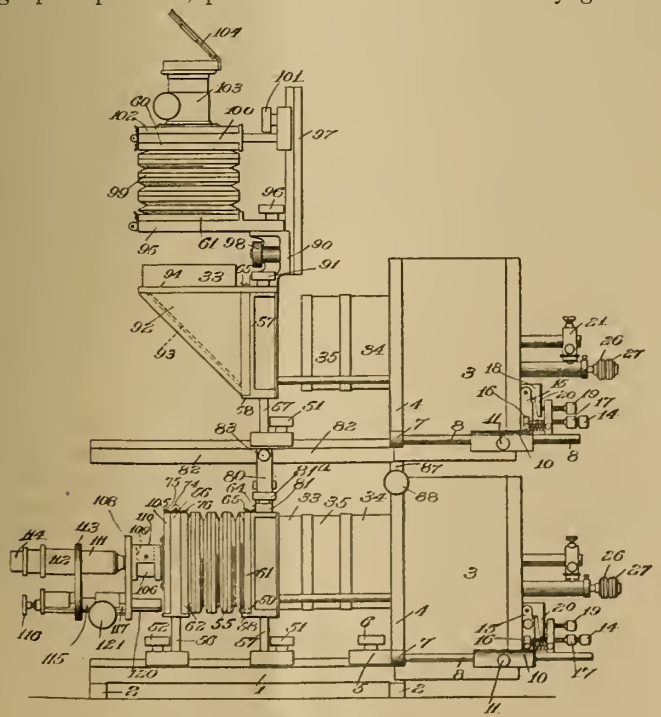
Recent Patents in Motography

By David S. Hulfish

No. 1,059,488. For an Improved Apparatus for Producing X-Ray Kinematographic Pictures. Issued to Josef Rosenthal, Munich, Germany.

The apparatus is a plate-carrying device highly specialized for X-ray work, and the claims of the patent are written upon the process of moving the plates into position for exposure. The preliminary statement of the inventor, reciting the difficulties of X-ray photography for moving picture work, is of interest:

For the purpose of producing X-ray kinematographic pictures, plates or films of considerably greater



dimensions or rather of materially greater bulk are needed than those usable for the ordinary kinematographic pictures, and hence the means employed for the production of the latter would not serve for producing the X-ray pictures. To adapt the means used in producing ordinary kinematographic pictures, *i. e.,* perforating the film length laterally or centrally and using the ordinary Maltese cross arrangement, would not be feasible for X-ray kinematographic pictures, as, owing to the materially greater breadth and height and the greater bulk of required material, practical difficulty would be encountered in feeding the single film length forward at sufficient speed and causing its momentary stoppage at the proper time.

Owing to the difficulties attendant upon the use of a single film it is advisable in producing X-ray pictures to employ plate holders, each adapted to contain an individual plate or film.

It is the purpose of this invention to provide an apparatus by means of which X-ray kinematographic pictures may be produced by the employment of individual plates or films, each plate being subjected to the X-rays a suitable length of time without any other plate or film being prematurely affected by the rays.

1,059,969. For an Improved Lantern for Slides, etc. Issued to Messrs. E. Bausch, H. Bausch, G. Hommel, W. L. Patterson and E. Sailer, Rochester, N. Y., assignors to Bausch & Lomb Optical Co., No. 2, Rochester, N. Y. (Application filed October 3, 1906.)

This patent is for an optical lantern of general application to projection purposes, not specialized for motion pictures. It is arranged to project both transparent slides and solid bodies of various characters. An illustration of the patent is reproduced herewith, and the patent in full would prove of interest to motion picture projectionists who have an interest in projection aside from ordinary picture-house work.

Brevities of the Business

George A. Lassey, the well-known dramatic photoplay director, has signed with the Universal Company to direct Imp features with King Baggot in the leads. Mr. Lessey has been a director for the Edison Company during the past two years and has attracted wide-spread attention by his ability to handle strong dramatic stories. Mr. Lessey, though still in his early thirties, has achieved his success through long and practical experience. Starting when he was a boy playing leads in the amateur theatrical of Amherst, his home town, Mr. Lessey has faced the footlight under every condition common to the profession. His parents were not theatrical people, but his first professional part on the road as "Horatio" in "Hamlet" kindled the spark that, burning always higher, disclosed gradually the real genius. Prior to Mr. Lessey becoming a director, he was a leading man with the Edison Company for a year. He is a furious worker, though the speed characteristic of him is always balanced with care and attention to detail. During the first year that he was a director he produced fifty-thousand feet of negative, every foot of which was released and proved successful. His latest big feature was the "Cleek" detective series.



George A. Lessey.

C. Jay Williams, another Edison director is also leaving that Company to join the Universal where he will produce comedies. It will probably be during the first part of August that he will make the move, going direct to the Pacific Coast where, at the Universal's Hollywood studios, he will take up his active duties. Accompanying him will be Mrs. Williams, who has been a member of his Edison comedy company, and who will be one of the leads in the new company to be formed. Mr. Williams was born a long time ago in New York City and is of Welsh and German descent. When still a boy he decided to become an actor and an actor he remained until he joined the moving picture ranks and became a director. He says himself that he knew nothing of pictures until four years ago when a friend, a fellow actor, induced him to pose for the part of Beethoven in an Edison play, "Beethoven's Moonlight Sonota." He scored an immediate success and was engaged to appear in several other productions by the same company. Then he departed from pictures for a while to tour with Blanche Walsh in "The Test." But the seed had been sown. Mr. Williams was assured of the screen's future and so when he completed the tour, he negotiated with the Edison for a position as director. To learn if he made good one has only to recall such comedies as "Caste" "Why Girls Leave Home" and the series of "Mr. Wood B. Wedd."



C. Jay Williams.

W. N. Selig has been honored by a proffered membership in the California Historical Landmarks League on account of the splendid manner in which the pictures turned out by his company have exploited the early life in that state and shown its many ancient missions.

The Twentieth Century Feature Film Company have just completed their first American production, in four parts. The story is based on an occurrence which has held the front page of all the newspapers of the world for the last month. The title is to be announced later. Mr. K. M. Turner, the inventor of the dictograph appears in the film.

During the Prescott Pioneer Day Celebration, held in Arizona on July 12 and 13, Norbert A. Myles, leading man of the Eclair Western Company, was entered as mechanic in one of the automobile races but the director balked and refused his permission before the race started as Myles was playing leading parts in six different scenarios in course of production and he refused to take a chance on not being able to finish them.

The Smallwood Film Corporation of New York has closed a contract with the well known firm of Heinrich Ernemann, Dresden, Germany, whereby the former are given the exclusive right to distribute the Ernemann Kinox Projector in the New England States, New York, Pennsylvania, New Jersey, Maryland, Delaware, Virginia, West Virginia, Ohio, Kentucky, Indiana, Illinois, Missouri, Iowa, Minnesota, Wisconsin, and Michigan.

Manager Thomas A. Persons of the Selig studios in Los Angeles is enjoying an extended vacation on Mount Baldy, Southern California.

Nat Goodwin, the famous theatrical star, and several members of his company paid a visit to the "Flying A" studios last week and watched the work of the American and Beauty players with great interest.

E. H. Calvert, the popular Essanay director came close to selecting the prize ring as a means of livelihood. He is a great friend of Jim Jeffries and at one time spent several weeks in the ex-champion's camp. Jeff was impressed with the way he handled himself and urged him to become a professional boxer but Calvert had other things in view.

Jesse L. Lasky, president of the Jesse L. Laskey Feature Play Company, is now at Los Angeles, Cal., visiting the studio of his company.

Anna Luther, the Lubin leading woman, who recently won a tango contest at the Hotel Rudolf, in Atlantic City, has put her name down as one of the contestants in the Hotel Shelbourne contest, open to all maxixe and tango dancers. The prize is to be a Paige runabout.

A. Danson Michell, publicity man for the Excellsior Feature Film Company left the New York office on July 27 for a month's work at the studio of the company at Lake Placid.

Warner's Features, Inc., through Harry Warner, have made an offer to share the cost of the erection and maintenance of a general projection room in Washington, D. C., where the exhibitors may see the films of all the manufacturing concerns, before booking them.

The "Flying A" first company, under the direction of Sydney Ayres, spent several days in Los Angeles recently taking many scenes of great educational value to be used in their production of "A Modern Rip Van Winkle."

Marguerite Clayton, leading lady for G. M. Anderson at Essanay's western studio has become a great favorite among the society folks in San Francisco and much of her spare time is taken up attending lunches and bridge parties.

Arthur Rosenbach, sales manager for the Excelsior Feature Film Company of 110 West Fortieth Street, New York, has returned from a successful selling trip through the middle west.

The Empire City race track was invaded by the Blache' players during a recent meet and a number of interesting scenes taken for the four-reel racing feature now in preparation. Little Vinnie Burns appeared on the track made up as a jockey and took part in a spirited dash down the home stretch.

Bessie Barriscale, who is to play "Juanita" in "The Rose of The Rancho," was selected by Jesse L. Lasky from seven hundred prominent applicants. Miss Barriscale had the advantage of having played the part four hundred times.

Jeff Dolan, known as "the little half portion," is on an extended selling trip through the New England states with "The Fall of Mammon."

Chicago long distance photoplay records have been shattered by "Neptune's Daughter," which is now in its twelfth week at the Fine Arts Theater. It is expected that the picture, in which graceful Annette Kellerman is featured, will remain at the elite playhouse for about ten more weeks.

BREVITIES OF THE BUSINESS.

Clarence Badger, scenario writer for the Allen Curtis Joker comedy company of the Universal, was married at San Diego on July 16 to Miss Lillian Schoene of Hollywood, Calif. A long romance came to a climax with this event as their parents had planned that their children should wed and Mr. Badger and Miss Schoene grew up as sweethearts. After their marriage they spent a short honeymoon along the Mexican border.

Jesse Jacobs, manager of the Star Family Theater at 482 Third Ave., New York City has made a practice of running "Darwin Karr Night," at which time he features the famous Vitagraph star. He says the practice is proving a great success and urges his brother exhibitors to try something along the same lines.

Robert Leonard and his Rex (Universal) company left Los Angeles on July 25 for Pine Crest, San Bernardino county, California, one of the most densely wooded districts in the United States, to produce two dramas of the timberlands.

Starting Tuesday, September 8, the Biograph Company will release a two reel subject every week.

Guy Coombs, the well known Kalem player, has left that company to play leads in his own company which is soon to begin producing. The films will be marketed under the star's name.

Miss Eleanor Woodruff, for some time past a member of the Pathe Freres Company is also to be retained at their American studios, together with Crane Wilbur, Pearl White and Paul Panser. All the other players have been released.

Hunter Bennett, assistant general manager of the World Film Corporation has been on a trip throughout the United States for the past four weeks. Having covered the eastern territory, he is now making San Francisco his headquarters for the West.

While others have offered complaints of poor business during the hot weather, W. A. Baier and O. H. Jacobs, Milwaukee feature exchange men, have been quietly building up a big business throughout Wisconsin. The result is that the concern has now taken the name, Film Booking Office, with a generous suite of offices covering a large part of the third floor of the Manhattan Building, Milwaukee.

In a Rex drama, entitled, "For the Secret Service," little Ella Hall, one of the youngest leading women on the screen, recently wore a full evening dress for the first time in her life. She is only 17 years old and it is only recently she has been assigned roles of a full grown woman in the company of which Robert Leonard is director.

"The Avenging Conscience," a photo-drama in six reels, based on Edgar Allan Poe's story, "The Tell Tale Heart" and some of his poems, is the newest D. W. Griffith's film to be released by the Mutual Film Corporation. It had its first public performance in the east at the Strand Theater, New York City, this week.

"The Chimes," by Chas. Dickens will be produced in five acts by the World Film Corporation about the middle of September, the leading role being played by Tom Terris, the famous English actor, who is one of the greatest living impersonators of Charles Dickens characters.

D. Annuzio's "Cabiria" the masterpiece of Itala Films, Torino, will be specially presented on August 21st by Mrs. H. H. Rogers, widow of the Standard Oil magnate to a select party of her friends at her palatial country home at Southampton, L. I. For this picture for a single evening, Mrs. Rogers will pay more than $1,000.

Due to the expanding business of the World Film Corporation it has been necessary to add five more new offices to their already spacious quarters.

Edna Mayo, late of several Broadway successes, including "Help Wanted" and "Excuse Me," has been engaged by the Favorite Players Company to play opposite Carlyle Blackwell in their first production, "The Key to Yesterday," adapted from Charles Neville Buck's story.

John Hancock Collins, for four years stage manager for the Edison Company, has been promoted to the position of director.

H. A. Bodine of the Raw Film Supply Company, New York City, sailed on July 30 for Europe, where he will investigate the film conditions existing there in the interest of his firm. His adderss while on the other side of the water will be c/o M. A. Stevani, 55 Rue St. Lazare, Paris, France.

Ed. Weigle, the Chicago Tribune's war photographer, who was present at Vera Cruz and got some very good pictures of the battle there, has left for Berlin with ten thousand feet of negative to get some pictures of the European war. The paper will have exclusive control of the pictures he takes.

Will S. Davis, late head director of the Ramo Film Company has resigned to accept the position of head director with the Life Photo Film Corporation.

Ellis F. Glickman a well known Chicago theater manager of a former day is appearing in his own photoplay, "The Last Concert." He is author, producer, and owner as well as premier actor of this film which is now playing at the Ziegfeld.

Messrs. Guy W. Green and H. A. East of the Nebraska Feature Company, Lincoln, Nebr., will visit New York sometime in August in search of states right features for their territory. This company covers Nebraska, Iowa, the Dakotas and Kansas.

Harry A. Samwick, president of the Exclusive Features Inc., New York, preferring to be on this side looking over, than on the other side trying to get back, has abandoned his proposed trip to Europe.

P. Plummer of the Film Supply Company is enjoying a week's vacation.

Abraham Potiker, exchange-man and exhibitor of Cleveland, who recently returned from Austria-Hungary has received word from the Austrian Consul to report to Austria for military duty.

A keen interest is being displayed at every performance at the Strand Theater when the European army and navy pictures are shown. The German Emperor reviewing his troops in sham battle, different branches of the German and French army, German Naval pictures taken at Kiel and the funeral of the Grand Duke and Duchess of Austria are shown on the screen.

Eldean Stewart, one of the "Five Stewarts," who has played with Mary Pickford since she was two months old, will again be seen with her in the Famous Players production, "Behind the Scenes."

The Universal Western "cut up," Bess Meredyth, was to have gone to San Diego, Cal., recently to run off a comedy and she and the company were delighted. It was called off, so Bess gged up a coffin, laid a skeleton therein and sent for the general manager. When Isidore Bernstein arrived he found them all around the coffin weeping and on the coffin a placard which set forth "Sacred to the Memory of a Busted Trip." Bernie enjoyed the joke.

Pearl White, better known as "Pauline," was badly shaken up last Sunday when the horse of a cab in which she was riding stumbled and fell, throwing the pretty heroine of the screen to the pavement.

J. P. McGowan of the Kalem Company is arranging for a very important series of one reel railroad stories which will feature Helen Holmes, and for which a specially selected cast of "types" will be engaged.

Myrtle Stedman appears as the daughter in "Pursuit of Phantom," made by the Bosworth, Inc., which was written by Hobart Bosworth and in which he takes the lead. Courtenal Foote made his initial appearance with the Bosworths in this picture. The story is in four reels and is a study of the lives of a rich man and a comparatively poor artist with a girl as the connecting link in the play.

Harold Lockwood of the Famous Players gives his receipt for picture acting thus: "I am always trying to make three things go at the same time. To think of what will please the public in my acting, that's commerce; to study what my director wants, that's wisdom; to be as natural as possible, that's art."

Edgar Jones is making a mark in Lubin films by merit of his splendid horsemanship, and he is declared to be a master of horses. Pictures made "at the sign of the bell" are receiving the benefit of his ability for rough riding. He learned to ride, he claims, when he was a youngster and has made horses his "hobby" and chief recreation ever since then.

Willard Holcomb, formerly of Kinemacolor, has dramatized R. D. Blackmore's novel, "Lorna Doone," into a four-act play which was initially presented at the Chestnut Street Theater in Philadelphia by the Orpheum Players. Mr. Holcomb has been very successful in his legitimate stage productions and is the original dramatizer of "St. Elmo."

ROLL OF STATES.

ALABAMA.

A film company has been organized in Birmingham to make moving pictures. The company has leased a large tract of land and will construct a studio on Shade mountain, it is stated. Offices of the company have been opened at 746 Brown-Marx building. The company will be known as the Great Southern Film Manufacturing Company.

ARKANSAS.

Emmett Nunn has purchased the Princess theater and the Airdome in Malvern, both motion picture houses, from the owners, Joe Chamberlain, Ralph Adams and Hogan Stevens.

CALIFORNIA.

The United States Features Film Company, with a capital of $50,000 filed articles of incorporation recently. It is the George Sontag concern and will have big studios and plant in Chico. The directors are George Sontag, Chico, George Drake of San Francisco, Stuart Thomas of San Francisco, Mrs. Alice Contant of Chico and James A. Thomas of San Francicco.

The Broadway theater, on Broadway near Eighth street, will make its debut to the photo-play theater patrons of San Diego, August 3, under the management of Ben Harrison.

The exterior and interior of the theater will be strictly colonial. The color scheme will be Nile green, panels extending to a lighter shade, caps and pilasters in white and gold. Plush curtains to match the mural decorations will close the entrances and cover the loges, which will be surrounded by brass railings, and occupy an equivalent space to five rows of seats in the rear of the house. The seating capacity of the house will be 1000, all lower floor seats. The chairs which will form an attractive feature of the play-house, will be cushioned with heavy, curved backs and sanitary leather covering. Four aisles, carpeted in green to match the color scheme, will lead through the house.

Van Buren & Shields of Los Banos have purchased the Star theater in Oakdale. The purchase was made from Ted Shearer, who has been in control of the local theater for the past four years.

L-Ko Motion Picture Company, Los Angeles; capital stock, $10,000; subscribed, $500. Directors: Henry M. Lehrmann, Isidore Bernstein, Abe Stern, Sam Behrendt, Alfred P Hamberg.

DELAWARE.

Mr. Ward, proprietor of the Electric theater in Fairburg, has come into possession of the Central Opera House picture theater and will conduct both shows.

The building recently occupied by the Gem theater in Herrin, has been leased of John Marlow and Brothers by Pete Evans & Company of West Frankfort, and has been extensively improved and is expected to open shortly as the Grand theater.

Ground has been broken for the new moving picture theater to be located at Maryland avenue and Cedar street for the United Development Company of Wilmington. Bronislaw Lewandowski is president of the company. The new theater will have a seating capacity of 500.

ILLINOIS.

The Fisher theater in Danville, conceded to be one of the most beautiful small show houses in the country, is to be converted into a moving picture theater. The deal was recently closed between the Allardt Theatrical Company, lessee of the house, and the present moving picture company, holding the lease on the Lyric, whereby they take over the Fischer, Sept. 1.

Egyptian Amusement Company, Harrisburg; capital, $20,000; to conduct places of amusement of all kinds and to lease for hire films for moving picture machines and for the manufacture of supplies for moving picture and other patents, etc.; incorporators, J. M. Pruett, O. L. Turner, J. H. Woolcott, J. V. Capel, W. T. Turner.

Commercial Filmers, Chicago; capital, $2,500; manufacturing, producing, selling and renting of motion picture films, slides, machines, etc.; incorporators, H. C. Porter, W. F. Porter, Charles N. David.

IOWA.

The Battersby auditorium picture house was opened to the public in Lewis recently. The new theater has a seating capacity of 75, and is the second moving picture theater in the city.

KANSAS.

The Holland is the name of Wichita's newest motion picture theater, which was recently opened under the management of J. G. Holland.

KENTUCKY.

The new Parkland theater, at 2817 Dumesnil street, Louisville, has been opened.

MICHIGAN.

Stolberg Brothers have sold the Uno theater in Crystal Falls to W. H. Needham of Escanaba.

NEW YORK.

The Fareast Corp., Manhattan.—Motion picture exhibitions, fairs, etc.; capital, $50,000; incorporators, J. W. Stephens, W. C. Sampson, A. D. Abbott, New York city.

The Picture Playhouse Film Company, 110 West Fortieth street, New York, has absorbed the business of the National Feature Film Company at 1126 Vine street, Philadelphia, Pa.

Dyckman Photoplay Corporation, New York; motion picture and theatrical; capital, $75,000; incorporators: A. J. Norton. 95 Rockland avenue, Park Hill, Yonkers; Geo. Balsdon, 44 Waldorf Court, Brooklyn; E. C. Schnabel, Hotel St. George, Brooklyn.

Taylor Film Producing Company, $5,000; S. Harris, R. E. Keough, T. A. Kirby, 2048 Bathgate avenue, Bronx.

Select Photo Play Producing Company, $10,000; H. L. Geller, B. C. McKenna, N. M. Kaplan, 149 Broadway, New York city.

OREGON.

C. E. Oliphant, of Pendleton, has closed a deal whereby he will take over the Antlers theater of Roseburg.

PENNSYLVANIA.

Film Theater, Girard Avenue, Philadelphia. One story brick and terra cotta, 36x52 feet; to seat about 500 persons. Plans in progress by LeRoy B. Rothschild, architect.

A. Notopolos, who recently took a long term lease on a portion of the vacant plot at Eleventh avenue and Eleventh street, Altoona, owned by I. C. Mishler, has completed plans for a modern photo-play theater and pool and billiard parlors to be erected there. The contract will soon be let for the building, which will front fifty-two feet on Eleventh avenue and extend 120 feet to the alley.

Film Theater, 2209-11 North Broad street, Philadelphia, to Harry Gill, Jr., 2515 Germantown avenue, for Kahn & Greenberg; cost, $18,000. Mahlon H. Dickinson, architect. Permit granted.

Picture Theater, 1529 Chestnut street, Philadelphia. For Frank De Long. Henry E. Baton and Freund & Seidenbach additional bidders. Henon & Boyle, architects.

TENNESSEE.

The Gay theater in Knoxville is to be completely overhauled, remodeled and refurnished, and the amount of money to be expended in these improvements will total $10,000. Work has already been begun and it will take sixty days in which to complete the remodeling.

WEST VIRGINIA.

Papulias Brothers, have opened up another fine motion picture theater at Steubenville. The new picture house is stationed at the corner of Fourth and Court streets. The brothers operate several houses in this city and also one at Wellsburg.

WISCONSIN.

G. F. Harrington has sold the Unique theater in Sparta to F. M. Rehfus, of La Crosse.

WYOMING.

L. B. Elliott of Denver has taken over the management of the popular Lyric moving picture house in Cheyenne, succeeding M. H. Todd.

No better proof of the popularity of Kleine-Cines actresses on the continent of Europe than the fact that in a recent popularity contest held by the "Film," a prominent motion picture journal on the other side of the Atlantic, six of the first thirteen feminine players were members of the Kleine-Cines organization.

As is well known films of celluloid have the disagreeable property of burning at a point a little below 100 degrees centigrade, and as they are passed near a point where the temperature is near this point or above it, due to the excessive heat of the carbon or calcium light used for projecting upon the screen, the result was that many cases of fire and dangerous panics resulted, even in the most careful handling of the films.

The German authorities took this matter up and demanded that the projecting lenses and lamps be encased in an iron case which must be equipped with double walls in such a way that there is a sufficient supply of ventilation and cooling to avoid excessive heating. Bottoms, walls and ceilings of these cases must be lined with asbestos, and the heat generated by the calcium light or whatever source of illumination is used, must be conveyed to the outside by proper ventilation systems.

Complete Record of Current Films

Believoing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

Current Releases

Monday.

C	8-3	The Meal Ticket	Biograph	1,000
C	8-3	A Tango Spree	Edison	1,000
C	8-3	In and Out	Essanay	1,000
D	8-3	The Vampire's Trail	Kalem	2,000
T	8-3	Picturesque Gagrey	Pathe	500
T	8-3	Russian Zoo, Oskama-Nova	Pathe	500
D	8-3	Etienne of the Glad Heart	Selig	2,000
C	8-3	Detective and Matchmaker	Vitagraph	1,000
T	8-3	Hearst-Selig News Pictorial, No. 45	Selig	1,000

Tuesday.

D	8-4	When War Threatens	Kleine-Cines	2,000
D	8-4	The Living Dead, 9th of "The Man Who Disappeared Series"	Edison	1,000
D	8-4	Her Trip to New York	Essanay	1,000
D	8-4	The Chief of Police	Kalem	1,000
C	8-4	The Fatal Card	Lubin	500
C	8-4	He Woke Up in Time	Lubin	500
C	8-4	The Family Outing	Melies	500
C	8-4	Easy Come, Easy Go	Melies	500
E	8-4	Training Army Dogs	Pathe	500
C	8-4	A Basque Wedding	Pathe	500
D	8-4	The Ordeal	Selig	1,000
D	8-4	Warfare in the Skies	Vitagraph	2,000

Wednesday.

C	8-5	A Change of Business	Edison	500
C	8-5	Faint Heart Ne'er Won Fair Lady	Edison	500
C	8-5	The Fable of "The Busy Business Boy and the Dropers-in"	Essanay	1,000
D	8-5	The Operator at Black Rock	Kalem	2,000
D	8-5	The Man with a Future	Lubin	2,000
D	8-5	A Mother's Error	Melies	1,000
T	8-5	Pathe's Weekly, No. 48, 1914	Pathe	1,000
D	8-5	The Reporter on the Case	Sclig	1,000
C	8-5	Second Sight	Vitagraph	1,000

Thursday.

D	8-6	The Man and the Master	Biograph	1,000
C	8-6	Slippery Slim's Dilemma	Essanay	1,000
C	8-6	A Daughter of Eve	Lubin	2,000
C	8-6	A Matrimonial Advertisement	Melies	1,000
D	8-6	Shield of Innocence	Melies	2,000
T	8-6	Hearst-Selig's New Pictorial, No. 46	Selig	1,000
D	8-6	Memories in Men's Souls	Vitagraph	1,000

Friday.

D	8-7	The President's Special	Edison	2,000
D	8-7	The Motor Buccaneers	Essanay	2,000
C	8-7	Don't Monkey with the Buzz Saw	Kalem	1,000
D	8-7	The Siren of the Desert	Lubin	1,000
C	8-7	The Skull and the Crown	Selig	1,000
C	8-7	The Locked House	Vitagraph	1,000

Saturday.

C	8-8	The Would Bandits Be	Biograph	500
C	8-8	The Deadly Cheroot	Biograph	500
C	8-8	One Tough of Nature	Edison	1,000
D	8-8	Broncho Billy's Fatal Joke	Essanay	1,000
D	8-8	Gray Eagle's Revenge	Kalem	1,000
C	8-8	Love and Flames	Lubin	1,000
D	8-8	Gratitude	Melies	1,000
D	8-8	Carmelita's Revenge	Selig	1,000
D	8-8	The House on the Hill	Vitagraph	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

Advance Releases

Monday.

D	8-10	The Condemning Hand	Biograph	1,000
C	8-10	All for a Tooth	Edison	1,000
C	8-10	Topsy-Turvy Sweedie	Essanay	1,000
D	8-10	The Rajah's Vow	Kalem	2,000
T	8-10	From Grenoble to Aix Les Bains	Pathe	333
T	8-10	Typical Russian Dances	Pathe	333
C	8-10	A Rousing Reception	Pathe	333
C	8-10	Willie	Selig	2,000
T	8-10	Hearst-Selig News Pictorial, No. 47	Selig	1,000
D	8-10	Through Life's Window	Vitagraph	1,000

Tuesday.

D	8-11	The Forbidden Trail	Kleine-Cines	2,000
D	8-11	A Tale of Old Tucson	Edison	1,000
C	8-11	Stopping the Limited	Essanay	1,000
D	8-11	Old Man Higgenbothan's Daughter	Kalem	1,000
C	8-11	He Wanted Work	Lubin	500
C	8-11	The Cook Next Door	Lubin	500
C	8-11	The Burglar Alarm	Melies	1,000
T	8-11	The Art of the Furrier	Pathe	500
T	8-11	Iron and Steel Industry	Pathe	500
D	8-11	The Jungle Samaritan	Selig	1,000
C	8-11	David Garrick	Vitagraph	2,000

Wednesday.

C	8-12	Andy Learns to Swim, 9th of the Andy Series	Edison	1,000
C	8-12	The Fable of "The Manoeuvers of Joel and Father's Second Time on Earth"	Essanay	1,000
D	8-12	At the End of the Rope	Kalem	2,000
D	8-12	The Downward Path	Lubin	2,000
D	8-12	Sinews of the Dead	Melies	2,000
T	8-12	Pathe's Weekly No. 49, 1914	Pathe	1,000
D	8-12	The Family Record	Selig	2,000
C	8-12	The New Stenographer	Vitagraph	1,000

Thursday.

C	8-13	Mix-up at Murphy's	Biograph	500
C	8-13	Cheering Mr. Goodheart	Biograph	500
C	8-13	Slippery Slim and His Tombstone	Essanay	1,000
D	8-13	The Heart Rebellious	Lubin	2,000
D	8-13	The Biltmore Diamond	Melies	2,000
C	8-13	A King by Force	Melies	1,000
T	8-13	Hearst-Selig News Pictorial	Selig	1,000
D	8-13	The Horse Thief	Vitagraph	1,000

Friday.

D	8-14	The One Who Loved Him Best	Edison	2,000
D	8-14	A Gentleman of Leisure	Essanay	2,000
C	8-14	A Substitute for Pants	Kalem	1,000
D	8-14	Latin Blood	Lubin	1,000
C	8-14	Meller Drammer	Selig	5.00
C	8-14	The Day of the Dog	Selig	500
C	8-14	Polishing Up	Vitagraph	1,000

Saturday.

D	8-15	The District Attorney's Burglar	Biograph	1,000
D	8-15	While the Tide Was Rising	Edison	1,000
D	8-15	Broncho Billy Wins Out	Essanay	1,000
D	8-15	Near Death's Door	Kalem	1,000
C	8-15	They Bought a Boat	Lubin	500
C	8-15	The Puncture-Proof Sock Man	Lubin	500
D	8-15	Voice of Bells	Melies	2,000
C	8-15	Nan's Victory	Selig	1,000
D	8-15	The Wheat and the Tares	Vitagraph	1,000
D	8-1	The Violin of M'Sieur	Vitagraph	2,000

MISCELLANEOUS FEATURES.

The Call of the North	Lasky	
The Better Man	Famous Players	4,000
$5,000,000 Counterfeiting Plot	Dramascope	6,000
The Patchwork Girl of Oz	Oz Film Co.	
Across the Border	Warner's	3,000
Dan	All Star	5,000
The Curse of the Scarabee Ruby	Gaumont	
The Masked Motive	Eclectic	5,000
The Lure	World	5,000
The Tragedy of Basil Grieve	Hepworth	3,000
All Love Excelling	Eclectic	3,000
The Mexican Mine Fraud	Pasquali	5,000
The Avenging Conscience	Mutual	6,000

Mutual Program

Monday.

D	8-3	At the End of a Perfect Day	American	2,000
D	8-3	Our Mutual Girl, No. 29	Reliance	1,000
	8-3	Title not reported	Keystone	

Tuesday.

D	8-4	The Guiding Hand	Thanhouser	2,000
D	8-4	A Suspended Ceremony	Beauty	1,000
D	8-4	The Idiot	Majestic	1,000

Wednesday.

D	8-5	Jim Regan's Last Raid	Broncho	2,000
D	8-5	The Widow	American	1,000
C	8-5	Izzy and His Rival	Reliance	1,000

Thursday.

D	8-6	The Thunderbolt	Domino	2,000
	8-6	Title not reported	Keystone	
T	8-6	Mutual Weekly, No. 84	Mutual	1,000

Friday.

D	8-7	The Gangsters and the Girl	Kay Bee	2,000
D	8-7	Her Duty	Princess	1,000
D	8-7	On the Border	Reliance	1,000

Saturday.

D	8-8	The Bank Burglar's Fate	Reliance	2,000
C	8-8	Ringing the Changes	Royal	500
C	8-8	Miss Gladys' Vacation	Royal	500
	8-8	Title not reported	Keystone	

Sunday.

D	8-9	The Tavern of Tragedy	Majestic	2,000
C	8-9	Ethel's Teacher	Komic	1,000
C	8-9	The Telltale Star	Thanhouser	1,000

Monday.

D	8-10	The Trap	American	2,000
D	8-10	Our Mutual Girl No. 30	Reliance	1,000
	8-10	Title not reported	Keystone	

Tuesday.

D	8-11	Stronger Than Death	Thanhouser	2,000
C	8-11	Suzanna's New Suit	Beauty	1,000
D	8-11	The Saving Flame	Majestic	1,000

Wednesday.

C	8-12	Shorty and the Fortune Teller	Broncho	2,000
D	8-12	The Butterfly	American	1,000
D	8-12	So Shines a Good Deed	Reliance	1,000

Thursday.

D	8-13	A Romance of the Sawdust Ring	Domino	2,000
	8-13	Title not reported	Keystone	
T	8-13	Mutual Weekly No. 85	Mutual	1,000

Friday.

D	8-14	The Stigma	Kay-Bee	2,000
C	8-14	A Rural Romance	Princess	1,000
D	8-14	In Peril's Path	Thanhouser	1,000

Saturday.

D	8-15	The Wagon of Death	Reliance	2,000
C	8-15	Cupid Dances a Tango	Royal	1,000
	8-15	Title not reported	Keystone	

Sunday.

D	8-16	Her Mother's Necklace	Majestic	2,000
C	8-16	Bill Saves the Day (No. 4)	Komic	1,000
C	8-16	Arty the Artist	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	8-3	A Normandy Romance	Imp	1,000
D	8-3	Man and His Brother	Victor	2,000
C	8-3	A Race for Life	Sterling	1,000

Tuesday.

D	8-4	The Tray o' Hearts—Story No. 1	Gold-Seal	3,000
C	8-4	Some Cop	Crystal	1,000
C	8-4	Universal Ike, Jr.'s, Legacy	Universal Ike	1,000

Wednesday.

D	8-5	For Old Times' Sake	Nestor	1,000
D	8-5	The Third Party	Joker	1,000
D	8-5	Firelight	Eclair	2,000
T	8-5	Animated Weekly, No. 126	Universal	1,000

Thursday.

D	8-6	When the Heart Calls	Imp	2,000
D	8-6	The Symphony of Souls	Rex	1,000
C	8-6	Dramatic Mistake	Sterling	1,000

Friday.

C	8-7	Detective Dan Cupid	Nestor	1,000
D	8-7	The Man of Her Choice	Powers	2,000
D	8-7	The Coast Guide's Bride	Victor	2,000

Saturday.

C	8-8	That's Fair Enough	Joker	1,000
D	8-8	Rescued by Wireless	"101 Bison"	2,000

Sunday.

D	8-9	A Midnight Visitor	Rex	1,000
D	8-9	A Frontier Romance	Frontier	1,000
D	8-9	Moonlight	Eclair	1,000

Monday.

D	8-10	In All Things Moderation	Imp	2,000
D	8-10	Simple Faith	Victor	1,000
C	8-10	A Strong Affair	Sterling	1,000

Tuesday.

D	8-11	The Trey o' Hearts, Story No. 2	Gold-Seal	2,000
C	8-11	Some Cooks	Crystal	500
C	8-11	Willie's Disguise	Crystal	500
C	8-11	Universal Ike, Jr., in the Dangers of a Great City	Universal Ike	1,000

Wednesday.

D	8-12	.38 Calibre Friendship	Nestor	1,000
C	8-12	Her Twin Brother	Joker	1,000
D	8-12	The Price Paid	Eclair	2,000
T	8-12	Animated Weekly No. 127	Universal	1,000

Thursday.

C	8-13	Universal Boy No. 3	Imp	1,000
D	8-13	Through the Flames	Rex	2,000
C	8-13	At Three O'clock	Sterling	2,000

Friday.

D	8-14	On Rugged Shores	Nestor	1,000
C	8-14	The Barnstormers	Powers	2,000
D	8-14	Honor of the Humble	Victor	2,000

Saturday.

C	8-15	What Happened to Schultz	Joker	1,000
D	8-15	The Oubliette	"101 Bison"	3,000

Sunday.

D	8-16	The Hedge Between	Rex	1,000
D	8-16	Memories of Years Ago	Frontier	1,000
D	8-16	A Pearl of Great Price	Eclair	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Fronier, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, AUGUST 22, 1914 No. 8



RICHARD C. TRAVERS
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Startling, thrilling and vivid Selig Jungle-Zoo Three-Reel Picture
Featuring **Kathlyn Williams**

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OTHER BIG SELIG PICTURES COMING DON'T MISS THEM

SELIG'S CURRENT RELEASES, August 24 to 29

The White Mouse

A Selig Drama of the Snows. In Two Reels.
Released August 24. Featuring **Bessie Eyton** in an intensely interesting and thrilling story.
Released August 24. HEARST - SELIG NEWS PICTORIAL.

The Sealed Oasis

A Selig Desert Tragedy. In One Reel.
Released August 25. Featuring **Guy Oliver** in a tale of tolls of the sands of the desert,

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A Selig Melodrama in One Reel.
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RADIO TRADE MARK

RADIO TRADE MARK



Scene from the two part "Flying A" Subject "A Modern Rip Van Winkle." Reading, from left to right are Mayor James Rolph of San Francisco and his wife, Harry Von Meter, standing at table, and Jack Richardson seated at same table.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

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Siren's Charms Lead Her to Death

Gripping Eclectic Feature

THE ECLECTIC FILM COMPANY is now releasing what is probably its best feature since that masterpiece, "Les Miserables." The title is "The Siren," and careful, experienced cutting has left six solid reels of continued aciton, entirely free from padding.

The acting is superb, each member of the cast putting a personality into the work that gives great strength to the characterizations. Mlle. Mistin Guett plays the leading role as Fernande, the treacherous flirt. One of the principal parts, that of Dr. Williams, is taken by Henri Krauss, who will be remembered as Jean Val Jean in "Les Miserables."

There is a wonderful fascination to the story, which sets forth the alluring charms and enticing ways of a veritable siren, a young and beautiful woman, who pretends to love and encourages the attentions of every man she meets until finally the mother of one of her victims, goaded almost to insanity by the knowledge of how her son's head had been turned by the deceitful woman, attacks her and puts an end to her life of wantonly playing with men's hearts.



Beth rejects the French Duke's proposal of marriage in Eclectic's "All Love Excelling."

It is evident that the director of the production has a thorough knowledge of dramatic value, for the crises are carefully developed and approached, and are kept in doubt just long enough to make the suspense exciting without verging on impatience. The picture is undoubtedly an exceptional one and will be a strong drawing card on any exhibitor's program.

Fernande tires of her monotonous existence with her parents and wishes to get out and mix with the excitement of the world. Dr. Williams is the first victim of her coquetry, and after their marriage she continues to meet and go out with her other sweethearts. The doctor learns of her deceit and in a rage strikes her. Soon afterwards he leaves the house and on his return discovers that his wife has gone away.



The Siren charms the peasant in "The Siren."

Fernande goes to Paris where her life is one series of flirtations. She becomes a prominent figure in the cafes, and has a long string of admirers. One of these, a Count Adolphe, is so much taken with her charms that he decides to marry her and writes his grandfather of his decision. He receives a letter forbidding the marriage, but nevertheless proposes to Fernande. She is surprised, not having expected him to take the matter so seriously, and to avoid the count goes to Brittany.



The doctor again meets his wife in Eclectic's "The Siren."

Here life proves entirely too slow for her and she starts a flirtation with a young fisherman, Pierre, who becomes madly in love with her. The young fellow's mother notices a marked change in him and pleads with her son to give up the enchantress, but he pays no attention to her entreaties.

Count Adolphe follows Fernande from Paris and continues his suit at her Brittany home. Seeking to re-unite her son and his wife, for Pierre is now living with the siren, the young fisherman's mother appeals to a Dr. Williams to intercede for her. The doctor visits Fernande's home just in time to prevent Pierre's killing Count Adolphe, whom he has discovered making love to Fernande. The doctor informs the foolish lovers who the girl really is. The shock effects Pierre's reason and in his insane struggles he falls and strikes his head, inflicting a dangerous wound. The doctor begins to upbraid Fernande, but is met with those same charms which had made him her first victim. When he gives in at her show of penitence she laughs at him and calls him an old fool.

Later Fernande attempts to visit Pierre at his home, but is met by his mother upon whom her



Owen bribes the lion tamer.

charms are useless. As she tries to force her way into the room, the mother seizes a mallet-shaped instrument and strikes her on the head, killing her. Dr. Williams takes the weapon from her hand as the neighbors rush in, as he thus assumes the responsibility of the crime, relying on the law to uphold him for destroying his faithless wife.

PAULINE manages to find excitement and danger without any assistance from her guardian, Owen, in the eleventh episode of "The Perils of Pauline," but that is not because Owen has run out of villainous schemes but rather because Pauline's impatience and vivaciousness do not allow his plans time to develop, and prompt her to take a wild automobile ride with a driver whom she has good reason to believe is something of a monomaniac. As usual she realizes her foolishness too late.

A real breath-holding thrill is furnished by an auto's wild leap over a cliff and its rolling down the face of the hill to the bottom where it soon catches fire and is reduced to ashes.

In several ways this release is distinctly better than many of the preceding episodes. The photography in itself is splendid, and has better subjects to display in the beautiful wide stretches of lawn and gardens, country road scenes, and the views of the auto's turtle-like descent down the face of the cliff. The story, even, seems a little more compli-



The chauffeur tells Pauline he cannot drive her to the wedding.

cated and deeper than the usual theme of the adventures of this series.

While deeply interested in an article in one of the current magazines telling of a missing auto racer who was injured in one of the cup races, Pauline is interrupted by receiving an invitation to attend the wedding of one of her friends. A short time later Harry discovers Owen reading the note which still lies on the table. Instantly suspicious of the guardian, Harry decides to watch him. He sees Owen talking to the lion tamer who is to perform at the wedding and, fearing some new danger for his adopted sister, Harry plans to prevent her attending the ceremony.

He takes the chauffeur into his confidence, has the car taken to town for repairs and the driver tele-



Pauline meets the gardener.

graph an excuse for being unable to return before the next day.

In the meantime Pauline has met the new gardener and thinks she recognizes in him the missing driver whom she had been reading of in the

magazine. When she receives the telegram informing her of the chauffeur's inability to return in time to take her to the wedding Pauline is greatly put out and determines to go any way. She asks the new gardener to drive her machine, but he vacantly claims he knows nothing about an auto. Still convinced that he is the missing racer, Pauline has him enter the car and directs him in starting it. They are on the road but a short time when the driver seems to be awakened by the feel of the steering wheel and whirl of the motor, and lets the car out at full speed.

Returning from the office Harry recognizes the pair in the speeding machine and follows in pursuit. Pauline's efforts to induce the maniac to slow up are useless. In desperation she attempts to seize the wheel herself and the car becomes uncontrollable, leaves the road and plunges over a cliff. Harry hurries to the bottom and finds the occupants pinned beneath the remains of the machine. On regaining consciousness Pauline's first words are to the effect that she intends to attend her friend's wedding in spite of all, but immediately afterwards she faints in Harry's arms.

"ALL LOVE EXCELLING" is a dramatic tale of a woman's noble sacrifice for the man she loves. Strongly appealing, the story pictures the trials and sorrows of a young woman who gives up her lover because his father opposes his choice, and as she has promised to keep the agreement secret, is unable to explain satisfactorily her reason for refusing his proposal where her actions plainly show that she loves him.

The picture is in three parts, strongly acted, and has a fitting background in elaborately furnished interior settings and several unusually fine exteriors of military camp life.

Eleanor Woodruff plays the lead in the role of Beth, an American girl of modest means, with whom the wealthy Lord Edward Litchfield (Jack Standing) falls in love. Crane Wilbur as Duc de St. Claire is at first an ardent suitor, later somewhat of a vicious avenger, and in the end a heart-broken old man who has truly loved but one girl and been deprived of her



Scene from Eclectic's production "All Love Excelling."

by fate. The remainder of the cast is composed of Margaret Risser as Valerie, the count's niece; George Leary as Lord Edward's son; Gertrude Cameron as Mildred Sperry, later Lord Edward's wife, and Edward Jose as Lord Edward's father.

At the opening of the story Beth and Lord Edward are sweethearts. One day the young lord's father calls on Beth and begs her to discourage his son's attentions, as their marriage would reflect on



The peasant's mother attempts a reconciliation. Scene from "The Siren."

the family honor. To save Lord Edward his inheritance and position in court Beth agrees. He pleads in vain, but her only answer is that her love for him is dead.

It is several years before they meet again. In the meantime Edward has met Mildred Sperry, of whom his parents approve, and they become engaged. Beth reads the announcement and writes Lord Edward, asking that her letters be returned. He brings them in person, his old love awakens and he tries to persuade Beth to take him back. Loving him as much as ever, she is tempted to do so, but is prevented by her promise to his father.

Beth meets a French nobleman, Duc de St. Claire, who falls in love with her and proposes, but with the memory of Edward still fresh in her mind she refuses him. Three years later Beth attends a ball at which both Lord Edward and the duke are present, as is Mildred, who is now Lord Edward's wife. The duke again makes advances to Beth, but is denied any encouragement. Seeing Lord Edward and Beth conversing confidentially, the duke seeks revenge by telling Mildred that her husband loves another. Beth, who has been listening, assures Mildred that it is not so.

Seventeen years pass. Lord Edward's son, now a young man, is in love with the duke's niece, Valerie, whom he has adopted at his brother's death. The young girl writes to her guardian, who is serving in the Crimean war, for permission to marry young Lord Edward. Recognizing in the name the son of his old rival the duke refuses. In a desperate mood the young fellow enlists in the army, is wounded and comes under the care of Beth, who has taken the vows and is now a Sister of Mercy. Beth finds the duke's letter in the young man's pocket and is astonished to learn that she is taking care of her lover's son.

She goes to the duke's tent and pleads with him to waive his stubborn decision and allow the marriage of his niece and Lord Edward. Recognizing in the Sister of Mercy the girl of his heart's desire, he gives in to her request. In despair he seeks seclusion as he realizes his chances of gaining Beth's love are gone forever.

Popular Novel Filmed by Edison

Clever Adaptation Made

EDISON'S release of September 9 is to be a two-reel adaptation of a novel which appeared in one of the spring issues of the *Popular Magazine,* entitled "Face Value." It is a snappy story with lots of originality in its composition and enough of the right kind of romance and action to make it interesting to anyone.

Pictures without number have been made in which people have lost or concealed their identity and recovered or assumed it again just in time to benefit by somebody's will, but, though that is the general outline of "Face Value," the details give it a much different atmosphere. The hero in this case makes an agreement with a man to accept his identity and name, and incidentally any dangers which might follow in their wake, and to claim an estate in the East which the stranger says has been willed to him.

To his surprise he learns that the man is an impostor passing for himself, and that instead of receiving only half, as he has agreed, he is entitled to all of the benefits of his uncle's will, but in order to profit by it he must go east, assuming the responsibility of any enmity aroused by the impostor. The interest is kept at its highest point at all times by the unique complications rising out of this strange agreement.

The action opens in the West, but early in the first reel is transferred to the East, where it continues to the end. It was in the taking of the western scenes in this picture that a group of the actors were arrested in Van Courtlandt Park for carrying firearms in violation of the law.

The principal roles are taken by Ben Wilson, as Peter Hardyne Wilding, alias "Kelly"; Edward Earle, as Peter Wilding, alias "Pete Scarlett"; and Sallie Crute, as Polly Winthrop. The director was George Lessey.

Silas Wilding's nephew, Peter Hardyne Wilding, finishes college and goes west, where he is known as Kelly, and also as a man whose fighting ability is far above par. Peter Wilding, also a nephew of the rich Silas Wilding, becomes involved in numerous scrapes in the East, is disinherited by his uncle, and leaves for the West. He journeys to Silver Gulch and meets Kelly, who, for some reason unknown to himself, takes a liking to the coward known as Pete Scarlett and universally hated by all. Several times Kelly alone stands between Scarlett and death by the lynching method.

Finally Scarlett stabs a man and Kelly takes him to his cabin in the hills to hide. One day Scarlett shows his protector a clipping from one of the newspapers asking for information as to the whereabouts of Peter Hardyne Wilding, and stating that Silas Wilding's will has been made in his favor. Kelly is astonished to learn that the coward was his cousin, Peter Wilding, but, without revealing his own identity, he accepts the other's offer to go east and claim the estate in his name, for which service he is to receive one-half of the value of his uncle's property.

Just as the arrangements are completed a sheriff's posse is seen approaching the shack, and "Scarlett," weakened by years of dissipation and fear, succumbs to heart failure before their arrival.

Again assuming his rightful name of Peter Hardyne Wilding, Kelly goes east, proves his identity to the satisfaction of the lawyers, and lingers in New York a few days before taking up his residence at his Long Island home. He meets Polly Winthrop and marries her on the agreement that they are take each other at "face value." For some reason Polly seems horrified to learn that her husband's name is Peter Wilding. Other evidences of his cousin's wrong-doings are brought to his attention continually. He is suspected and shunned by his Long Island neighbors, but the one thing that really bothers him is that his wife treats him as an impostor. Patiently he bears it all.

One day the climax is reached in the visit of a mysterious man named Klawber, who repeatedly accuses him of not being the real Peter Wilding, and demands money, claiming to "have something on" Peter Wilding, and threatening to expose him. Thoroughly discouraged in his efforts to frighten his prey, Klawber is leaving when he sees Polly in the hall. Turning to Wilding he taunts him with having married the gang's clever girl accomplice.

The time of explanation at hand, Polly tells the story of her twin sister, who was started on the downward path by Peter Wilding, and who has since died. Wilding then tells the story of his meeting his cousin and the latter's tragic death. The couple are overjoyed to find that in "face value" they have fulfilled each other's ideals.

Standard Secures Exposition Rights

The Standard Film Corporation, a big company recently organized by prominent film interests and backed by Wall street financial men announces that it has closed a contract by which it secures the exclusive motion picture privileges and concessions of the Panama-Pacific International Exposition which will be held in San Francisco during 1915.

A tract of ground approximating five acres in area in one of the most desirable locations on the main amusement street in the concession district will be used by the Standard Company as its headquarters during the fair period. On this space will be erected a large first-class theater which will seat upwards of fifteen hundred people at one time and the first runs of the best features will be shown here. The balance of the ground will be occupied by a huge amphitheater and producing studios, stages and yards, where several producers and their companies will be kept busily engaged in the production of pictures.

Stanly H. Twist, well known in film circles, engineered the deal and closed the concession contracts on behalf of the Standard Film Corporation.

Changes In Italian Market

The year 1913 showed considerable progress in the cinematograph industry in Italy, not only in the widespread use of Italian films and the increased number of moving picture theaters, but also in the financial results obtained. The cinematograph is becoming more and more an Italian industry and foreign films are becoming fewer in Italy. Generally American films lost ground in Italy in 1913, fewer being exhibited than in former years.

Little Mouse Stars in Play of North

Unusual Selig Film

IT is not very often that we get a chance to see a pet mouse assume the leading role in a film production, but such is the case in the release of the Selig Polyscope Company for August 24. The little creature is the chief factor in the story's climax and has several close-up views taken of himself, the results of which are liable to make many of the reigning film favorites more or less anxious about their futures.

The film in which this new style of star appears is entitled "The White Mouse" and is one of the best of the series of far north pictures which have been done by this company. The atmosphere is typical of the land of ice and snow and the realistic work done in the exterior scenes must have cost the players a great deal of hardship.

Wheeler Oakman and Bessie Eyton assume the leads and portray their characters with their usual grace and charm. Tom Mix and Joe King have the only other roles which appear in the cast but the woman playing the part of the Indian squaw gave a splendid character delineation of the type.



The surveyor is attracted by Jean's beauty.

The story is highly dramatic in places and has plenty of action throughout, while one or two situations abound in heart interest. The scenes are well arranged and bring out all the crises clearly. The idea in its abstract form is fresh and the plot thoughtfully worked out as regards detailed action.

The story opens with the burning of Billy Silver's cabin while both he and his wife are away. Jean, the wife, returns in time to save their little baby from the flames but except a few bundles of furs they lose all that they possess. Billy cheers his wife up and placing her and the baby in the sled he starts on the long tramp to the settlement in search of work.

They arrive at their destination a few days later and Billy seeks work with a party of surveyors only to be turned down by Lawler, their chief. Lawler changes his mind when he sees Jean, however, as he instantly forms a plan to get her for himself. The next day a party of surveyors leave for the forest and Lawler orders Billy to go with them. As soon as they leave camp Lawler goes to Jean but she does not approve of his visit as she mistrusts him. He notices her feeling toward him and leaves her without making any advances.

The following day the surveyors discover they have left one of the charts needed in the work behind



In defending his wife Billy kills Lawler.

and Billy is sent back to get it. Lawler again comes to Jean's cabin and this time tells her she is going to be his. The little wife is terrified but she cannot escape from the brute before her and he snatches her to him just as Billy arrives in the camp. Jean screams and her husband hears her.

He dashes to her rescue and knocks the surveyor to the floor. His anger almost gets the best of him and he is about to kill the man but he controls himself and orders him from the hut. Lawler, however, does not go but instead springs at Billy and in the struggle which follows the surveyor is shot by the man who is protecting his wife. A member of the Mounted Police is in the settlement at the time and arrests Billy.

Jean follows the officer of the law to the Mounted headquarters and begs for the release of her husband



Sergeant Brokaw questions Jean and the Indian squaw.

but the officer is stern and refuses to listen to her. The wife is desperate and plans the escape of Billy. She goes to him and tells him to surprise the guard and make his get-away and she will meet him with his snow shoes at the edge of the forest. Billy feigns

sickness and when the guard bends over him he grapples with him and after knocking him unconscious, makes his escape.

Jean meets him as she promised and Billy starts his race for liberty. Sergeant Brokaw of the Mounted returns to the post and learns from his dazed comrade the story of Billy's escape and at once starts out to capture him. Billy reaches a deserted hut in the forest and takes refuge in it. As he is about to lie down he sees a little white mouse in the bunk. His first impulse is to kill it but when he sees it is tame he changes his mind and decides to make a pet of it.

The days drag by slowly and the loneliness of the life he is leading threatens to drive Billy insane. However, he becomes interested in the little mouse and for hours at a time his mind is diverted from his surroundings by the little creature's funny antics. In the meantime Sergeant Brokaw continues his search and little by little draws closer to Billy. Then the day comes when the officer of the law sees the smoke of the little cabin before him.

Cautiously he creeps up to the door and springs into the shack, surprising Billy as he sleeps. He binds his prisoner hand and foot and leaves him helpless



Billy covers Sergeant Brokaw and escapes.

in the bunk while he goes to get his sled which he left some distance from the cabin. While he is gone the little white mouse gets busy and, as though he knew the position of the man who has been his comrade, chews the ropes which bind his hands. When Brokaw returns Billy covers him and makes him a prisoner.

Knowing that he must move on the woodsman gathers his belongings together and hurries away to the South. It is a long trail but he gamely fights his way through the snow and finally arrives in the States. It takes a long time for him to get in touch with Jean but finally he succeeds and again the family are happily united and with them are several little white mice, pets that Billy declares he will always keep in remembrance of the little animal who saved him from unjust punishment.

The cast is as follows:

Billy Silver.....Wheeler Oakman
Jean .....Bessie Eyton
Lawler .....Joe King
Sergeant Brokaw.....Tom Mix

Ned Finley, the Vitagraph director who disappeared from Hendersonville, N. C. about three weeks ago, has returned to New York City. He is suffering from aphasia, and is entirely unable to recollect anything that has transpired during his absence.

Olcott Gets Unique Irish Background

Few if any of the thousands of tourists who visit the beautiful Lakes of Killarney every year know why they have to ride seven miles through that wonderful bit of rugged country, the Gap of Dunloe, on



A Waterfall in the Gap of Dunloe.

ponies. After the trip is made, one can see that it might be possible to drive the big sight seeing coaches that take the tourists from Killarney to the entrance of the Gap up through the mountain gorge but it so happens that the spirit of Irish independence won't allow it.

The Sid Olcott company which is in Ireland for the summer making big features with real Irish atmosphere was recently told of a big local revolution which settled the Gap question about six years ago.

It seems that the Cook Company which owns the coaches, undertook to have its big sight seeing vehicles carry the tourists all the way to the Lakes one season, instead of riding the seven miles through the Gap on ponies. Then the pony boys, of whom there are about a hundred and fifty, quietly tore up the roads, took their rifles and from the mountain side shot down the horses of the coaches. The Irish constabulary was called out but the hardy mountaineers were too much for them and finally the company gave up.

Mr. Olcott takes advantage of the wonderful



Valentine Grant and Pat O'Malley of the Sid Olcott players in the Gap of Dunloe.

scenery in this Gap in several of his productions, the accompanying views having been taken in that spot.

Electricity Vital to Development

Interesting "Flying A" Subject

CONTAINING a truth of life, splendidly portrayed through a series of closely connected developing incidents, the two-reel release of the American Film Manufacturing Company for August 24, entitled "This Is the Life," is a production which is of more than mere entertainment value.

The relation of modernized methods, especially those in which electricity figures, to those of the old days when every little duty about the farm was performed by hand, forms the theme of this pleasing comedy drama and the convincing manner in which the plot has been rounded out, leaves no doubt as to the purpose of the picture.

Charlotte Burton, in the leading feminine role, that of a country girl, is delightfully natural in her acting, while Ed Coxen take the male lead in equally charming manner. George Fields completely loses his personality in the role of a hard-headed old farmer, who considers all modern improvements a waste of time, and the character portrayal further proves this actor's versatility. A number of the "Flying A" favorites appear in the supporting roles, all doing good work in their respective parts.



The lovers go to the garden.

The interior settings and the exterior locations on the farm are pleasing and abound in atmosphere. A number of new electrical inventions worked into the latter part of the second reel is a novelty in itself, while several larger engines seen earlier in the picture are also well worth notice, irrespective of their bearing upon the plot. The photography is of the best and the sub-titling and vision work well handled.

The story opens with a friendly call of the Browns upon the Millers, the families living on neighboring farms. Brown and Miller engage in a checker game, while John and Rita, their son and daughter, respectively, slip away to the garden. Mary Brown and Mrs. Miller are great friends and visit with each other on the porch. All goes very well and the young lovers in the garden have forgotten there are any other persons in the world until Brown finds himself cornered on the checker board and a quarrel between him and Miller results which leads to the sudden departure of the Brown family and the separation of the lovers.

Brown is set in his ideas and will not consider forgetting the matter. John is industrious and studies electricity when alone in his room. His father learns of this and angrily throws the books away, telling his son that the modern ideas are all a foolish waste of time, and that the only real way to do things is by the old methods.

John is determined to succeed in the work he has chosen, however, and that night leaves home to go to the city. He stops at the Miller home and says good-bye to Rita, telling her that he will return when he has made good. Brown disowns John. In the city he finds work oiling some huge electrical engines and, given this opportunity to study their construction, quickly learns the principles of the work. He continues his study during the evenings and it is not long before he is promoted.

On the Miller farm electricity replaces all the former slow and tedious methods, but Brown, although he has again established friendly relations with his neighbor, refuses to even consider any improvements in the methods he employs, and his daughter, Mary, is forced to do all her work by hand. Rita is sent to a boarding school in the city, and there John and her again see much of each other, and her company inspires him to even greater efforts. The spark of genius has been lying dormant in the young man and under the pressure of his daily work it appears, and it not long until he turns to invention.

Time passes and one after another of John's inven-



Mary's health is broken by constant drudgery.



In his city apartment John is surrounded by electrical devices.

tions become successful, but still his father refuses to forgive him for leaving home. Rita has returned home, but receives letters from John almost daily. The inventor is unable to leave his work, however, even for a moment, as he is now working on an X-ray machine which promises to become the greatest of its kind in the world.

Mary works far into every night in order to complete her household duties and in time the strain wears on her and she begs her father to get the many little modern inventions which would make her tasks lighter, but he stubbornly refuses. The frail girl does the best she can, but it is only a short time before the inevitable happens. One day as she is ironing a sharp pain shoots up her back and she falls to the floor in a faint. Rita has just come to the Brown home to visit Mary and finds her in agony. It is now that Brown begins to realize the worth of the modern inventions, and when Rita secures a doctor by telephone he is very thankful. The doctor, however, can do nothing for the girl and says that she will be paralyzed for life.

Again Brown sees the wonderful uses of electricity when Rita reaches John in the city over the long distance telephone and asks him to come to his sister's aid with his latest invention, the X-ray, and a specialist. While



Farmer Brown persists in doing things the old way.

the little party consisting of the Miller family and Brown anxiously wait in the little farm house, the son who had been disowned speeds homeward in an automobile, and as soon as he arrives the doctor and he start to work on the stricken girl with the new invention. Brown waits outside the door of the room, anxiously praying for the best, and when half an hour later the pair come from within and announce that through the medium of John's wonderful X-ray the girl will be restored to health, Brown repents and forgets all the malice he has felt towards his son.

A short time later Mary is again well, and when she is able to work again she finds all the modern conveniences at her command and is surprised on the day of John's and Rita's wedding when her father calls for her in an electric automobile. He is highly pleased with the new mode of living he has adopted and enthusiastically exclaims "This is th' Life."

The cast for the production is as follows:

Farmer Brown.....Geo. Field
His Son.....Ed. Coxen
Farmer Miller.....John Steppling
His Daughter.....Charlotte Burton
Farmer Brown's Daughter.....Edith Borella
Farmer Miller's Wife.....Josephine Ditt

New Version of "Uncle Tom's Cabin"

Harriet Beecher Stowe's "Uncle Tom's Cabin" is undoubtedly one of the most widely read books that America has ever known. It gained great prominence at the time of the Civil war and has often been referred to as one of the strongest blows dealt slavery.

Millions have heard the story, many have read it, but comparatively few have seen it staged and then not in a manner to do it justice, as its variety of seasons and scenes, especially the winter scenes, make it a play ill-adapted to legitimate stage production.

In the five-reel photoplay version, however, which is now being released by the World Film Corporation, we see all the outdoor scenes clothed in their natural garment whether it be sunshine or snow and ice. Nothing of importance is omitted. Eliza crosses the Ohio river on floating cakes of ice which rock and dip unded her weight, forcing her to run the whole distance to prevent being thrown into the river; Little Eva slips from the wharf into the water while attempting to walk on the edge of the plank and is rescued by Uncle Tom; an old flat-bottomed, end-wheel steamer carries Simon Legree and his newly purchased group of slaves down the river to his plantation; the negroes are shown at work in the fields, and Legree's housekeeper and Emeline are seen making their escape through the swamp pursued by their master's hounds.

Numbers of other southern scenes could be cited which are alive with action and typical of the country in the period in which the story is founded. About all that is lacking in the pantomime production is the southern dialect, but the correct atmosphere obtained in the staging more than makes up for that. The death of Little Eva is easily the most pathetic and one of the strongest scenes in the picture.

The cast numbers twenty-four, chief among whom are Sam Lucas as Uncle Tom, Marie Eline as Little Eva, Teresa Michelena as Eliza, Irving Cummings as George Harris, Paul Scardon as Mr. Haley, Garfield Thompson as Mr. St. Clair and Roy Applegate as Simon Legree. William Robert Daly directed the picture.

"Terrance O'Rourke" Stories Coming

Film rights to the popular "Terrance O'Rourke" stories, by Louis Joseph Vance, the distinguished writer and author of the "Trey O' Hearts" series, have been acquired by the Universal company and production will begin immediately with J. Warren Kerrigan in the title role.

Although the stories will constitute a series, each film will be complete in itself and to enjoy and appreciate them will not necessitate having seen the previous features in the series. Few, if any, works of modern fiction have created a deeper and more pleasant impression upon all English-speaking people than the O'Rourke stories. They are stories of adventure and in the character of Terrance O'Rourke is found the most pleasing, cleancut, gentleman adventurer who ever entertained an audience bent upon being thrilled, enchanted and bodily carried away into the world of romance and heart-throb.

"The Empire of Illusio" will be the first of the O'Rourke stories to be produced. It will be remembered that it is in this charming tale that O'Rourke sets out from the boulevards of Paris to found an empire on the sands of the Sahara.

On the Outside Looking In

By the Goat Man

IT had been more than a year since I roamed about the Vitagraph lot to any great extent. I dropped in one evening last June, but that didn't count. This more recent visit to the Vitagraph plant in Brooklyn gave me time to go up and down stairs and into the basements of the various buildings. With Sam Spedon as guide, lecturer and master of ceremonies, we did all the stunts. There were more evidences of making films than I had ever seen before at any one place. Indoors and out, upstairs and downstairs, group after group of actor folk were doing scenes. Out in the lot there was Wally Van in the roughest kind of company. I was more than shocked for Wally is such a nice little chap. He wasn't in the scene at all. He was sitting on a can of nitroglycerine and with a bunch of yellow paper in his hands. By his side was the camera man and out front were dozens of horny-handed. long haired pirates planning to scuttle a ship. Wally Van was director for this picture and he told me it was more than interesting work. ¶Upstairs, I ran across Flora Finch and John Bunny doing a scene in a doctor's shop. Flora Finch was fearful that she would lose her "old man" and the doc. was using a stethoscope on Bunny and testing out that great body to prove that it was germ-laden. Of course John knew he wasn't sick and that was to be the cue for a laugh when you see him on the screen. I went along with John to his dressing room, which is merely that, for it isn't in any sense a make-up room. John Bunny is always made-up. His quarters are a store house for wearing apparel. It is never locked for John's clothes are John's clothes. Nobody borrows his things.



Mary Fuller in a costume pose for Universal films.

* * *

What impressed me more particularly, aside from the great activity of the exceptionally large force of actor folks, was the building of a new factory. There is in process of erection at the Vitagraph works, the largest film manufactory I have seen. The building is to be forty-five by two hundred feet, full four stories and basement. All of the shops are to go into this new building and the space now used for similar work will be taken over for other purposes. The new building will be fireproof throughout, the problems of ventilation and light having been carefully considered. If my theory of a complete program has merit the Vitagraph Company is equipped to turn out theirs without the aid or consent of any other nation on earth.

* * *

I met Clara Kimball Young in the garb of an aviatrix. She was disappointed because her flight was to be postponed. Later, I saw her aeroplane, the Humdinger, a yellow daub of paper and canvas that couldn't fly on a bet. Miss Young's tears made no impression on me. Nor on her, for that matter, for it was all in the day's work.

* * *

Previously, John Bunny had invited me to ride back to New York with him and while I continued on with Spedon, Bunny loafed with his cigar. Finally we piled into John's car—a big touring Stutz—and were off. ¶You have heard that John Bunny's indeterminate leave of absence from Vitagraph was effective August 15, and that he would tour the world, heading his own company of sixty odd people. The war on the continent will not affect John Bunny's world tour plans for he expected to do the United States first. The country John has made famous looks good to him. Europe can go as far as it likes, just so it settles down in time for Bunny's tour over there which is more than a year away. ¶There is one thought in John's mind that isn't generally known. This great, lovable actor has realized for a long time that the public wants something better in film offerings. Getting out among the people, he will learn exactly what is wanted. His world tour has a reason back of it that isn't measured by the almighty dollar. Bunny wants to do more serious work and he will use the world as a big school for himself and by reason of his study he hopes later to accomplish his ideals. ¶But perhaps you never rode with Bunny in his car. A parade headed by a dozen brass bands can attract no larger ovation. Everybody knows John Bunny and his big brown Stutz. Crossing coppers reverse the traffic signals and let him through when they see him—and they always see him and speak to him as he whizzes past. Little east side "wops" scream at him; girls in office building windows wave their handkerchiefs; truck drivers yell at him. If it is in human form and alive, it recognizes the Big, Funny, Sunny, Money Bunny. Only the blind miss him and that's a



"Wid" Gunning imitating Joe Welch for Sidfilms.



Harry M. Warner training for featherweights.

pity. ¶I asked John how many times he had died and if he could account for the ever prevailing story that he was a dead one. He laughed back that he had been buried authentically seven distinct times—



Not really a band, but Al. Christie's comedy company of the Universal. From left to right the players are Al. Christie, Eddie Lyons, Victoria Forde and Lee Moran.

really put away for good—but he couldn't tell why, unless he was such a bad performer! This is official: John Bunny is very much alive. He is not the husband of Mrs. Flora Finch. He lives in his beautiful home in Flatbush with his very own Mrs. John Bunny and his two strapping big sons.

* * *

New York is a regular old woman's town in some respects. Incredible things are happening every hour. A lot of mis-statements get into the trade journals. A lot of people are tangled up with the business who have no right or license to be considered. They prattle everything they hear, add some thrills of their own and take it all for granted. Long before Tom Ince and Mack Sennett reached New York, the whole film rialto had them placed in seventeen new positions. No one seemed to care what the feelings of Messrs. Ince and Sennett were, or what they might have to offer in person. It was easy for



A pretty bit from Lubin's "The Love of Ora San."

me to find out that neither of them had had a vacation for a long time and that they were coming to New York to see whether Ad Kessel had changed the color scheme of the office decorations. ¶It is common gossip every third Tuesday morning to find a reorganization at the Strand, but it doesn't happen at all and on the hottest nights the police hold the mob in line in front of America's de luxe picture house. The Strand is one of those exceptional houses that confines itself to motion pictures, changes the bill once a week and holds 'em out at 50 cents per. And yet we are told that ten reels for a nickel and a daily change is necessary! When New York will make a fuss about the things that actually happen, it will give us greater pleasure.

* * *

As I go along I'm beginning to realize that the question of film publicity is being very sadly neglected. The tremendous output of the manufacturer has made it necessary to increase the force in practically all departments—except around the vicinity of the dopester's desk. Every film should be worth its song of praise. If it is worth making at all it is worth making well. If it is a good film, it should share honors with the rest of the output. Because it happens to be a short length, it seldom gets a hearing. The big noise centers around the long lengths. That is because the big one costs more—the bosses have heard about it—they have been besieged for this and



Winifred Greenwood in "False Gods," a "Flying A" production.

that item of extra cost. When it is finished, the dopester must gird up his loins and rally some clippings into his scrap book, awaiting the call from the front office. To do that, he must neglect work equally important. The dopester is crying for a larger force—a larger appropriation for advertising. Given more money to spend he can command a larger force of trained helpers to give him what he must have—a run for his money. Advertising in trade journals begets service and it is a service that counts.

* * *

Room 32, the Marlborough-Blenheim is headquarters of the New York m. p. exhibitors and it is one of the busy spots on Broadway. I found time to pay my respects at headquarters the day that Marion S. Pearce succeeded to the job that M. A. Neff had selected for his eternal own. The ceremonies were simple and business-like. It was there decreed that both the *News* and the *World* would henceforth use Mr. Pearce's initials and drop the use of "M. A." in connection with Pearce's name. ¶At room 32 there were exhibitors old and tried and prospective exhibitors seeking information and slathers of expert advice. There was also Samuel H.

Trigger who joined me in a bumper of Dubonnet and asked what must be done to get a large exhibitor membership.

* * *

Those of you who follow me—and since Motography is weekly the following grows—know what I think about m. p. exhibitors' organizations. I have seen every national convention. I have tried to find out why men would travel long distances to attend the annual meetings. I have never heard the answer.



Pauline Frederick in Rome during the making of the Famous Players' film "The Eternal City."

The money that should be conserved for the expenses of constructive work is frittered away in entertainment of one kind or another. After the yearly pow-wow the treasury is depleted and when a real problem faces the organization it must depend on a few to finance the necessary work. This isn't set down here as criticism of the adverse sort. It is mere statement of fact. It is not unlike the conditions that obtained during the early, formative days of all co-operative bodies. ¶The national organization will find a way to recruit its membership the moment it adopts a plan that will be broad enough to render actual service to all motion picture exhibitors. Then our conventions will be attended by an eager throng of live wires who will be glad to pay for their own entertainment—buy their own banquet tickets—blow their own bazoos. Aside from the entertainment offered and the fun that has attended the election of officers, conventions thus far have accomplished very little.

* * *

Fulton Brylawski writes me that the exhibitors of his town are planning a ball for October 1 or thereabouts. That is the one they postponed because the Chicago exhibitors were to attend!

* * *

Bob Levy, of whom you have heard, is a candidate for the republication nomination for clerk of the criminal court, Cook county. Bob should be a Bull Moose to score.

Peple Sees "Littlest Rebel"

Edward Peple, the author of "The Littlest Rebel," who is in Chicago looking after the welfare of "A Pair of Sixes," was an interested spectator at the Studebaker theater Monday afternoon, to view his Civil War draa in motion pictures. Mr. Peple was accompanied by Oza Waldrop, a member of "A Pair of Sixes" company, and Edgar MacGregor, who staged "The Littlest Rebel" and "A Pair of Sixes."

Mr. Peple was intensely fascinated throughout the action of the play and declared that the photo play duplicate was "as intense in its stirring scenes as the original production." He thought that the photo play would be improved by the addition of lines and titles which he furnished before he left the play house.

Pictures Popular in Singapore

Vice Consul General Caspar L. Dreier, of Singaport, Straits Settlements, says in a recent consular report:

"The popularity of the cinematograph in the East is yet another instance of the adoption of western ideas by a people whose supposed indifference to the march of civilization has become a theme for poets. This latest form of relaxation has become firmly established in the favor of Singaporeans, and those in a position to know predict a great future for it in the colony.

"Singapore was by no means behind the rest of the world in its adoption of the bioscope. Many years have elapsed since the cinematograph was first introduced to local residents in a small show on High street, and the surprise of the native population when they witnessed pictures moving and performing acts which seemed more in place in actual life can much more easily be imagined than described. There are now five picture houses in this city, and in a short time more will be added to the number. Some of the buildings used for motion-picture purposes are ordinary frame structures with thatched roofs.

"An interesting feature of local cinematograph theaters is the way they cater to the poorer native classes, by arranging benches made of planks at the rear of the stage or screen. Admission to this part of the house is 10 cents local currency or about 5.7 cents United States gold, and it is not unusual to have nearly a thousand people witnessing the pictures from the other side. They are compelled, of course, to view the picture backward, but it seems to make little difference, as they do not read the English description and receive their sole amusement from the attractiveness of the picture itself. This feature is depended on by the theaters for a goodly portion of their revenue. Admission to the front part of the building seems exorbitant compared with similar shows in the United States, the general price being $2 local currency, or $1.14 American.

"A luxuriously appointed building has just been opened in Orchard Road. It is quite modern in construction, with balcony and boxes, but the custom here is rather the reverse of that in America, in that the ground floor is for the natives, while the first balcony with tiers of boxes on each side of the house and also a row of boxes at the rear of the balcony provide the first-class accommodations. The scale of prices for this new theater is $1.14 (United States) in the boxes, $0.85 in the balcony, $0.28 for the ground floor, and $0.14 for the space behind the screen.

"As stated, in addition to the five more or less modern picture houses here at present the construction of another one, larger and more elaborate in design than those now in use, will soon be begun. This will be the new Alhambra, which will be erected by Mr. Tan Cheng Kee, who is also the owner of other picture houses. Through the instrumentality of this consulate an order has been placed with an American firm for the chairs with which to equip this new theater. This is the first instance where the United States has been favored for such furniture, the order being

for 800 or more chairs, some of which are of an expensive type. The new theater is to accommodate about 2,000 people in the front of the house and an equal number, if not more, in the space behind the screen.

"As regards the supply of films, Pathé Fréres have a branch distributing office here, and, in addition, there are one or two other agencies conducting exchanges which furnish the houses with many American films as well as French and other makes."

Miss Greenwood Recovers

Winifred Greenwood received a warm and hearty welcome when she reported last week for duty. Miss Greenwood is taking the leading role of "Lola," a two reel subject now being produced by the American Film Manufacturing Company, under the direction of Henry Otto. This is her first appearance in pictures for nearly a month, she having been severely injured in a motorcycle accident.

Miss Greenwood has been the recipient of numerous letters from all over the country inquiring as to her health and expressing a sincere hope for her speedy recovery.

Wears Costly Jewels

That realism has become the rule of Essanay photoplays is shown in "Under Royal Patronage," a new and thrilling two-act drama which is to be released in the near future. Many of the scenes are laid in the royal palace of the German emperor and real gowns and real jewels are necessary. The Essanay Company, when it finally approved the scenario, immediately placed orders for more than $25,000 worth of furniture. And Miss Beverly Bayne, who plays the leading role opposite Francis X. Bushman, raided the family jewel chest and throughout the play was adorned with gems said to have cost not less than $15,000. The gowns worn by Miss Bayne are also declared to have been the most elaborate ever shown in a photoplay.

Famous Players Release "Aftermath"

The next release of the Famous Players Film Company is to be the powerful domestic drama by Professor William Addison Hervey, of Columbia University, "Aftermath." The film version of this noted play of American life is splendidly enacted by the celebrated leading lady, Miss Virginia Pearson, and the picture star, Owen Moore, supported by a consistently capable cast.

"Aftermath" is a modern drama of error and atonement, the story of two souls that emerge from the depths. Ruth Morgan and Allan Buchannan, two unfortunate victims of evil and despair, are both drawn to the river's brink, seeking merciful oblivion.

The two waifs of misfortune, thus strangely thrown together, turn away from death and begin their struggle back to hope and faith together. Allan becomes of service to a wealthy man, who secures him a position that enables him to marry Ruth, and shortly after the wedding Ruth learns that her husband's benefactor is the man of her past. Overwhelmed by the crushing revelation, Allan thrusts her from him, and the aftermath of the terrible past seems about to engulf both, when, through a thrilling combination of circumstances, Allan learns to forgive, and the two emerge from the shadows that lay behind them, into a wonderful happiness.

The production is in four reels, with never a pause of interest from the leader to the terrific climax of the story.

Hutchinson in Switzerland

Word comes by cable via London that S. S. Hutchinson, president of the American Film Manufacturing Company, accompanied by Mrs. Hutchinson and their two sons, Hobart and Winston, are in Switzerland. All avenues of egress excepting via Italy and the Mediterranean Sea are cut off, but no anxiety is experienced as the Swiss government is well able to care for all tourists within its boundaries. Every possible precaution has been taken by the home office of the American Film Manufacturing Company, to insure the safety and comfort of Mr. Hutchinson and his family. The hospitality of the genial Swiss is a matter of history, so no uneasiness is felt at the general offices of the company in Chicago.

Twist Buys Shipman Interests

It was announced this week that Stanly H. Twist and Ernest Shipman, who have been closely associated during the past two years in different film propositions, have discontinued their partnership. Twist has purchased Shipman's stock in the Inter-Ocean Sales Company, whose offices are located in the World's Tower building, New York City, and has taken over all of his present film interests and marketing contracts. Mr. Twist states the reason for Mr. Shipman's temporary retirement from business is ill health and a desire to concentrate on some personal plans which he prefers not to make public yet.

Sawyer Gets Liberty Films

The Liberty Motion Picture Company, Inc., in which a number of wealthy Philadelphians are interested, has signed contracts with the A. H. Sawyer Company who will market the forthcoming Liberty feature photoplays.

The Sawyer Company has obtained the exclusive rights for all "Liberty" releases that will be exhibited in the United States. A number of multiple reel photoplays are now being prepared at the Liberty laboratories.

New Program Progressing

Lewis J. Selznick and his associates are getting ready to put on twenty-eight releases a week, single and multiple—four a day, and have contracted with some of the largest and foremost American manufacturers and American stars to supply them with products. Arrangements have been completed to handle the output through the offices of the World Film Corporation, whose organization now comprises twenty-five offices throughout the United States and Canada.

Kleine Confiscates Spurious Print

One day last week George Kleine had a government marshal seize a spurious print of "The Golden Beetle," an especially strong four-part subject which a concern called the Quality Feature Film Company was offering to New York theaters. The print was picked up at the Dixie Theater, 963 Prospect avenue, Bronx.

Motography's Gallery of Picture Players

EDNA MAYO started her stage career as a wee little Miss Charming when she was just five years old. Later when she was a really grown up young lady she took prominent parts in "The Girlies," "Folies Bergere," "Madam X," "Excuse Me," and "Help Wanted." Miss Mayo's artistic tastes do not end with the stage. She is an ardent sculptress and spends a great deal of her spare time in following the artistic inclinations of her fancy. A nature loving, athletic sort of girl, she delights in all of the outdoor sports. Swimming, boating, tennis, and horseback riding are her favorites. Her daring has made her a popular screen artist, but a number of times has nearly been her own undoing. One of her narrowest escapes occurred at Seattle when she was thrown from an ungovernable horse at the edge of a precipice while working before a Pathe camera.



Edna Mayo

CHARLES ARLING is a pioneer moving picture actor and although still a young man his experience on the legitimate stage has been vast and varied. He was leading baritone in grand and comic opera on the Pacific Coast for two seasons, quit singing to join James T. Powers' production of "San Toy," and has assisted such stars as Francis Wilson, Richard Golden and Blanche Walsh. Mr. Arling's last speaking part was with Lulu Glaser in the Shubert production "Just One of the Boys." Mr. Gasnier, Pathe's chief director, saw the show and immediately said "There's a man we want." Mr. Arling proved the wisdom of Mr. Gasnier's choice by scoring in every part for which he has been cast. He finds himself most at home in comedies, but his ability shows equally well in dramas as will be admitted by anyone witnessing "Detective Craig's Coup."



Charles Arling

PAUL PANZER was born in Warsburg, Bavaria, the well known university town. He studied at the University of Wurzburg and served in the army and became a lieutenant of the artillery in reserves. He left Germany to take a position as administrator of a coffee plantation in St. Palo in Brazil. After three and a half years spent there he came to this country twelve years ago. Inasmuch as he had been a leading spirit in club theatricals in Germany he naturally drifted into the dramatic profession and secured an engagement with Augustin Daly and later became stage manager. About five years ago he became interested in moving pictures and for awhile was an independent producer and director. Receiving, however, a flattering offer from Pathe Freres he joined their stock company in Jersey City where he has been now for three and a half years playing leading parts.



Paul Panzer

DELLA CONNOR, whose blonde locks and attractive smile grace so many Pathe comedies, was born in Boston, the city of culture. She was educated in the public schools of that city and through her sister, Mildred Barry, a vaudeville artiste, went on the stage. Her first engagement was with Lederer's "Sally in our Alley." At that time she was only 14 years old. She was then at the Herald Square Theater, New York for four years with the Fields. Two years at the Casino followed, this time as ingenue with Sam Bernard. Then came an engagement with Gus Edwards in "The Matinee Idol." Moving pictures then claimed her and she came to Jersey City to be a member of the Pathe stock company. Miss Connor finds her most congenial work in comedies and it is in that field that she stars with Pathe.



Della Connor

"Avenging Conscience" Pleases

A wonderful film has entertained the patrons of the Strand theater for a week's run and a wonderful musical program accompanied it. The film was David W. Griffith's "Avenging Conscience"; the accompaniment was that of S. L. Rothapfel's arrangement, and together, they made an offering of unusual merit.

Mr. Griffith's inspiration for this six-reel picture that holds with its tenseness and startles with its reality, came from the poems of Edgar Allen Poe; "Tell-Tale Hearts" and "Annabel Lee" furnishing the main thought. The imagery of Mr. Griffith himself, however, was responsible for the new story and its route to the hearts and imagination of its spectators. Seldom has a story gripped with so intense a hold as does this new film-tale which has come out of the West.

It is the opinion of many, however, that with fewer cut-backs and less of the allegorical, to which perhaps one hundred feet of the film's finish is given over, the "Avenging Conscience" would benefit. One particularly big and acceptable thing that it does is to give a big role to Henry Walthall; and with it, Mr. Walthall rises to what, perhaps, is his master work, so far, in pictures. Spottiswoode Aiken makes the character of the uncle one of commendable reality and Blanche Sweet, as the nephew's sweetheart, pleases a public that already likes her. George Seigmann as the Italian does splendid work, as also does Ralph Lewis as the detective. Mae Marsh made the minor appearance offered her distinctive for its worth and Robert Harron played a part opposite her.

The music, while fine throughout, is especially detective and the nephew; the latter at first confident that he can keep his awful secret—the murder of his uncle. Instead of using the violent third-degree method, the detective goes to the other extreme and works on his victim by reserve and power of suggestion. In the quiet room the clock ticks its message, "How like the beating of your uncle's heart." The detective taps the table with his pencil; again the message reaches the guilty man's conscience. Stealthily his hand creeps to that of the detective and stills it. Then it is the tapping of the latter's foot—and the guilty conscience bursts its bounds and the murderer, deranged, sees in a vision the fate that is to be his in the hereafter.

The music while fine throughout, is especially telling in these tense scenes and adds infinitely to value of them.

While it is a relief, as far as the subject of the story is concerned, for the spectators to learn that the thrilling tale they have witnessed is but a dream—otherwise there would have been no excuse for its being, no moral to its telling—yet, to many the fact of its being a dream was disappointing.

The story had to do with the love of a man and a girl; the man was his uncle's protege and the uncle was jealous of whatever outside affection the young man formed. He showed his displeasure toward the girl and she and the young man decided to part. Then youth and love called its lesson to the old man on every side, and he went home to think the matter over; so also did his nephew. The story of the latter's choking the old man, concealing his body in the fire-place, inheriting the dead man's wealth, the visitation of remorse, then the detective's ruse to make him confess, and his taking refuge in a barn where he stood his pursuers at bay and finally, his hanging himself to cheat the law of its prey, unfold and it is at this point that he awakes to find his uncle alive; the girl comes to say that uncle or no uncle she cannot live without him and the old man is pleased to give the young couple his blessing.

Pathe Employes go to War

At least one large American corporation has felt the burden of war in the loss of employes and that is the American branch of the great French house of Pathe Freres. Though the majority of the employes in this country are Americans there are, as natural, a number of Frenchmen in different departments, chief of whom are the ranking officers of the company, Messrs. Arthur Roussel and L. P. Bonvillain, the two vice presidents. When the call went out from the French consul in New York for reservists to return to the colors, practically all of these Frenchmen received the call. Mr. Bonvillain, who is a sous-lieutenant in the French army, sails on Saturday to rejoin his regiment. A touch of pathos is added to his departure since it means separation from his young wife and infant son. Mr. Roussel is ill with pneumonia and the news of the war has been kept from him for fear of aggravating an already serious condition.

Mr. Bardet, the cashier, has sent his two sons who sailed on the *Lorraine*. With them were Mr. Monca, sous-lieutenant in the French army, and son of chief director Monca of the Vincennes studio, various office clerks, cameramen, actors, directors and men in every department of the business.

The last private advices received from France by the house were to the effect that the huge factory in Joinville-le-Pont not far from Paris, had been requisitioned by the government as a barracks for the soldiers.

Willat Studios Completed

The Willat Studios and Laboratories, Inc., has just completed its new plant at Main street and Linwood avenue, Fort Lee, N. J. It consists of two modern studios and a factory building.

C. A. ("Doc") Willat, who is known as one of the best technical experts in the country, will be in personal command of the entire plant. Until a short time ago he was the technical director of the New York Motion Picture Corporation, and for many years previous to that time he managed and directed, in a very successful manner, the entire output of the Imp Company.

The factory building is about 100 feet wide by 150 feet deep; two stories high, and the entire construction is of brick and concrete, making it absolutely fireproof.

The studios are 60x120 feet each, and are 53 feet high. They are almost entirely enclosed in plain plate glass. The dressing rooms, etc., are located along the side of each studio. A tank, 15x25 feet, is constructed in the floor for water and trap scenes. The very latest devices for artificial lighting have been installed.

Associated with Mr. Willat in this enterprise is Charles O. Baumann, well known to everyone in the motion picture industry for his many progressive ideas.

The executive offices of the Willat Studios and Laboratories, Inc., are located in Suite 910-911-912, Longacre building, and the personnel of the officers of the company is as follows: Charles O. Bauman, president; Arthur Butler Graham, vice-president; C. A. Willat, secretary and treasurer.

Coward Redeems Himself on Battle Field

"Northern Lights" Pleases

THE five-part feature, "Northern Lights," offered by the Life Photo Film Corporation, is the successor to "The Greyhound." The new picture had its initial showing on the morning of August 7 at the American theater, New York, and the large audience passed cards of admission into the keeping of costumed Indians and filed past the receiving line, which was headed by Edward M. Roskam, the company's president.

An orchestra of twelve pieces accompanied the film's showing, which was one of western life in the time that the Indian was still partly master of the plains. The story hinges upon the scenes which mark the film's beginning, and these first scenes explain the film's right to the use of the descriptive term, "psychological drama." The story is one with an interesting theme and the characters, already known to the public for their work in previous releases by this company, are seen to whatever advantage their respective parts allow them.

There is no particular honor attached to the role of army deserter, yet Harry Spingler portrays such a character. And that is the one with which the spectators sympathize, because Wallace Grey—Mr. Spingler's characterization—is panic-stricken at the sound of guns and war as the result of pre-natal influence. Captain Grey, father of Wallace, had been injured on the battlefield and Wallace was marked with the fear that had seized his mother upon her learning of her husband's injury.

As a boy, Wallace displayed this fear at a Fourth of July celebration, and when a man left his companion, Florence Dunbar, to the kindness of other friends on an occasion of some Indian firing upon a stage in which they are traveling. His mother dead, there is but one person who understands the cause of this seeming cowardice, and this person is the young Indian, Swiftwind, with whom Wallace attended college. Swiftwind is a graduate physician and is made assistant to Dr. Sherwood at the same post at which Wallace's father, now colonel, is in charge. Florence Dunbar and her sister, Dorothy, are the colonel's wards, and Wallace is in love with Florence, the elder. All three are en route to the colonel's post when the attack by the Indians is made, and Wallace, taking one of the horses, rides frantically away from the scene of the attack.

He is ashamed to face his father and the two girls, so enlists in a regiment at another post, hoping to rid himself of his trait of cowardice. But in the first skirmish he takes part in the old fear seizes him and he rides in the opposite direction from his comrades and escapes.

Word is sent to the different posts regarding the deserter, and because he had deserted in time of battle, the colonel, not knowing the deserter to be his son, declares his punishment will be death, should he be captured. Swiftwind finds Wallace and keeps the fact secret, hoping to get him away. But the latter decides death would be better than the knowledge that he is a hunted thing, and gives himself up to the colonel.

Dr. Sherwood induces Florence to marry him, meanwhile, without thinking it necessary to tell her that he had fled from Germany because a germ he had administered to his former wife in time of illness had been supposed to be fatal.

Sherwood flees to the states to escape the responsibility of his wife's death. She has not died, however, and when, a traveler in the states, she is introduced into the Sherwood home, and the doctor again wishes possession of her and decides to rid himself of his second wife by allowing her to mistake cholera germs for morphine. But the germs are unwittingly administered to himself and he frees his wife by his own death.

The Indians in uprising believe that success is with them owing to the heavens blazing the Northern Lights. They decide to offer a truce flag and then to massacre the garrison on its acceptance. Swiftwind learns of this plan and rides to save his white friends. He dies from exhaustion and privation, on reaching the fort, and Wallace begs to carry the message to his father and a small band at the mercy of the Indians in a distant pass, and thinks thus to redeem himself in the eyes of the colonel. He succeeds and the deed gives him mastery over the fear that has been with him since birth.

He is now honorably entitled to marry Florence, whose sister, Dorothy, has already chosen a prospective life partner from among the colonel's men, and Helen Dare, the doctor's first wife, has followed suit.

The scenes and settings suggest well the atmosphere of the story, and the tale of battle is suggested by riderless horses rather than body-strewn fields. This is one of the novel features of the film.

The cast is as follows:

Florence Sherwood	Iva Shepard
Dr. Sherwood	William H. Tooker
Wallace Grey	Harry Spingler
Horton (a scout)	David Wall
Lieut. Charles	George De Carlton
Col. Grey	Harry Knowles
Dorothy Dunbar (Little Major)	Anna Laughlin
Helen Dare	Katherine La Salle
"Swiftwind"	William Sorelle

The Movies as a Training School

"Actions speak louder than words," quoted Fernando Michelena recently in discussing the advantages that accrue to an opera singer who spends time in studying and playing for the moving pictures. His daughter, Beatriz Michelena, who is acknowledged to be one of the best sopranos on the American stage is at present the star of the California Motion Picture Corporation's productions which are soon to be placed before the public. She has assumed the leading roles in "Salomy Jane," "Mignon," "Mrs. Wiggs of the Cabbage Patch" and several other film presentations shortly to be offered to the world from the corporation's splendid studio near San Rafael.

Fernando Michelena will easily be recalled by the opera loving public of America as one of the greatest tenors that ever sang "Faust," and as leading tenor for Emma Abbott during that beloved artist's halcyon days of song.

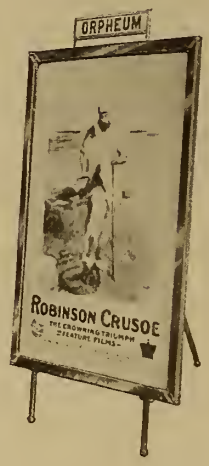
"I entirely approve of my daughter's venture into the motion picture art, for it means the development of precisely those faculties for acting that are usually ignored by opera singers—I mean histrionic faculties.

"No word is uttered, yet the artist must make her meaning plain. She must demonstrate the truth of the adage, as I have said that 'actions speak louder than words.' A singer may render his lines with all the vocal expression that ever a tenor brought

to the wonderful melody from 'Faust,' but how often does one hear them sung with the pantomimic expression that should match the fervor of the words? Very seldom. Very well, that is what the motion picture teaches. No aid of melody, nor even of prosaic speech is lent to the artist. She must so enact the scene that the thought is conveyed vivid and distinct through the medium of the only universal language—pantomime."

Another Newman Frame

A unique and tasty lobby frame that combines the maximum of efficiency with a minimum cost is now a part of the regular stock supply of the Newman Manufacturing Company of Cincinnati. Sidney Newman, sales manager for his company, sends the information that this frame in competition with other well known makes has booked the orders almost without exception during the past two months. The brass border of this frame is laid over solid oak, which prevents denting or otherwise marring the frame. The backboard is made of a good quality light basswood and fastened with the Newman patented quick detachable device. It fits snugly against the glass and no thumb tacks are necessary to hold the posters properly. The new catalog describes this and other frames, giving net prices.



Ramo War Film Nearing Completion

Taking advantage of the present tense situation in Europe the Ramo Films Inc. has secured a new play from the pen of Paul M. Potter, the noted dramatist, the plot of which revolves about the great conflict of 1914. The play, which is entitled "The War of Wars" teems with dramatic situations and to add to the interest there are a number of actual battle scenes which were taken two weeks ago on the Alsatian frontier showing the Franco-German invasion.

It has been through the utmost effort on the part of author, producer and players that the finished product will be ready for the market during the coming week. All have been keyed up to the highest pitch since work on the production commenced and the artistic effects which have been secured are said to be amazing.

The laboratory force has been working day and night, developing and printing the films as fast as they are taken and the cutting department is kept busy fitting the battle scenes into the battle scenes. The production promises to be one of the most complete and timely subjects ever turned out by this firm.

A De Luxe Brochure

One of the most interesting bits of advertising matter that has been received by Motography of late comes from Raths & Seavolt, industrial film manufacturers of St. Paul, Minnesota. It is a twelve page booklet descriptive of modern logging as carried on by the Industrial Lumber Company at Elizabeth, Louisiana, and explaining in detail the filming of this tremendous industry by Messrs. Raths and Seavolt.

The paper used in the booklet is the best that can be obtained, while the text matter is breezy enough to hold one's attention to the end and the illustrations are bound to instantly attract anyone casually picking up the brochure and cause him to read every line of the advertising matter. The cover is a light grayish brown paper which will not easily soil and stiff enough to stand the ordinary wear and tear. Messrs. Raths and Seavolt are to be complimented both upon the make-up of their advertising matter and the interesting pictures they seem to have obtained.

Kleine Books War Film

George Kleine is now booking a highly interesting and timely four-reel war film entitled: "European Armies in Action." The subject shows many splendid views of the soldiers and sailors now engaged and is varied enough in subject matter to be highly acceptable to audiences of all kinds. Some of the matter contained is: Glimpses of his Imperial Highness, Crown Prince Francis Ferdinand of Austria reviewing the Austrian Military Forces; The French Army in Action; Life Aboard a French Battleship; German Artillery Manoeuvers; Belgium Cavalry in Action; The Servian and Montenegrin Armies; British Field Gun Evolutions; Swiss Army Manoeuvers; How Thirteen-Inch Guns are Manufactured. This film is being booked through the various Kleine offices around the country.

Ad Film Committee Re-elected

At the third informal conference of moving picture advertising specialists and manufacturers which was held at the Hotel Claridge, New York City, July 29 and 30, the following members of the national committee, who were appointed at the Chicago meeting held at La Salle Hotel in January, were unanimously re-elected: Watterson R. Rothacker of the Industrial Moving Picture Co., Charles Stark of the Essanay Film Mfg. Co., and J. Alexander Leggett of the Pathescope Company.

It was tentatively decided to have the next meeting of the National Committee at San Francisco in February, 1915, although it is probable that a special meeting will be called for either Chicago or New York in August.

Selig to Film "The Ne'er Do Well"

Preliminary arrangements are being made for the production of the great, special feature, "The Ne'er Do Well," from the novel by Rex Beach, by the Selig Polyscope Company, which calls for a trip to the Panama canal and an entire season's work in that torrid zone by Director Colin Campbell and company. Mr. Campbell says he will have all details arranged to the dot by September.

One of the most prominent features in the line of advertising matter to be supplied for the coming All Star Feature Corporation's production "The Nightingale" in which Ethel Barrymore makes her debut in motion pictures, is the musical score which has been compiled by Manuel Klein, the musical director of the New York Hippodrome.

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NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less tban fifteen days in advance of date of issue. Regular date of issue, every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

NOTICE TO SUBSCRIBERS

Remittances—Remittances should be made by check, New York draft or money order, in favor of Motography. Foreign subscriptions may be remitted direct by International Postal Money Order.

Change of Address—The old address should be given as well as the new, and notice sbould be received two weeks in advance of the desired cbange.

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in Motography or any voice in its management or policy.

CHICAGO, AUGUST 22, 1914

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SERIAL FEATURES.

SERIAL stories in popular magazines and serial feature films in motion picture theaters, on superficial consideration, appear to be almost identical in their appeal to the public. But there is revealed upon analysis an important difference which has a vital effect upon the success of the serial film.

The serial story appears in approximately equal installments at regular intervals on printed pages. The reader thus has a choice of several different methods of reading it. If he absorbs one installment at a time, he has a choice of several days—the number depending on the magazine's frequency of issue—and some sixteeen hours each day, any one of which he may select for the reading. If he wishes, or is forced by circumstances, he may allow two or more installments to accumulate unread, and then digest them at a single sitting. And finally, he may save all the copies containing the serial until it is completed, and then read the whole story without interruption.

None of these methods is possible with the serial motion pictures. Each installment appears at certain theaters on certain definite days—generally in the evening only. If an installment is released every week, or every two weeks, the "reader" must not only wait that period, but must be on hand at the proper time or he misses the installment. Except within extremely narrow limits, he cannot select his own time to see any part of it; he cannot see but one installment at a time; and he cannot by any possibility let the installments accumulate and view them all in one day or evening.

So the serial motion picture is handicapped; for many people cannot or will not "tie themselves up" to a series of definite dates, missing any one of which would kill the value of those preceding and succeeding it.

Several attempts have been made by ingenious exhibitors to get around this difficulty. For example, several exhibitors have tried showing a serial film in the installments corresponding with its regular release dates, and later when the series is finished, repeating the whole story in daily instead of weekly or bi-weekly installments. By so doing the spectator is given two chances to see each installment, and consequently a choice between two different ways of seeing the whole story.

Some of the popular magazines are in the habit of running stories which are virtually serials made up of a number of short stories, each complete in itself and quite satisfactory to the reader whether he reads only one, or all, or the last one first. Yet these stories, taken together and considered as a serial, constitute a connected series of adventures or episodes in the lives of their characters. An example of this kind of writing which occurs to us now (probably suggested by the European war) is the *Blue Book's* "Adventures of a Diplomatic Free Lance," by Clarence Herbert New. Our readers will doubtless recall many other and even better examples of this type of story. It has had its counterparts in motion pictures, although it differs from the kind of motion picture series—not serial—which features a succession of adventures of a certain character or characters, but whose separate releases have no connection and do not make a continuous story.

The serial story or scenario whose each installment is complete and perfect by itself is really no more difficult to write than the ordinary form of con-

nected serial. It has all the advantages of the connected serial; for the familiar installment ending which leaves the observer "up in the air" by breaking off at a critical point in the story is not so popular in a theater as it is in a magazine, and sometimes engenders actual ill-feeling. It has in addition the advantage of holding the irregular patronage by the independence of its installments and the consequent independence of the theater patron.

Serial pictures have had considerable measure of success so far, but it has been largely by dint of vigorous campaigns of newspaper advertising, which may not always be secured on such advantageous terms. If there is any further development of the serial film, it may well make better progress along the lines we have explained—the series-serial, whose installments are complete stories, each interesting enough to carry the observer on the next one, yet not giving him the feeling that he is being forced to come back.

PICTURES WHICH SHOW MONEY.

THREE weeks ago MOTOGRAPHY published, under the caption "Weird Stunts of Our Censor Board," a compilation showing the films that had been objected to or cut out by the Chicago censors during a half-month period. In this list of one hundred twelve examples of censorious activity were the following rather curious cut-out items:

Scene showing $1 bill.
All scenes in counterfeiters' den showing money.
Showing stamped envelope.
Both scenes showing stamped envelope.

And so forth; the idea being that any pictures of money or stamps are unlawful and that it is the duty of the police to assist the government in the detection and prevention of such infringements.

Of course, it is common knowledge that drawing, engraving, or photographing money, or other government tokens, so as to obtain a virtual copy of it, is illegal, as it is, in effect, counterfeiting. Now it is quite evident that a motion picture scene containing a view of a dollar bill or postage stamp has no sinister significance, and could by no possibility be used to the confusion of our government or its officials. But federal laws are always enforced to the letter and not merely to the spirit. A motion picture is a picture, and so comes under the ban. A few days ago a four-reel feature film by one of the leading producers was confiscated by secret service men, not because it showed counterfeiting scenes, but because it showed money—real or imitation—in those scenes.

Our laws should always be obeyed; but such literal enforcement as this is quite apt to be unjust. It is interesting, therefore, to get the report that Judge William Fowler of the Superior Court at San Francisco, Cal., has made a ruling in a similar case which seems to promise relief. The case was that of the People vs. Keanograph Film Manufacturing Company, and concerned a six-reel feature film showing United States money. After seeing the picture the court ruled that the reproduction in this instance was not contrary to law, thus overruling the contentions of the federal authorities.

This is merely a case where interpretation of an existing law was needed to show how strictly the letter of the law need be enforced. It is reasonable to presume that the federal authorities will be satisfied with the ruling and will henceforth allow a judicious use of currency in motion picture scenes.

Just A Moment Please

Yep, we're back!

We never imagined for a moment, though, that the minute we got off the lid, Czar Nick, Kaiser Bill, Kink Geo. and the rest of the boys would cut loose, but it only goes to show that they need watching all the time.

Hereafter we shan't advertise the fact ahead of time that we're going to take a week off—then perhaps we'll be back before somebody can start something.

Sherman, we believe, is the chap that said "War is Hell," but we discovered that being afloat on the middle of one of the great lakes, with nothing but meager wireless war bulletins to entertain us, comes pretty close to it. We'd go ashore only to discover that the only newspapers obtainable were those of day before yesterday, or the day before that, so it'll take us till about next Thursday to catch up with the events of the day.

THEIR FAVORITE FILMS.

Czar Nick—"Victory."
Kaiser Bill—"War."
King George—"All at Sea."
Mary Fuller—"Money Talks."
L. P. Bonvillian—"A Change of Business."

The Pathe publicity man bulletins us that several of the vice-presidents and a good many of the employes of his company have returned to France to answer the call to arms. One in particular is mentioned as being a sous-lieutenant in the French army. Don't understand French, but that "sous-lieutenant" sounds suspicious. We could nominate several fellers for captains, corporals or sergeants in the same regiment if it's what we think it is.

ATTENTION, L. R.

Personal—L. R.—Have no fear. Paul Haase is in no danger of being "jugged" with your card in his pocket as incriminating evidence. He knows all the coppers in Chi. and is immune from arrest for anything short of manslaughter.

Two full weeks—perfectly sober ones at that—have passed and not a word has yet been received from Col. Nutt, our war correspondent. When last heard from the colonel was headed for the war zone amply equipped with frankfurters, sauer kraut, lead pencils, smoking tobacco and a recent edition of that valuable treatise, "How to Behave on the Battlefield." Will anybody who meets the colonel kindly inform him that his first reports from the field of conflict are eagerly awaited?

O'ERHEARD AT THE PICTURE SHOW.

"Bunch of robbers, these exhibitors—charge a dime on Sundays an' only a nickel week days."

"Wish I was Mr. Kalem; I could sit an' look at pictures all day for nothing."

"I hate these scenery pictures."

"Yes, she's pretty, but they say she drinks like a fish."

"Sure, Frank Bushman is married to Ruth Stonehouse. Claude told me so, and Claude knows all these theatrical folks."

"Wonder what time it is?"

The latest issue of the Eclair Bulletin shows a "pic" of "Cremo hanging one thousand feet in the air." Good heavins, we thought Cremo was a cigar, not a hero, though we'll frankly admit that men who could smoke 'em were heroes.

OUR BURG.

Much excitement exists on Randolph street over the disappearance of our fellow townsman, Col. Selig, somewhere in the interior of war-ridden Europe.

Geo. Cox, one of our prom. cits., is back from the Mexican border with some great yarns of his experiences and gobs of new film.

E. H. Brient and Paul Bush of the Peerless F. F. Co. wuz seen boarding the rattler for the Effete East one day last week. E. H. is getting to be a regular commuter.

Geo. Kleine, one of our well known biz men, is East looking over Broadway and getting the war news hot from the cables.

Many friends of Mark Jones, whose name has heretofore appeared in print, are eagerly awaiting the appearance of his first novel, which is about due.

Guess we'll have to hit the boss for a raise if this war keeps up. We have to buy two extras more than usual nowadays in order to keep in touch with things. This war game moves almost as fast as the film biz.

On with the war!—N. G. C.

Young Man Goes on Strange Errand

Clever Mystery Story

"SEVEN Sealed Orders," the release of the Essanay Film Manufacturing Company, for Friday, August 28 is the style of mystery story that works out along the lines of the majority of short stories and novels of this type, keeping the spectator blind-folded as to "what's what" until the final scene.

A subject of this kind is exceedingly difficult to handle in a manner which will be clear to the average patron of the picture houses but the Essanay players and director have succeeded in clearing up the many complications and the final fade out should find no one in doubt. The plot of the production, which was adapted from the Munsey magazines, is so far out of the ordinary that it is certain to prove a treat to the "fans." The photography is clear throughout and, working hand in hand with the well arranged scenario, the effect is attractive and at no time does the picture become indistinct in any way.



Keene is watched by the hotel clerk.

The cast is headed by Richard C. Travers, who does excellent work as an adventurous young man who goes on what his partner thinks is a "fool's errand" but which is very profitable to him. Thomas Commerford, Rapley Holmes and M. C. Von Betz give Mr. Travers splendid support while a number of minor players are used to good advantage. There are no women in the production.

There are several interior sets used and all are well set and carefully arranged in regard to detail and atmosphere. The exterior backgrounds are also well chosen.

The picture begins by showing the seven sealed orders with their instructions typewritten on the outside of each envelope. Then we learn that Joseph Keene, the junior member of a business firm, has received them in his morning mail, together with $20,000. As the instructions on the first envelope tells Keene to read the contents he does and is directed to go to the 12th street station at once. His partner ridicules the idea but as Keene is of an adventurous nature he determines to follow the affair to the end.

He goes to the 12th street station as directed and upon arriving there opens the second order which directs him to take the next train to Scarburg, Ill. Again he complies with the directions and upon landing in the town opens the next order which tells him to go to the Central Hotel and rent the room on the south side of the building.

This last order is not easily complied with, however, for Moss, whose sister owns the hotel refuses to give Keene the key to the room he wishes but offers him any of the other rooms. Keene refuses and leaves the hotel, disgusted with what he believes is the end of the adventure. He then thinks of his orders and upon opening the next one learns that if he is unable to secure the room he wishes he is to buy the hotel. At once he goes to a real estate dealer and with the $20,000 which he received with the orders he purchases the hotel, much to the chagrin of Moss and his pal Regan. Keene also meets an old friend who is president of the bank in the town.

Moss and Regan get together and in an excited manner discuss an old tradition connected with the



The arrest of Keene.



Keene purchases the hotel and orders Moss out.

hotel. They decide there must be something to it and when they learn that Keene is trying to purchase the lots on the east, west and south sides of the one he already has secured they hurriedly buy the one on the south, Keene getting the other two.

Through the treachery of the hotel clerk, whom they bribe, the plotting pair learn of the sealed orders which Keene is working under and decide that their hopes of getting inside information as to the secret of the hotel lies in securing the orders. They hire three thugs, who catch Keene on a deserted street and take his purse. When they deliver the stolen object to Moss and Regan, however, all are puzzled to find it empty. Keene has concealed the orders in another pocket.

The adventurer receives a message saying that "animated" is the word and this puzzles him more than ever. He opens his sixth order and this tells him to place the seventh letter in the bank unless it becomes necessary for him to open it in order to solve the mystery. He goes to his friend the banker and has the letter placed in a vault and engages two detectives to watch the room in the hotel.

The next day Keene learns that the seventh order has been stolen and at once the search is started. The plotters in their office plan to tunnel into the hotel from their lot next door. A Hindoo arrives in town and goes to the hotel. By clever planning Regan manages to have Keene arrested for fighting with one of his co-workers and then telephones the police not to release him on bail as he is wanted in another city.

One of the conspirators has a quarrel with the ringleaders and is told that he will not share in the booty. Angered, he goes to the banker and tells him of the manner in which the seventh order was stolen. The banker arranges for Keene's release and together they go to the hotel where they meet the Hindoo who mentions the word "animated" to Keene. The young man knows that he must be connected with the case in some way but the other warns him to be



Moss and Regan tunnel their way to the hotel.

quiet. All go to the room in which the detectives are keeping watch.

Just as they arrive there the sound of digging is heard in the basement and the party hurries downstairs just as Moss and Regan complete their tunnel and break into the hotel. They are placed under arrest and the Hindoo then steps to the wall and opens a secret vault from which he takes a jewel of great value. All return to the main floor of the hotel and



The arrest of Regan and Moss.

after the crooks have been started on their way to prison the Hindoo gives Keene more money and explains the mystery to him by saying that, many years before, Moss' brother had stolen the jewel from an Indian temple and had died without telling its hiding place. It had always been a sort of tradition, however, that the hotel contained hidden treasure and the Rajah, for the Hindoo proved to be a man of high standing in India, had decided to learn the truth of the matter. Keene is satisfied with the adventure and considerably richer than when he started.

Aitken Optimistic About War

The motion picture business, industry and art, faces the greatest year in its profitable history as the direct result of the serious war situation in Europe, according to statements made by Harry E. Aitken, president of the Mutual Film Corporation, in an interview recently.

"This most unexpected and deplorable war, which will cost Europe millions in treasure and in men, if the present conditions are not suddenly and unexpectedly helped, is bound to bring about a general prosperity for the United States," said Mr. Aitken, "I believe that as soon as the trade conditions are adjusted we will see the most prosperous business this country has ever seen.

"The direct effect on the motion picture business is to cut off exporting and importing, and as soon as conditions are adjusted the increase in domestic business will more than take care of any export loss, and with importation cut off American films will be in great demand.

"There is another element, the effect of which is already being felt. In times of excitement people are brought out from their homes. The motion picture houses benefit immediately from this condition, because of its small cost to the public."

As a result of a general shake-up at the Lubin eastern studios in Philadelphia only four companies remain, these being under the direction of Barry O'Neal, Arthur Johnson, Joseph Smiley and George W. Terwillinger.

Latest Lasky Release Sets New Record

Robert Edeson Featured

A TRIUMPH in artistry is the new Lasky film—"The Call of the North," in which Robert Edeson, the star of years of big productions on the legitimate stage, makes his first screen appearance, and does so to the plaudits of a public that has long known and honored him.

The Strand theater offered an appropriate setting and musical accompaniment for the premier showing of this film of the northland, and the past week's attendance at that Broadway picture palace spoke for the popularity of the film and its star.

The subject offers especial opportunity to the cast and each member responds in a manner that brings individual credit to each. Robert Edeson's portrayal of the trader of the Hudson Bay post, and later as a free trader and one to whom the call of the great and vast North is a compelling lure, is one that completely satisfies.

The atmosphere of the North imbues the film throughout, and owes its vividness to the natural settings chosen as the story's background. It is these settings which give the film its high artistic value and which in themselves constitute a distinctive attraction. To Wilfred Buckland scenic artist for the Lasky Feature Play Company, and Stuart Edward White, author of the book, "Conjuror's House," from which the play, "Call of the North," was taken, thanks are due for the choice of these settings. Cecel B. DeMille, director general, and Oscar Apfel are responsible for the film's finished direction, while the photography is one of the essentials that go to make "The Call of the North" the unmistakably fine feature offering that it is.

There is a prologue in which Galen Albert, the factor of an important trading post in the great Northwest, bids Graehme Stewart (Robert Edeson) good-bye. and sets off on a journey to another post. He loses his



Ned tells Virginia her father has condemned him to take the journey of death.

way and, exhausted. comes to the home of an old man and his daughter, Elodie. He is given food and shelter and his tales of his czardom in his part of the country fascinate her until she consents to marry him. Rand, who had hoped to marry Elodie, though she had refused him, followed, vowing vengeance, and obtained work with the factor.

Stewart's motherless son becomes a favorite with



Ned, a prisoner, sees the factor's daughter for the first time.

Elodie and she spends much time playing with him. At Christmas she makes a beaded pouch for her father and sends it by Rand. The pouch contains the card, "With love from Elodie," and Rand places it in the home of Stewart instead of giving it to Elodie's father. Summoning the factor, he shows him the pouch and card on Stewart's table.

The factor calls Stewart and, giving him the pouch to hang about his neck, sends him on "the journey of death." This means being sent into the great forests with no gun and no food.

On the fifth day the factor's watchful Indian, Me-engan, removes the pouch from the throat of the dead Stewart and returns to the factor. Stewart's young son is sent away to civilization and he carries around his neck the pouch that had been the innocent cause of his father's death.

The story jumps to twenty years later and shows the factor's daughter, Virginia, for whom Elodie has given her life, now a young woman and the pride of the factor, to whom the years have given new dignity and power.

A young man, a free trader (Robert Edeson), is relieved of his spoils and ordered to leave the country. Before he complies he meets a former friend of his father's, who tells him how the latter met his death. Back in his home in civilization, the son, known as Ned Grant, hears the call of the North and answers it, with the thought of avenging his father's death, if possible. McTavish, also a lord of the Northland, en route to visit the factor, makes Ned captive, and because the latter is a free trader the factor condemns him to take the journey of death.

Virginia has fallen in love with Ned and brings him a gun and food, but these are found and Virginia confesses her act. After a hearing before the factor, Ned is sent out on the journey without them.

Rand, who had caused Stewart's death, is shot by a girl he had tried to induce to marry him and dying, confesses to having lied to the factor about Stewart and the factor's wife. Summoning his Indians, the factor



Teaching little Ned to use snow shoes.

sends them into the forest to find and return Ned, and in expiation gives Virginia into the young man's keeping.

The cast follows:

Graehme Stewart (in Prologue).....Robert Edeson
Ned Grant, the son.....Robert Edeson
Galen Albert, the Factor.....Theodore Roberts
Virginia, Factor's daughter.....Winifred Kingston
Rand.....Horace B. Carpenter
Elodie.....Florence Dagmar
Me-en-gan.....Milton Brown
Julie.....Vera McGarry
Picard.....Jode Mullaly
McTavish.....Sydney Deane
Jock Wilson.....Fred Montague

Famous Players Engage Blanche Walsh

The Famous Players Film Company has engaged Blanche Walsh to be presented in a forthcoming release in her foremost dramatic triumph, "The Straight Road," one of the most popular plays from the pen of the great dramatist, Clyde Fitch.

The character of Mary O'Hara, the girl of the slums, so wonderfully impersonated by Miss Walsh in the original stage production, will be played by her in the Famous Players film dramatization of the subject.

Coast Companies Involved in Suit

The Motion Picture Patent Company of New York has brought suit against five producing concerns in Los Angeles for illegally using cameras patented by it. The Oz Film Manufacturing Company, the Albuquerque Film Manufacturing Company, the St. Louis Moving Picture Company, the Nash Moving Picture Company and the Boswick Company, Inc., are named as defendants in the suit.

Child Actress Unable to Leave Europe

Mimi Yvonne, the child actress of "The Littlest Rebel" is reported to be in danger in the city of Leipsic. After completing her work in this production, she sailed for Europe with her mother where she was to have been placed in a convent for two years. When war was declared she decided to return to America, but was unable to cash the traveller checques she had in her possession. The American consul was notified by the Photo Play Productions Company and a return message stated that she would be sent to America within a few days.

Many Clowns Sign With Horsley

Jimmie Hyland, the funny man with Berzac's pony and unrideable mule (Maud) act and George Zammett, late of the famous dollar troupe of Risley acrobats—one of the oldest clowns in the circus world, Harry La Pearl, "Spook" Hanson and twenty other crack clowns, picked from the Sells-Floto and Wirth Brothers' Australian shows who have recently been appearing at the New York Hippodrome, go to work with the troupe which, under the direction of Tommie Mullens, will make one of the series of seven one reel comedies a week soon to be released by the Centaur Film Company.

One On the Editor

Recently F. A. Wall, scenario editor of the American Film Manufacturing Company received the following letter: "My dear Mr. Wall: Received your letter and also copy of the sample scenario and after reading the scenario over, have come to the conclusion that if I could not write a better scenario than that I would work for a living."

Miss Black his assistant, asked what scenario he sent. The editor, laughing, replied: "Therein lies the joke: I sent her a copy of one of my own scenarios."

The assistant editor joined in the laughter when she learned that Mr. Wall had sent the young lady a copy of "The Dream Child" produced by Mr. Ricketts.

Camera Men in War Zone

A cablegram received from the Universal London offices by Jack Cohn, manager of the Animated Weekly, states that eight cameramen have just been dispatched into the European war zone armed with passports, letters of introduction and what not. These men will take special scenes to be incorporated into the Animated Weekly. Many of the men who are engaged in this work are veterans, having served time with the camera in the Balkan war.

"Vendetta" Through General Film Co.

It has been definitely decided that the five-reel Kleine subject, "Vendetta" will be released through the General Film Company, Special Feature Department, September 1. Advance reports claim that "Vendetta" is headed for a tremendous success in America. Aside from Marie Corelli's sensational story, the settings are the most beautiful that could be found in Southern Italy, the photography superfine, and the acting sensational in the extreme.

The two-million-dollar Selig studio is rapidly developing at Los Angeles. The cement driveways now are completed, while the landscaping at and about the art animal cages is in the hands of a competent staff of gardeners. A new cookhouse and restaurant have been completed near the mission dressing rooms.

Sans Grease Paint and Wig

By Mabel Condon



Pearl White.

IF it hadn't been for her thumb-ring, Pearl White would have had the afternoon off and probably a drive in a hansom-cab in Central Park. Though the last occasion on which she hansomed in Central Park, she was thrown out on her face and bruised it and her arms, and tore a gown that she had never worn before and certainly would never be able to wear again.

"Never," I marveled when Miss White described to me the happening on that almost-off day in her partly-dismantled dressing room (partly dismantled because its use is seldom, as not many of the "Perils of Pauline" pictures are made near the Pathe studio). "Never," I expressed my wonder, "have I seen a hansom-cab horse that might be guilty of so energetic an act!"

"Well," Miss White explained, "this horse tripped at the top of a hill and when he fell, I was thrown out." So after all, it seems, the horse had been innocent of any ambition to depart from the pace traveled only by hansom-cab horses.

"But that's the way," went on Miss White flurishing the hand that wore the thumb-ring. "I take risks, big risks, every day of my life, being the perilous Pauline. But the minute I'm out of danger and attempt to do so gentle a thing as take myself a ride in a hansom-cab, I hurt my bones and shed real blood. See that mark, and that one, and the one on this other arm?" I saw. "Well," they're just a few of the ones that are left. I have several on my knees."

For no reason at all, I'll remark right here that Miss White is from Missouri; Sedalia was the town and doubtless there are many people there who remember her, as White is her real name.

"And I'm not even *mentioning* my ruined gown!" Miss White was saying.

"Certainly not!" I obliged. "I merely guessed that you had one on and that it got torn."

"It was nothing," generously conceded Miss White, and continued: "It was Sunday afternoon and I was taking myself a ride in a hansom-cab; I was minding my own business — my *own* business — and I was feeling nice because it was Sunday afternoon and I knew my new hat to be becoming. And look what happened!"

"Immediately I stop risking my life and act like an ordinary human being, I'm tossed on my face and attract a crowd!" Miss White's clear, decisive and pleasing voice was indignant; Miss White's red-brown-green eyes were not. One might almost have suspected Miss White of enjoying the remembrance of her tumble from the hansom-cab.

"But that's the way, as I said before; I can do the most daring things and not get a scratch, but the minute I try something easy I nearly lose my life. That's a funny kind of a jinx to have, isn't it?"

"Most unusual," I replied.

"In the 'Perils of Pauline,'" resumed she of the Perils, "the most risky things I've had to do have been the most successful. But do you remember that picture where I was being carried up the stairs with my hands bound? *That* picture should have been the most harmless of any. Yet, when the man who was carrying me got as far as the seventh step —only the seventh!—he stubbed his toe and I was thrown to the floor on my head. As my arms were tied, I couldn't break the fall so my head and spine got the full force of it. I couldn't do a thing for weeks afterward. And had the fall been from the top of the stairs it wouldn't have seemed so bad—but only the seventh step!

"Then another instance of my 'small time' jinx happened in the Chinese picture when Owen and the Chinamen hid me in a secret room of the Chinese restaurant. The door through which they took me was a low one and the Chinaman carrying me neglected to lower me sufficiently, when we were going through, and it nearly took the top of my head right off.

"But anything as really dangerous as that runaway balloon—and it was the most dangerous peril of any, so far—or being chased down the hill by a big boulder, or coming down from Execution lighthouse in a breeches-buoy—and that was not at all easy though it looked to be—all these were safe ventures compared to the risk I'd run if I attempted to walk around the block."

Miss White sighed, knocked wood and turned her thumb-ring around twice.

"Did you know," I asked—and I wonder how many people have wondered the same thing—"Did you know what you would be called upon to do when you undertook to be 'Pauline'?"

"No, entirely and absolutely 'No.' I knew there was to be a series of pictures and I realized the series would be a big thing. I said to the three men representing the Pathe company—

"*Why* did you choose me?' And they replied—the three of them—'Because the part calls for an *Actress!*'

"Of course, that settled it! My life's ambition has been to be called a real actress—and these three men told me I was it; so immediately I signed. And," she added, "there hasn't been a chance for acting yet. What those three men meant was *Athlete,* not actress! Well, I am an athlete so it seems I'm in the right place after all. But to be told I was an *Actress!*"

The red-brown-green eyes sought the ceiling, rather their glance did, and the White hands found each other in an ecstatic clasp, the thumb-ring on top and showing to advantage.

"Comedy or drama?" I asked half-expecting that

because Miss White is talented as a comedien her ambitions would wander drama-ward.

"Comedy," she answered as the thumb-ring was lost to sight among the folds of her dress. "I did comedy for the Powers company, which was the one I started in; I was there about a year, then came to the Pathe company and stayed a year. The Crystal company was formed and I was invited to play leads so I went. I was there for a year and a half, though six months of this time, really, was a vacation-trip through Europe.

"I spent months of that time in Italy. Wonderful Italy! Vive Italia! I *am* an Italian, you know!" I had known but had forgotten.

"Yes, my mother was from Italy and my father was from Ireland. But I feel Italian and sometime I intend to live in Italy. I would like to be over there now; it would be thrilling, with the war on!"

"It would be a 'Peril,' no doubt of that," I agreed and she replied she'd like nothing better than to go over and make pictures on the border. The border! There must be millions of borders over there.

"Of course—" Miss White turned the thumb-ring first one direction then the other. What she then said had nothing to do with the "Of course."

"This ring was given to me by an Italian nobleman. It's a crest ring and an heirloom. There's a crown sunken in the center of the blood-stone—See? That's my birth-stone. March fourth was the date and the last one made my twenty-five. And almost fifteen of those years have been theatrical. I started as 'Little Eva' when I was five, was in a circus doing trapeze stunts for two years, and went to school only about every other year and that in various cities. My last engagement before pictures, was at the Casino at Asbury Park. But the salt water affected my voice and I had to do something to rest it, so I turned to pictures."

"And what after the 'Perils'?" I asked and she told me.

"Big time vaudeville. I have a splendid offer and I think the publicity Pauline's perils have brought me will make it worth while. After that, I undoubtedly will go into pictures again. Meanwhile, I'm buying a farm; my father's going to run it for me and when I want a real rest, I'll go up there just any time. It's in upper New York state. But there are going to be twenty-six releases of the 'Perils of Pauline' instead of thirteen as was originally planned, so there are many adventures before me yet.

"I think," Pearl White decided as we went up and then down two long halls that eventually led us out to the door and the lawn, "I think that I'll miss the exciting adventures of 'Pauline' when the series is completed though really, doing them isn't any fun!"

The girl who impersonates the daring Pauline is one whose face is wonderously pretty, whose hair is a wonderful red and whose manner is wonderfully frank; so frank that nobody could have a doubt as to her always meaning exactly what she said and always saying exactly what she means.

"There," said Miss White indicating a chair, a newspaper and a tripod which decorated the lawn in front of the studio. "There is the setting for the one 'close-up' I had to do today. I simply have to sit down and hold that newspaper in front of my face. And nobody else could have been substituted because my thumb-ring is a part of the 'close-up.'"

So that's the explanation of why the thumb-ring was responsible for the day that should have been "off," but wasn't.

Viewing the "Pics"

Censorship day at the Essanay studio means not a crowd, but the assemblage of a select few. Just how select you have reason to know.

Remember that first day you tore madly down Dearborn street, not caring who bumped who, and arrived at room 521 all out of breath but feeling pleased that you made it at nine-thirty? And who greeted you? Nobody. But you greeted a calm-looking man with the remark that you came to see pictures. The calm-looking man continued to remain so. You changed to the other foot, asked if this wasn't Essanay's, and the calm individual enunciated "Yes" quite clearly, while you repeated the object of your mission—remember?

When you had swallowed twice and had indelibly imprinted the features of G. M. Anderson, which gazed at you from the wall, upon your mind, you tried to again tell the mountain of calmness why you were there; but you had lost your voice. Finally, the calm gentleman requested to know who had sent you and you managed to put the blame on the goat man, the editor and the advertising man, not to mention your detailed account of the day—before visit of V. R. Day and his suggestion that you view the "pics" the next day in company with the censorship board.

Then, but not until then, were you waved to a seat on the side-lines to await the tardy arrival of the "board" and the picture machine operator. A tall, young lady with pretty, dark hair and eyes arrived and everybody—the stenographer and the calm gentleman—duoed "Good-morning, Miss Kauffman." Miss Kauffman returned a sweet "Good-morning" and addressed the calm person as Mr. Lynch. Then she made herself at home at the big desk in the middle of the outer office and you picked up a newspaper which, after ten minutes of perusal, you noticed bore the date of the day before.

Mr. Lynch signaled you that all was ready, donned a hat as proof against hall draughts, and showed you the way to the little blue theater on the fourth floor. En route, he informed you that he had been away for several weeks and that was why he didn't know you. You knew the "why" was that you had never been to the Essanay office before, but wisely kept the knowledge to yourself, took your choice of the theater's ninety-eight seats and concluded that the "board" was the big man to whom Mr. Lynch presented the fat, black cigar. Miss Kauffman swelled the attendance to four, and the operator began the pictures.

At the end of the fifth reel all four of you had aired your views as regards scenery, players and photography; Mr. Lynch had forgotten his calmness and you had done likewise. And when you buttoned your coat and were ready to depart, Mr. Lynch told you to come again and he'd show you some more good ones—remember?

Meanwhile, the "board" makes notes on the paper with the film titles on, which is given him by Mr. Lynch, the while he blows smoke-rings and enjoys the films. 'Tis a gay life and a pleasant one, that of the "board," and you register the wish, on successive Fridays, that it were yours. Between Fridays, you never think about it.

So you realize now, don't you, how perfectly select, the Friday assemblage at nine-thirty is? And if anybody should ask you how you happen to get in on censorship day, refer him to Mr. Lynch.

Plan to Extend Censorship Work

Binder Offers Suggestion



J. W. Binder

TO extend the splendid work of the National Board of Censorship to fifty centers throughout the United States through local unsalaried committees working in harmony with it; to reach one hundred per cent efficiency in censoring films; to adopt a new signed and copyrighted stamp, the unauthorized use of which is forgery; to popularize this stamp through an advertising and publicity campaign; through this campaign to combat legalized censorship of any and all kinds, and to secure broader financial support is the program undertaken for the National Board of Censorship of Motion Pictures by J. W. Binder who is well known in the trade as a student of the art from the standpoint of a specialist in organization.

Mr. Binder when seen at the office of the National Board, No. 70 Fifth avenue, New York City, said:

"Two things menace the solid growth of the motion picture. They are, in the order of their importance, legalized censorship whether federal, state or municipal; and, second, bad pictures. I mean bad from a moral, not artistic, standpoint. To be sure, fundamentally, the two are one. If there were no bad pictures, put out by irresponsible producers, the clamor raised by politicians and reformers for legalized censorship would have no point. It would be futile.

"My study of the work of the National Board shows that, while its members are human and liable to err in their judgments, yet, the number of pictures the Board has passed about which there was any question at all, is so small a percentage of the whole number passed upon, as to be entirely negligible. It is from the small number of pictures which are not submitted to the Board (their makers well knowing that they would be condemned) that 99% of the criticism comes which is eagerly seized upon by the politicians as an excuse for the creation of a local legalized censor board with its desirable concomitants of fat fees, and other indirect "emoluments" and possibilities. If this small number of pictures could be brought under the jurisdiction of the National Board and either condemned or remade until fit to be shown, there is no doubt but that local censorship would die a natural death in a very little while.

"To bring about this very desirable end is the prime object of the campaign which I have undertaken for the National Board. In working it out, no untried "theories" will be used. Every step has been proven by actually organizing similar committees in widely separated centers throughout the United States. These committees have been organized for from one month to one and a half years and it is safe to use the results obtained as fair examples of what can be achieved by this plan when it shall have been extended to cover the United States.

"In Milwaukee about a year ago there was created a local body recruited from the membership of the City Club and Chamber of Commerce, with representation from the motion picture exhibitors, and civic and religious societies. This committee, serving without pay, receives the weekly bulletin of the National Board and almost without exception accepts the films the Board has passed without question. In case of complaint, however, the film is at once investigated. The committee, however, concentrates its efforts upon the films advertised to appear in the local houses which have not been passed by the National Board. If any of these are objectionable the theater owner or the producer is called before the Board and the film is either ordered off or it is changed so as to come up to the well established standards of the National Board which have been adopted as the standards of the local committee. This committee is appointed by the mayor and its work has the hearty endorsement and co-operation of the University of Wisconsin.

"So satisfactory has been the plan to all concerned that there has been no agitation for legalized censorship anywhere in the state of Wisconsin. Like committees have been organized in New York, Kansas City, Nashville, Portland, Omaha, Los Angeles, and in Fort Worth and Houston, Texas. In neither of these cities is there any agitation for local legalized censorship. So the plan *works*. And if it works in these places is it unreasonable to predict that it will be just as efficient in any one of the other cities throughout the United States?

"To bring this about under the direction of the National Board and to provide funds for doing it, is therefore one of the prime objects of the campaign.

"The second thing which we shall aim to do, is to provide a fund for carrying on a campaign of publicity, through the media of the trade press, the magazines and the 23,000 newspapers of the United States, exposing the fallacies of legalized censorship; giving illustrations of the injustice it inflicts on the producer, distributor and exhibitor of motion pictures; showing its cost to the public which must in the end bear the increased cost of marketing films. At the same time the splendidly conducted work of the National Board will be shown and the merits of its constructive criticism compared with that of the so-called legal censor who is not permitted to say what should be done if he were able to do so; but must confine himself to saying what must *not* be done and what must *not* be shown.

"A distinct feature of this publicity campaign will be to teach the millions who see the new signed stamp of the Board, on the screen, what that insignia on a film stands for. They will be told what precedes its emplacement on any film and who the men and women

are who determine whether this hallmark of excellence shall or shall not be given a particular picture. The public, through this campaign will be taught that when they see this stamp on a film, they are guaranteed a picture made by a reputable manufacturer and that it contains nothing that should be offensive to any liberal minded person, the Board at all times striving in its criticism to hold the viewpoint of the average spectator. The value of such a campaign to the manufacturers, distributors and exhibitors is incalculable.

"Of course to do these things, and at the same time continue to conduct the National Board as in the past will require raising some money. Just how much must be raised, I cannot at this time say. My plans, however, contemplate increasing the revenue of the Board from $14,000 per year (principally contributed by three groups of manufacturers) to at least $25,000, which I propose to secure by pledges of monthly sums from everybody connected with the industry—manufacturer, distributor, exhibitor or supply men. Everybody in any way connected with the industry is vitally interested in the defeat of legalized censorship for upon this depends the continuity and prosperity of the art. This plan will do it and at the same time conserve the interests of the fair-minded public. Therefore it deserves to be and will be supported by everybody who is interested in seeing the motion picture industry continue to grow.

"I shall have no compunction in asking for these subscriptions. I am convinced that I am doing the man asked the biggest favor imaginable in pointing a 'way out' of the impossible condition that would obtain under the exactions of legalized censorship.

"If the expense is distributed fairly and equitably in this way, the amount that will have to be paid by each will be inconsiderable when compared with the benefits to the trade that will accrue."

Was Caught Smoking

"Tommy" Harper, Essanay's little 12-year-old actor, was sitting out back of the studio the other day, peacefully enjoying his first cigar, when his father appeared upon the scene. Tommy, in his efforts to conceal the lighted cigar, stuck it in his pocket. It soon began to cause a great disturbance and Tommy was obliged to pull the "rope" out in front of father. A little later the youngster said he didn't feel very well, so went home, where, it was learned, he had a pressing engagement with his father in the woodshed.

"Shore Acres" To be Next

Headed by John H. Pratt, the new All Star director and former leading man and director for the Reliance Company, who has been for the past six months allied with the All Star Feature Film Corporation in the capacity of master of studios and assistant to Augustus Thomas, the All Star players, numbering twenty-seven, left the early part of this week for the shores of Maine to begin the production of James A. Herne's immortal drama of down East folks, which for so many years has thrilled theater goers of this country, and, in fact, the world.

Most elaborate preparations are being made by the All Star Company towards making "Shore Acres" a monument to the name of James A. Herne, and with this end in view there has already been expended an amount figuring well up into thousands for special studio equipment and the building of material for effects that the various opportunities offered by "Shore Acres" may be most vividly and correctly shown on the screen.

Mr. Pratt, for the past few weeks, has been cooperating with Louis Reeves Harrison, the writer of the scenario, and together they have decided upon several effects which are bound to stamp the coming production as one of the leaders of the season.

"Shore Acres" is planned by the All Star Feature Corporation as the next release following Ethel Barrymore in "The Nightingale."

Lauds Motion Pictures

Mrs. Gertrude Howe Britton of Chicago, national leader of women's affairs, is a strong advocate of motion pictures. In a recent address before the National Kindergarten Convention, Mrs. Britton said:

"The influence of the motion picture show is good beyond question. Critics have said that poor people spent more than they should on this amusement, but on the other hand, the pictures have done more than anything else to unify family life among the people, for they have kept the family together in their recreation, where they might otherwise have been miserably separated. Especially are the motion picture theaters in the outlying neighborhoods a good influence for the public. So far as I have seen, all of the photoplays are clean and perfectly fit for any child to see."

"The Futility of Revenge"

Aside from the stirring melodrama Frank Crane is putting into the Imp features he is producing, one, as a rule, finds a lasting moral in them. Mr. Crane, while declaring that his primary aim is to interest and amuse from the dramatic standpoint, believes on the other hand that pictures should attain some good end.

In "The Futility of Revenge," which he now has under production, we have a strong drama depending on unusual complications and situations. With an enlarged cast, headed by Alexander Gaden and Dorothy Phillips, the play will stand, Mr. Crane declares, as the best Imp feature he has produced up to date. Again there is a tremendous moral coupled with pathos in the story.

Films Realistic Fall

In one of Essanay's pictures, "Sunbonnet Strings," which is to be released in the near future, Ruth Stonehouse was to jump from a cliff, and Richard Travers was to catch her in his arms. Ruth jumped but she came down much faster than Travers calculated, and as a result they both went tumbling down the hill. She struck Travers' bruised shoulder, which he received in an automobile accident recently, and he was unable to withstand the weight. The camera man kept on grinding when he saw the pair rolling down the hill, so has a rare piece of negative. Ruth was buried in gravel up to her waist when she finally stopped rolling, and Travers kept on going until he was almost in the lake. They both escaped without serious injury.

Alfred Tennyson's popular poem "Break, Break, Break" is being made into pictures by the "Flying A" Company under direction of Sydney Ayres.

Warner's Features Releasing Odd Films

Battle Picture Interesting

ON August 24 the B. & C. company will release through Warner's Features its three reel drama, "The Battle for Life." The plot is laid in a sea coast town in England and the action takes place about the year 1803, when the English fleet was actively engaged in battle. One of the incidents of the picture is the death of the renowned Nelson, after one of the marksmen seated on the cross-trees of the enemy's ship has picked him for a victim.

There is much in the picture to create and sustain an audience's interest. Plays depicting English naval life and especially of this historic period are so rare as to be a novelty, and this one in particular contains a rollicking, romantic spirit that attracts instantly. A strong point in its favor is the fevered suspense excited by the girl's heroic attempt to rescue her sweetheart from death at the end of the yard-arm, which she finally does by a bare margin of seconds.

The make-up of the characters is the quaint, old-fashioned mode of dress typical of our New England states over a hundred years ago. The sailors wear odd-looking black hats, pigtails, breeches, stockings, and



The British attacking party boards the French man-o'-war in "The Battling British."

low-cut shoes. The houses and street scenes are typically English and have many duplicates in and about Boston and other Northern sea coast towns. The acting is free and natural and the photography and direction well handled.

Silas Hatchet is jealous of William Curtis, the favored lover of Susan, and plans to get rid of him. His scheme is successful, and William is seized by the press gang and taken to sea. A couple of years later he returns, but his joy over being with Susan is short-lived, for his visit is interrupted by orders to return to duty.

Just before leaving, an officer insults Susan and William strikes him. For that crime he is sentenced to be hung at the yard-arm. In the meantime William's application for release from service has been granted and the papers sent through the mail. Hatchet and an accomplice rob the carrier and secure William's release, but are soon afterward deprived of it by Susan who rushes to save her sweetheart.

They pursue her and she is forced to swim about half way out to the boat. She arrives just as the noose is being placed over William's head. By the date of the papers it is proven that William was not in the King's service when the blow was struck and therefore is guilty of no crime.



The man-o'-warsman is condemned to death in "The Battling British."

"THE Last Battle" is produced in three reels by the Milano people and released through Warner's Features. The interior scenes are good in all instances and a few are exceptional. The mob scene in the street represents a good sized army of supers, and the first scene, that of a cafe, is also unusually large.

George Moore and Albert Brown agree on all topics but one—politics. They are both enthusiastic about their views, which happen to be opposites, and one day have a falling out.

In later years Brown takes up banking and be-



One of the big scenes in Warner's "The Last Battle."

comes a candidate for a seat in Parliament. His strongest opponent is the director of one of the largest newspapers, his former chum Moore, who after Brown's election wages a continual war on his

methods and principles. To stop this Brown exerts his influence upon the owner of the paper and demands Moore's dismissal. The director obtains a position on a small paper and continues his fight against Brown. Again the Member of Parliament arouses public sentiment against him and he is discharged.

Out of work and unable to get a position, Moore is at his wits end when his wife comes to the rescue. For some time Brown has been paying her attention and tries to induce her to leave her husband. She makes an appointment with him, at his house, drugs him, and searches his desk for incriminating evidence. She finds it in the form of several letters which prove that Brown has misused the trust placed in him. With these letters in his possession Moore's campaign against Brown is successful, and he is reinstated in his old position as director of the city's largest newspaper.

THE general outline of the romantic plot in "The Brand of Bars" has been used before, but the production is justified by the new story and fresh details worked into it. The picture is interesting every minute and the developments connected with the Indian's raid and the capture and rescue of the ranchman's daughter are a little different from anything which has yet appeared in Western dramas inasmuch as the hero earns the title under most discouraging difficulties, and is mistrusted up to the final incident.

Warner's Features, Inc., is distributing the three reel picture which was produced by the United States Film Corporation. The first scene shows Tom Logan in prison. On his release he decides to live straight and, finding no encouragement in the East where everyone shuns him because of his past record, he travels West and manages to secure employment as a ranch-hand. Faithful services earns for him the promotion to foreman which causes the rest of the ranch-hands to become jealous.

Logan meets and greatly admires Rose Brent, the ranch owner's daughter, and is considerably downcast when she informs him of an invitation she has received to visit friends in town. A fiddler arrives at the ranch and it is decided to give a big dance. The cowboys canvass the country for miles around inviting all the young folks to attend. The day on which the big event is to take place Logan surprises a newly hired hand ransacking Mr. Brent's desk. Horrified, he recognizes him as one of his former fellow-convicts, Red Conway. Mr. Brent and a group of cowboys enter the office and Conway accuses Logan of attempting robbery, exposing his past record. Astonished that his most trusted employe is an ex-convict Mr. Brent refuses to hear his explanation and has him locked up in one of the sheds.

With dusk the guests begin to arrive and soon the dance is on in full sway, but Rose, in whose honor the affair was arranged, is not present for, as she could not enjoy it knowing of Logan's enforced confinement, she obtains permission of her father to accept her friends' invitation to visit them and leaves.

From one of the windows of his prison Logan discovers a band of Indans sneaking up to raid the house. He breaks out of the shed and notifies the merrymakers. The attack is repulsed and the raiders are pursued by the cowboys. On the site of the Indians' rendezvous Logan finds Rose's hat. He trails the band to their encampment, sees Rose placed in one of the tents, gets into communication with her, and arranges for her rescue. To his surprise the girl whom his lasso hauls to the top of the cliff is not Rose, but Dawn, an Indian girl.

When the cowboys notice Logan's absence after the fight they start out in pursuit and arrive at the cliff as he is choking Dawn for foiling his attempt to free Rose. The ranchmen scoff at his story until it is confirmed by Dawn as they think that Rose is safe away with her friends. They attack the camp and rescue Rose. In the battle Conway is fatally wounded and dying, confesses that it was he and not Logan that broke into Brent's desk and that, though an ex-convict, Logan had been trying to live a straight life.

The ranch owner begs forgiveness for his former injustice and readily grants his foreman permission to marry Rose.

Contracts for Big Feature

Alberto Amato, vice president of the Picture Playhouse Film Company, Inc., returned from Europe last week on *La Lorraine*. He had been in Italy and on the Continent for six months securing contracts with the big foreign producers for his company.

He has obtained the American rights to what is said to be a feature production more than fit to be classed with the Pasquali Company's "Quo Vadis?" shown in this country, and comparable to the Itala Company's master production, "Cabiria," which is now running at the Knickerbocker Theater, New York, and elsewhere throughout the country under the direction of Werba & Luescher.

The film was purchased for this country, it is claimed, for $75,000 cash.

Mr. Amato also made several advantageous arrangements with foreign distributors in England and France for handling the Picture Playhouse Company's American productions.

When interviewed in New York Mr. Amato said: "Of course trade conditions in Europe are now in chaos, but when I left the big companies, both producing and distributing, were all combined under a few heads. I was fortunate in securing an option on the entire output of a new manufacturing combination which will be announced in the near future and which will, I think, cause a sensation in the film industry.

"Pasquali & Company have opened a big new studio in Rome, taking over the Celio Company, a subsidiary of the Cines Company, and doubling their producing power in view of the enormous demand for Pasquali films throughout Europe. They have sold eighty copies of "The Silent Bell," a war film, in Spain and France alone, and have disposed of eighty copies of 'Lupin' in England alone.

"With regard to the war, I can only say that we hope for the best. If Italy is successful in keeping out of it we will not be affected at all. If she is drawn in we will, of course, be inconvenienced temporarily, but will not by any means be disabled."

Keanograph Production Approved

After viewing the production of the Keanograph Film Manufacturing Company entitled "Money" Judge William Fowler of San Francisco decided that it was in no way a violation of the law which stated that the reproduction of money in process, photographic or otherwise, is illegal.

Recent Patents in Motography

By David S. Hulfish

No. 1,060,717. For an Improved Stage Noise Appratus. Isued to Ira L. Stanger, Pensauen, N. J., and C. B. Fithian, Philadelphia.

In the framework *6* is a hinged box *8*, preferably square, and having a drumhead *9*. Upon the drumhead are a large number of large shot *14*. A net *10* prevent the shot from escaping. A tapered box *11* is mounted above the drum, forming a sound-modifying chamber *12*.

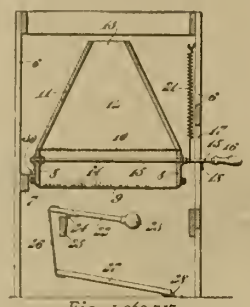


Fig. 1,060,717.

The box may be shifted to shake the shot by use of the handle *16*, the spring *21* tending to balance the weight of the drum. The drum head also may be beaten by the drumstick *23* and pedal *27*. The inventors state:

Our invention relates to stage noise apparatus, that is to say, the apparatus for simulating noises for the purpose of rendering more realistic the scenic effects of dramatic productions and moving picture exhibitions.

The principal object of our invention is to provide a simple and efficient apparatus for producing a variety of noises for imitating the sound of waves, escaping steam, locomotives, musketry, storms and other noises.

No. 1,061,101. For an Improved Safety Attachment for Motion Picture Projecting Machines. Issued to Charles E. Morton, Edwardsville, Ill. (Application filed March 26, 1910.)

This invention provides means for automatically cutting off that portion of the film which is between the two spools during projection, so that if the film in the film gate becomes ignited all burning of the film at points beyond the feed mechanism will be prevented and the film in the magazines will be protected.

The illustration shows a side view of a projecting head, having feed reel *1* and take-up reel *2* and intermittent mechanism at *3* not shown in detail.

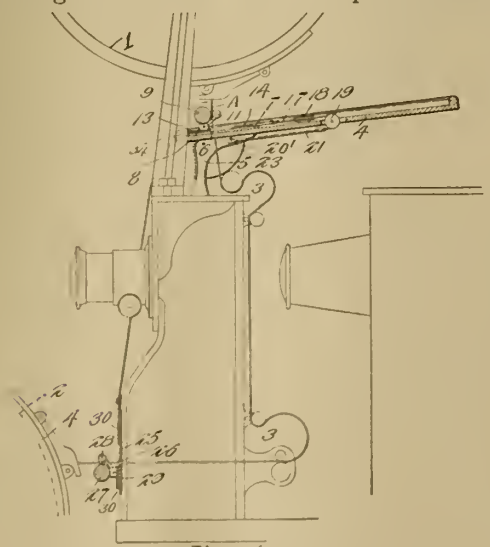


Fig. 1,061,101.

The film *A* passes through a slot *6* in a support *4*. A shearing member is fixed at *13* and a *14* is held by a cord *17* passing over guide pulley *19* and connected to a fusible wire *21*, the fusible wire being anchored at *20*. A spring is arranged to draw the knife forward to cut the film *A* when the knife is released by the melting of the fusible wire, the fusible wire of course melting quickly from the heat of the flaming celluloid in case the film in the gate should catch fire.

There is arranged also a knife *30* between the film gate and the take up reel, a spring being arranged to draw the knife to cut the film and a cord being arranged to the fusible wire *21* to hold the knife from cutting except in the case of fire to melt the fuse.

No. 1,062,081. For an Improved Heat Arresting Screen. Issued to Charles H. Converse and W. H. C. Rider, Chicago, Ill.

The improved heat screen is shown at *E* in the illustration. Coloring devices for tinting the picture are shown at *H*. Two of the descriptive paragraphs of the patent and one of the five claims, are quoted:

One of the objects of our present invention is to provide an improved heat arresting or protecting screen between the light and the film of the picture apparatus, for the purpose of deflecting or absorbing the heat rays, or a sufficient amount of the heat from the light, as to prevent the temperature of the film from rising to a dangerous degree. We have discovered that by interposing a sheet or screen of celluloid between the arc light of the apparatus and the film,

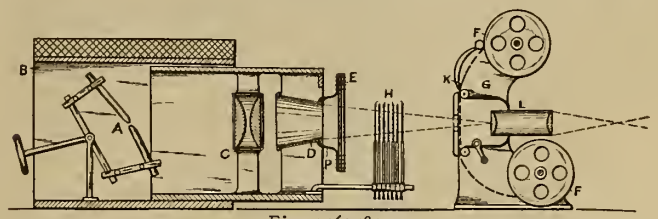


Fig. 1,062,081.

certain heat rays which would otherwise affect the celluloid film, are absorbed or arrested by the celluloid screen, so that the film is protected and remains at a safe degree of temperature.

According to one feature of our improvement, we interpose a sheet E, of transparent celluloid, cellulose, fibroid, or similar material, between the lamp and the film, thus absorbing the heat rays which affect such celluloid material, and rendering the use of the celluloid or similar film perfectly safe. This sheet of celluloid is preferably located near the point where the light emerges from the lens or shaping tube of the lamp house, at which point the circle of light is about three inches in diameter, covering an area of over six square inches, or many times greater than that at which the moving picture film is exposed. As the heat rays are thus spread over such a large area of the celluloid screen, the temperature of the screen at no time rises to a dangerous degree, even when exposed to the light continuously, consequently there is no danger of the screen taking fire, and the film which may be of the usual gelatin coated celluloid, or similar composition, is safely protected from the heat.

In a picture projecting apparatus, the combination with a lamp, and a film of inflammable material, of a heat resisting screen composed of like material and interposed between the lamp and the film.

No. 1,062,324. For an Improved Device for Reproducing "Talking Pictures." Issued to Henry T. Crapo, New York, N. Y., assignor to George R. Webb, Baltimore, Md.

The Graphophone for producing the speech is in

this device mounted directly upon the pedestal of the picture projecting machine and both are geared to be driven from the same shaft, by means of chain belts.

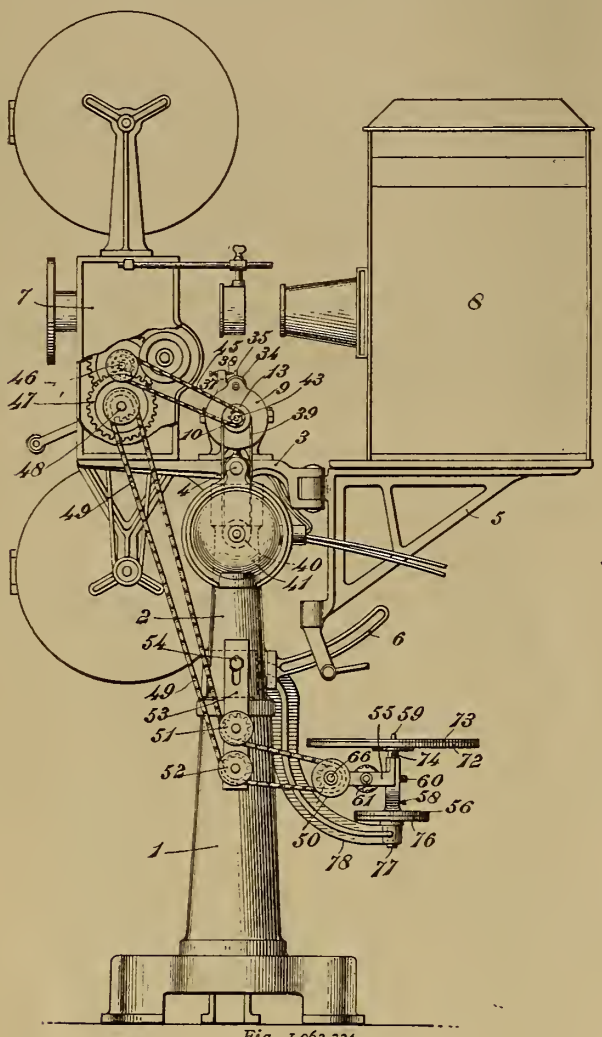


Fig. 1,062,324.

There are seven claims in the patent, the fourth being as follows:

A motion-picture and sound reproducer machine, comprising a motion-picture device, a sound reproducer device, movable knife is placed at *14*. The knife said devices being geared to run at relatively different speeds, a drive member, a governor-coupling controlled by the drive member and connecting both of said devices and the drive member to produce unison of action between the picture device and sound reproducer, and means for actuating the governor-coupling to start the picture device and the sound reproducer in unison at a low speed and raise the speed of both devices to the requisite normal running speed in unison with each other, substantially as described.

No. 1,062,932. For an Improved Film Perforating Machine. Issued to Eberhard Schneider, New York, N. Y. (Application filed March 14, 1911.)

The invention provides improvements in a film perforating machine designed to perforate a film upon which pictures have been taken with a camera using a non-perforated film. Such a picture having been made, and it being desired to project the picture by means of projecting machines using perforated film strips, it becomes necessary to perforate the picture strip, and to have the perforations at exactly the same distance as the distance between centers of pictures upon the strip.

To perforate a developed film, the film is mounted in the perforating machine and then either observed directly through a prism or a projection of it is observed on a screen. The location of index marks in the picture is noted with reference to pointers in the perforating machine and the machine then may be adjusted to perforate the margin of the film at the exact spacing required to correspond to the spacing of the pictures.

No. 1,062,622. For an Improved Stereopticon. Issued to A. F. Victor, Davenport, Iowa.

The improvement is in the shape of casing and means and methods of adjustment, care being taken

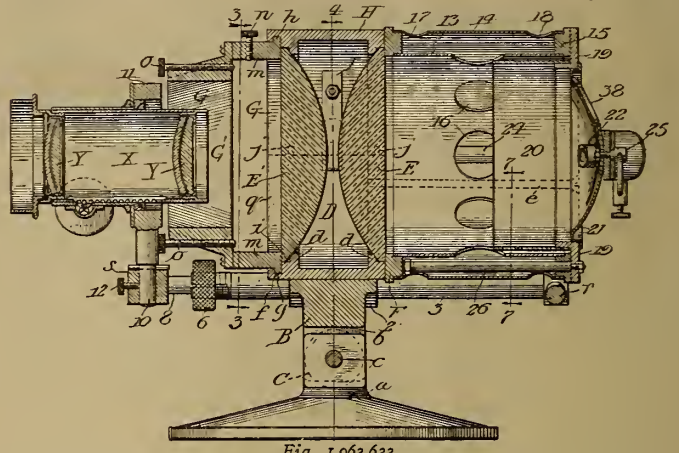


Fig. 1,062,622.

to construct the whole device so that the general optical alignment is not disturbed when the different adjustments are made in using the projector. The device is for lantern slides only.

No. 1,063,207. For an improved Fire Shutter for Moving Picture Projectors. Issued to W. B. Moore and T. H. Armstrong, Chicago, Ill., assignors to Thomas A. Edison, Inc., West Orange, N. J. (Application filed June 25, 1906.)

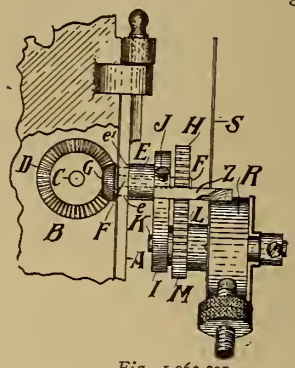


Fig. 1,063,207.

This patent appears to be broad in its claims and should dominate all structures of fire shutters or film-window protective screens. The claims are forty-two in number. Considering the number and scope of its claims, and the early date of filing, the mechanical detail shown becomes of little importance except as it supports the subject matter of the remainder of the patent. The important feature of the patent lies in the claims and of them, seven typical ones are quoted:

1. In a moving picture machine, the combination of a main frame provided with means for imparting a progressive movement to a film, a door hinged thereto, a movable screen carried on said door, and means under the control of the film moving mechanism operable to move said screen when the door is closed and inoperative for this purpose when the door is open, substantially as set forth.

3. In a moving picture machine, the combination of a main frame provided with film moving mechanism, a door hinged thereto, a movable screen on said door, and means for moving said screen located partly on the frame and partly on the door, the parts thereof being operatively positioned with respect to one another only when the door is closed, substantially as set forth.

19. In a moving picture machine, a rotable shaft, a barrel, rotatably mounted weights, a connection between the

rotatable shaft and the weights to rotate such weights on the rotation of such shaft and thereby project the weights against the barrel, a screen, such screen, barrel and weights arranged to obtain a connection between them when the weights are projected to move the screen from its initial position, substantially as described.

22. In a moving picture machine, the combination of a movably mounted screen, a friction member operatively connected to said screen, a centrifugal member, means movable thereby into frictional engagement with said friction member and means for rotating said centrifugal member.

25. In a moving picture machine, the combination of a movable screen, a shaft, a hollow cylindrical member loose on said shaft and adapted when rotated to impart movement to said screen, and a weight within the said cylindrical member and rotatable with said shaft.

32. In apparatus of the class described, a movable screen, a revoluble shaft, mechanism whereby said screen is connected with said shaft, devices whereby said mechanism is clutched and unclutched in relation to said shaft, a handle, mechanism through which said handle operates said device, film feeding mechanism, and gearing operated by said handle for operating said feeding mechanism.

34. In apparatus of the class described, a movable screen, a revoluble shaft, mechanism whereby said screen is connected with said shaft, centrifugally operated devices whereby said mechanism is clutched and unclutched in relation to said shaft, and means for revolving said shaft and operating said devices.

No. 1,063,401. For an Improved Lamp for Picture Machines. Issued to A. F. Victor, Davenport, Iowa.

The invention is an improved housing for an incandescent lamp bulb, the arrangement of reflectors and lenses being such that all the rays of the lamp

1,063,401.

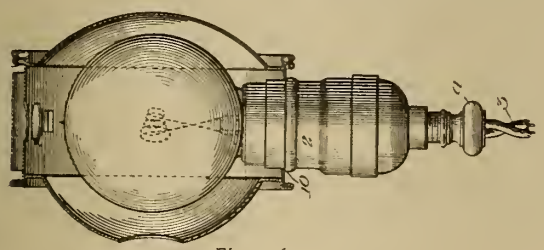


Fig. 1,063,401.

may be directed as a comparatively solid beam. Reflectors are provided both front and rear of the lamp, the front reflector being of longer focal length and having a central opening through which the beam of light may pass.

No. 1,064,010. For an Improved Optical Projecting Apparatus. Issued to Alvah C. Roebuck, Chicago, Ill., assignor to The Enterprise Optical Mfg. Co., Chicago, Ill. (Application filed Feb. 11, 1909.)

This invention relates to multiple dissolving view stereopticons and provides a simple construction of a stereopticon apparatus to so direct the light from a single source of illumination that several lantern slides may be equally lighted at the same time, and projected through several lenses upon the same screen. The several lens systems are so arranged also that the several slides, if for a dissolving view, will be projected upon the picture screen in proper registry. The structural arrangement also is such that the double stereopticon is lighted from the same lamp which serves the motion picture projector.

The illustration shows a table-top plan of the general arrangement of apparatus. The condensers *12*, *12* and *11* are not full round in their face outline, but are flatted on the sides where they approach each other, that the axes of the two optical systems may be brought near to each other.

As a specimen of the sixteen claims, claim *3* is quoted:

In a stereopticon, the combination of a pair of stereopticon objectives and a condenser comprising a pair of inner planospherical lens members arranged side by side and hav-

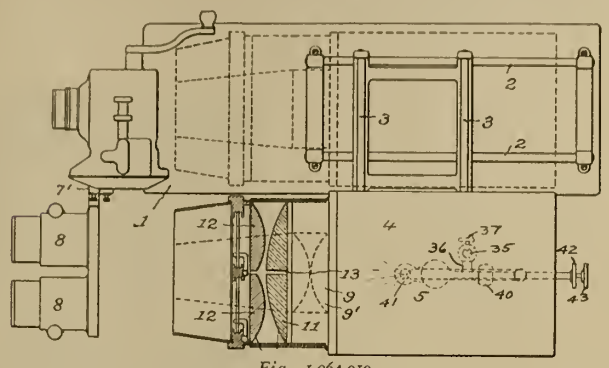


Fig. 1,064,010.

ing their optical centers adjacent to their adjoining edges, and a pair of outer plano-spherical lens members arranged side by side and having their optical centers in alinement with those of the stereopticon objectives, substantially as set forth.

No. 1,064,252. For an Improved Film Gate. Issued to Barton A. Proctor, New York, N. Y., assignor to Picturegraph Co., New York, N. Y.

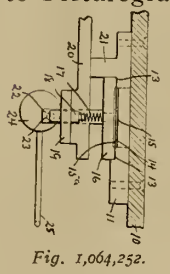


Fig. 1,064,252.

The film gate is shown in a top view in the illustration. The plate *11* and the bracket *20* are rigidly attached to the frame of the projecting machine. The film is shown on end view at *14* and is clamped at its edges *13* and *13* by the friction member *16*, which is pressed by the spring *17*. The cam *24* which may be moved by the handle *25* draws the member *16* back from the plate *11* to permit the threading of the gate.

Production of "Silver King" Postponed

Guy Standing, whose selection for the leading role in the Famous Players production of "The Silver King" was recently announced, is captain in a noted English regiment, and when the announcement that England had declared war was officially confirmed, Standing's military zeal immediately appeared and he decided to return and assist his native country.

Adolph Zukor, president of the Famous Players, impressed by the patriotic loyalty of the star, consented to a postponement of the production and Standing sailed last week on the Lusitania, to take his place in a more vital drama even that that of the "Silver King."

Horsley Installs Linotype

David Horsley has installed a $5,000 linotype machine in the title department of the Centaur Film Co., at Bayonne, and also a complete job press. With such an equipment, all of the formerly difficult tricks of title work, such as reproductions of newspaper stories, in foreign languages, becomes easy, and by the same process artistic cards can be made up at a much lower cost than under the old scheme. Three new special-lens cameras, perfected by a new device invented by Mr. Horsley, have also been put in operation.

Brevities of the Business

Lubinville is bereft of Bennie. Indefatigable, irrepressible, ubiquitous, inimitable—the grasping hand of Opportunity has at last seized Bennie of Lubinville and whisked him away to disseminate his talents upon the virgin field of another colony of photoplayers. The nineteen-year-old boy who is known to nearly every person in filmdom will, in the future, promote publicity for the Liberty Motion Picture Company of Germantown, Philadelphia. During four years with the Lubin Company he built up a following of friends which would do credit to a veteran traveling salesman. Though nominally telephone operator Bennie found time to familiarize himself with every branch of the great plant and was equally at ease with the scenario editor or a property boy. His efficiency at his own desk made him a veritable diplomat of the switchboard. Tireless in his kindness to everyone, a budget of correct information, the little live wire of Lubinville developed a faculty of drawing friends and keeping them such as a great statesman might envy. He shared the chafing-dish luncheon of his favorite screen heroine and presented an ice cream cone to his pet princess of the factory with equal finish and earnestness. It is predicted that Bennie will one day be the power behind the suffragette throne! This will make clear why his small army of well-wishers presented him with a handsome timepiece, suitably inscribed, and a chain. Bennie of Libertyville—nee Lubinville—is really a glowing example of what all the copy-book and sunday school precepts fail to get over and we warrant that before long he will monopolize a page in "Who's Who in Filmdom."



When you go to New York and drop into the offices of the Life Photo Film Corporation very likely you will run into a smiling-faced chap looking very much like the picture which accompanies this. He stands about five foot three, weighs about 150 lbs., and his official cognomen is Edward M. Roskam, after which appears the title, president of The Life Photo Film Corporation.



Starting in the film business way back when the fifty-foot single scene films were considered proper show material Roskam put in a couple of years with the Vitagraph Company under Albert E. Smith, where the laboratory work claimed part of his time and it was here that the ground work for his present success was built.

In 1906 young Roskam went with the Independent Motion Picture Company when they built their first plant at 111 East 14th street, New York City. For four years every film turned out by this company was under the personal laboratory direction of Roskam who also supervised the assembling of players and material for every production.

After reaching the general managership of that concern he decided to utilize his knowledge in building up a business of his own, so he organized the Commercial Motion Picture Company which besides doing industrial work did all the printing, developing, toning and tinting for concerns like Ramo, a large quantity of Universal films and other New York companies who had come to rely on the genius of the young man at the head.

The company branched out and when an opportunity presented itself young Roskam succeeded in interesting Mr. Bernard Loewenthal with the result that Mr. Loewenthal financed the incorporation of the Life Photo Film Corporation and the new company began to produce features. With the new factory just being completed by this company at Grantwood, N. J., they rank among the leading producers of feature films in this country.

During the past summer Mr. Roskam went to London and established a European branch sales office, The American & Continental Film Company, to handle their productions in England and on the Continent.

The company has just finished the production of "Captain Swift" in their new studio and the film version of "Northern Lights," a picture costing $32,000.00 to complete, shows that the company is willing to go to any expense to produce good feaures.

Mr. Roskam is married, has two children and when the Giants are at the Polo Grounds, he can tell you exactly how many curves Matthewson threw on any day because he was there and saw them.

Following the success of her first novelette "In Tune with the Wild," Kathlyn Williams is working on two more stories, "Chip of the Flying 'U'" and "The Fifth's Man." The Selig Company will produce the film versions of the works in the near future.

A San Francisco scribe has this to say about William Garwood of the American: "A man who, almost without action, so puts his thoughts and meaning on the screen that we understand and are held fascinated by the personality which can convey a tragedy or the awakening of love by means of expression and the quiet movement of a hand. It is consummate artistry."

Colin Campbell of the western Selig studio, has produced 44 reels of pictures during the past six months.

Headed by John H. Pratt, the new all star director, and former leading man and director for the Reliance Company, who has been for the past six months allied with the All Star Feature Corporation in the capacity of master of studios and assistant to Augustus Thomas, the All Star Company players, numbering twenty-seven, left the early part of this week for the shores of Maine to begin the production of James A. Herne's immortal drama of down east folk, "Shore Acres."

Bessie Eyton wants to know what she has done to suffer this burst of enthusiasm on the part of an unknown correspondent. The Kathlyn Williams novelette series has started something, evidently:

Your hair is red
Your eyes are blue;
Why don't you write
For Selig, too?

Gaby Deslys, the celebrated international star, whom President Zuker of the Famous Players engaged on the eve of her departure for Paris a few weeks ago, last week began work in an important feature for that concern in London.

Tom Mix, the cowboy actor of the western Selig Company, has completed one of O. Henry's strongest dramas. Unusual strength and prolonged excitement characterize the sterling screen showing.

Following a wild race between George Field and Jack Richardson, the "Flying A" "villuns," to see which would be the first to secure an automobile, Miss Vivian Rich, the leading lady of the company, decided it was not in keeping with the order of things to let said "villuns" outclass her, so now the three of them have cars.

Mrs. Carl Laemmle, wife of President Laemmle of the Universal, was in the heart of the war zone in Germany during the recent mobilization of troops and though strenuous efforts were made to get her aboard a ship sailing for America, at last reports she was being detained on the German frontier. The American consul in Germany and Senator James Hamilton Lewis have been called upon for assistance.

Starting Monday, August 10th, the Vitagraph Theater will show "The Painted World," written by Jacques Futrelle, and "A Florida Enchantment," written by Archibald Clavering Gunter.

Dustin Farnum in "The Virginian," will be the first release of the Lasky Company through the Paramount Pictures Corporation.

George Terwilliger, the Lubin director has taken a specially selected band of players to Newport, R. I. where he will open a studio for the fall season. The personnel of the company include Ormi Hawley, Edgar Jones, Louise Huff, Earl Metcalfe, Kempton Greene, Herbert Fortier, Arthur Matthews, Eleanor Barry and a dozen others.

An echo of the titanic struggle that is now rending the nations of Europe comes in the announcement of the sailing on Wednesday, August 5, on the steamship *La Lorraine* of Henry Gachon, photographic expert of the Universal's Bayonne Laboratories. M. Gachon was accompanied by his wife and A. R. Ferrand, recently American manager of the Eclipse-Urban Film Company. Monsieur Gachon, who came to this country last winter is a corporal in the French army reserves, and Monsieur Ferrand is credited with the rank of lieutenant.

Victor Potel, the famous "Slippery Slim" of the Essanay Western comedies, has been nick-named "Six O'Clock" by his friends. He is straight up and down, they say.

Alexander Dunn has joined the Optigraph Manufacturing Company, Chicago and will act in the capacity of salesman in the future.

The "Thanhouser Eight," the only rowing crew in the moving picture industry, competed successfully in the big amateur rowing regatta August 8 in Philadelphia. The "Thanhouser" crew was taken to Philadelphia by Carroll Fleming, director at the New Rochelle Studio and was composed of Irving Cummings, William Noel, Toots Brady, William Carroll, Clayton Cole, Frank Murphy, Charles Howe, Robert Marchang, John Scott, and George Sullivan.

Miss Eleanor O'Keefe, who will be remembered as the right bower of Tom D. Cochrane during the first two years of the Imp Company, and who is frequently referred to as "The girl who put the Imp in Independent Motion Pictures," has been acquired by David Horsley and has already taken up important duties at the Bayonne studio.

William Bechtel of the Edison Company has just returned from a four weeks' stay at Mt. Clemens, Mich., where he was recovering from a severe attack of rheumatic trouble.

"Love and Surgery," is the title of the first H. Pathe Lehrman comedy being made for release under the new "L. K. O." Universal brand. It is a characteristic "Lehrman" product and in it two notable actors of the vaudeville world, Billie Ritchie and Gertrude Selby, will be seen for the first time in pictures.

A dinner of sumptious proportions was tendered to Octavia Handworth recently by the management of the Stevens House, Lake Placid's largest hotel. Some five hundred guests sat down to the tables, among whom were many prominent New York society people.

William Robinson, of the Essanay Company, is said to be the oldest man in motion pictures. Mr. Robinson was seventy-three years old his last birthday, but is as spry as the average man of forty.

Colonel Jasper E. Brady of the Vitagraph has completed the scenarios of "The Island of Regeneration" and "Britton of the Seventh," both from novels written by his brother, the Rev. Cyrus T. Brady, LLD.

Charlotta de Felice, late of the Vitagraph Company, now leading woman with the United Keanograph Film Company of Fairfax, Cal., is greatly worried by the European war as all her kinsfolk on her mother's side are French and she now has two uncles and three cousins in the French Army.

Edna Goodrich and Irene Warfield have been engaged by the Lasky Feature Company to appear in forthcoming productions.

The Biograph Company have announced their intention of adding another one-reel production to their weekly program as well as another two-reeler each week. The former will be released on Friday and the latter on Tuesday.

Mr. Edgar M. Lewis, the Life Photo Film Corporation's director, has resigned, in order to take a much needed rest. Mr. Will S. Davis, formerly head director of the Ramo Film Company will succeed him.

Director J. W. Kelley and cameraman Angel are among the latest arrivals at the Eclair Western Studios, Tucson, Arizona. Mr. Kelley is hard at work on his first picture 'neath Arizona skies.

Pauline Bush will be featured in a new Rex company now being organized at the Hollywood studios of the Universal. Miss Bush will be supported by Lon Chaney, Joseph King, and other tried actors and Joseph de Grasse will act as her director.

Anthony Wuentz, an Edison actor was struck by lightning during the terrific storm of a few days ago. Although suffering from the severe shock Wuentz will be able to resume his duties in a few weeks.

The Commercial Motion Pictures Company at Grantwood, N. J., possess a plant that is a model of neatness and is thorough in every respect. All the machinery formerly in the plant of the company at 102 West 101st street was disposed of and entirely new machinery put in at Grantwood.

Richard Travers of the Essanay dramatic company is now an actor-producer. His first picture, "An Old-Fashioned Girl," more than pleased his employers, and they predict that with a little experience he will be a wizard.

The marriage of Allen M. Davey, a photographic expert at the Universal plant at Hollywood, Cal., and a brother-in-law of David Horsley, president of the Centaur Film Company, to Margaret M. Bronaugh in Los Angeles, California, on June 30th, has just been announced.

Harry Handworth and William A. Williams, president and vice president of the Excelsior Feature Film Company Inc. have returned to the studio at Lake Placid, N. Y., after a short business trip to New York City.

H. O. Bodine, he who had planned to be in sunny Italy by now, spreading the doctrine of the Raw Film Company, is safely ensconced on the top floor of the building at 15 East Twenty-sixth street reading the latest war news and wondering when he can continue his trip. He made a perfectly good start and was two days on the water when orders came for the *President Grant* to right about face and find the New York harbor as speedily as possible.

Sidney Goldin, who has been at the head of the Goldin Feature Film Co., has severed connection with them and in the future he can be found in his new offices in the Broadway Theater building, where he is preparing a feature film, "The Robbers."

Frank Tichenor and Dan Maney of the Photo Play Production Company, were hosts at a private showing of "The Littlest Rebel." The film won the approbation of all present.

F. B. Cannock, secretary of the Precision Machine Company, Inc., announces the resignation of H. B. Coles and the appointment of Joseph E. Graef as acting general manager of that concern.

C. Lang Cable, Jr., called a conference of the branch office managers of the Ramo Film Company on Sunday, August 9, and the day was spent in the company's laboratories.

ROLL OF STATES

ALABAMA.

One of the handsomest picture show houses in the state opened recently in the Hanlin block at Cullman, under the name of the Lyric theater. It will be managed by T. D. McMinn.

ARKANSAS.

The Empress moving picture theater at Forth Smith has been purchased by L. W. Brophy of Muskogee, Oklahoma.

R. D. Howell, manager of Arkway theater, in Conway, will erect a moving picture theater on N. Front street, to cost $20,000.

CALIFORNIA.

Quinn's new Superba picture theater on Broadway between Fifth and Sixth streets, Los Angeles, has been opened.

ILLINOIS.

Picture Palace corporation, Chicago; capital stock, $25,000; to own, hold, conduct and operate theaters in the State of Illinois or in the United States. Grinnell F. Oliver, Julian A. Wray and S. B. McConnico.

Woods and Singleton opened a motion picture show in the Avonia hall, Avon.

The new Majestic theater now being erected in East Moline will be fully completed and ready for its opening by Sept. 1.

International Vaudeville and Motion Picture Theater

directory, Chicago; capital, $2,500; general publishing business; incorporators, N. A. Lacy, M. V. Kelley, and L. Ranous.

The Pastime theater of East Moline has recently undergone a complete remodeling inside and out, and has also been redecorated. It is now one of the best moving picture theaters in the city.

IOWA.

William Fraser, proprietor of the Fraser theater, Spencer, has purchased the moving picture show of J. A. Meadows, of Sioux Rapids. Possession will be given August 18.

The Home theater in Davenport has reopened after undergoing many improvements.

INDIANA.

After being closed for nearly three months, the new Aubrey theater in Hammond, will be opened under the management of Morris Greenwald.

OREGON.

Portland's new moving picture theater, the Sunset, located at Broadway and Washington streets, was thrown open to the public July 31. It is one of the prettiest moving picture theaters in the city, costing $30,000.



Orpheum Theater, Indianapolis, Ind., front designed by Decorator's Supply Co.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

Current Releases

Monday.

D	8-10	The Condemning Hand	Biograph	1,000
C	8-10	All for a Tooth	Edison	1,000
C	8-10	Topsy-Turvy Sweedie	Essanay	1,000
D	8-10	The Rajah's Vow	Kalem	2,000
T	8-10	From Grenoble to Aix Les Bains	Pathe	333
T	8-10	Typical Russian Dances	Pathe	333
C	8-10	A Rousing Reception	Pathe	333
C	8-10	Willie	Selig	2,000
T	8-10	Hearst-Selig News Pictorial, No. 47	Selig	1,000
D	8-10	Through Life's Window	Vitagraph	1,000

Tuesday.

D	8-11	The Forbidden Trail	Kleine-Cines	2,000
D	8-11	A Tale of Old Tueson	Edison	1,000
C	8-11	Stopping the Limited	Essanay	1,000
D	8-11	Old Man Higgenbothan's Daughter	Kalem	1,000
C	8-11	He Wanted Work	Lubin	500
C	8-11	The Cook Next Door	Lubin	500
C	8-11	The Burglar Alarm	Melies	1,000
T	8-11	The Art of the Furrier	Pathe	500
T	8-11	Iron and Steel Industry	Pathe	500
D	8-11	The Jungle Samaritan	Selig	1,000
C	8-11	David Garrick	Vitagraph	2,000

Wednesday.

C	8-12	Andy Learns to Swim, 9th of the Andy Series	Edison	1,000
C	8-12	The Fable of "The Manoeuvers of Joel and Father's Second Time on Earth"	Essanay	1,000
D	8-12	At the End of the Rope	Kalem	2,000
D	8-12	The Downward Path	Lubin	2,000
D	8-12	Sinews of the Dead	Melies	2,000
T	8-12	Pathe's Weekly No. 49, 1914	Pathe	1,000
D	8-12	The Family Record	Selig	2,000
C	8-12	The New Stenographer	Vitagraph	1,000

Thursday.

C	8-13	Mix-up at Murphy's	Biograph	500
C	8-13	Cheering Mr. Goodheart	Biograph	500
C	8-13	Slippery Slim and His Tombstone	Essanay	1,000
D	8-13	The Heart Rebellious	Lubin	2,000
D	8-13	The Biltmore Diamond	Melies	2,000
C	8-13	A King by Force	Melies	1,000
T	8-13	Hearst-Selig News Pictorial	Selig	1,000
D	8-13	The Horse Thief	Vitagraph	1,000

Friday.

D	8-14	The One Who Loved Him Best	Edison	2,000
D	8-14	A Gentleman of Leisure	Essanay	2,000
C	8-14	A Substitute for Pants	Kalem	1,000
D	8-14	Latin Blood	Lubin	1,000
C	8-14	Meller Drammer	Selig	5.00
C	8-14	The Day of the Dog	Selig	500
C	8-14	Polishing Up	Vitagraph	1,000

Saturday.

D	8-15	The District Attorney's Burglar	Biograph	1,000
D	8-15	While the Tide Was Rising	Edison	1,000
D	8-15	Broncho Billy Wins Out	Essanay	1,000
D	8-15	Near Death's Door	Kalem	1,000
C	8-15	They Bought a Boat	Lubin	500
C	8-15	The Puncture-Proof Sock Man	Lubin	500
D	8-15	Voice of Bells	Melies	2,000
C	8-15	Nan's Victory	Selig	1,000
D	8-15	The Wheat and the Tares	Vitagraph	1,000
D	8-1	The Violin of M'Sieur	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Luhin, Melies, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Luhin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Luhin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Luhin, Melies, Selig, Vitagraph.

Advance Releases

Monday.

C	8-17	Jim, the Terror	Biograph	500
C	8-17	The Game of Freeze-Out	Biograph	500
C	8-17	The Adventure of the Pickpocket. Eighth of the "Octavious" Series	Edison	1,000
C	8-17	Sweedie and the Double Exposure	Essanay	1,000
D	8-17	The Old Army Coat	Kalem	2,000
D	8-17	The Speck on the Wall	Selig	2,000
T	8-17	Hearst-Selig News Pictorial No. 49	Selig	1,000
D	8-17	Private Dennis Hogan	Vitagraph	1,000

Tuesday.

D	8-18	By the Aid of a Film, Tenth of "The Man Who Disappeared"	Edison	1,000
D	8-18	The Black Signal	Essanay	1,000
D	8-18	When the Beacon Failed	George Kleine	2,000
D	8-18	The Storm at Sea	Kalem	1,000
C	8-18	Back to the Farm	Lubin	1,000
C	8-18	A Slight Mistake	Melies	1,000
D	8-18	If at First You Don't Succeed	Selig	1,000
D	8-18	An Innocent Delilah	Vitagraph	2,000

Wednesday.

D	8-19	The Smuggler's Wife	Biograph	1,000
C	8-19	The Old Fire Horse	Edison	1,000
C	The	Fable of "The Two Mandolin Players and the Willing Performer"	Essanay	1,000
D	8-19	The Bond Eternal	Kalem	2,000
D	8-19	The Dreamer	Luhin	2,000
D	8-19	The False Rubies	Melies	1,000
T	8-19	Pathe's Weekly No. 50, 1914	Pathe	1,000
D	8-19	When a Woman's 40	Selig	2,000.
C	8-19	Taken by Storm	Vitagraph	1,000

Thursday.

C	8-20	Slippery Slim and the Claim Agent	Essanay	1,000
D	8-20	His Brother's Blood	Luhin	2,000
C	8-20	A Surprising Encounter	Melies	1,000
D	8-20	The Bull Trainer's Revenge	Melies	2,000
T	8-20	Hearst-Selig News Pictorial No. 50	Selig	1,000
D	8-20	The Woes of a Waitress	Vitagraph	1,000

Friday.

C	8-21	The Gilded Kidd	Edison	2,000
D	8-21	The Masked Wrestler	Essanay	2,000
C	8-21	Sherlock Bonehead	Kalem	1,000
D	8-21	The Love of Oro San	Lubin	1,000
C	8-21	The Reveler	Selig	1,000
C	8-21	The Honeymooners	Vitagraph	1,000

Saturday.

D	8-22	The Gypsy Talisman	Biograph	1,000
D	8-22	In Lieu of Damages	Edison	1,000
D	8-22	Broncho Billy's Wild Ride	Essanay	1,000
D	8-22	Kidnapped by Indians	Kalem	1,000
C	8-22	Sometimes It Works	Luhin	500
C	8-22	Making Auntie Welcome	Lubin	500
D	8-22	The Telltale Photograph	Melies	2,000
D	8-22	What Became of Jane?	Selig	1,000
D	8-22	Lily of the Calley	Vitagraph	1,000

MISCELLANEOUS FEATURES.

The War of Wars	Ramo	
The Siren	Eclectic	6,000
Erring	Lubin	3,000
Nick Winter and the Lost Prince	Eclectic	3,000
Sins of the Parents	Ivan	5,000
What a Woman Will Do	Cosmofoto	4,000
With Serb and Austrian	Austro-Servian	4,000
The Oath of a Viking	Picture Playhouse	3,000
Ambushed	Essanay	3,000
The Day of Reckoning	Warners	3,000
The Tragedy of Room 17	Warners	3,000
The Eagle's Refuge	Warner's	3,000

Mutual Program

Monday.

D	8-10	The Trap	American	2,000
D	8-10	Our Mutual Girl No. 30	Reliance	1,000
	8-10	Title not reported	Keystone	

Tuesday.

D	8-11	Stronger Than Death	Thanhouser	2,000
C	8-11	Suzanna's New Suit	Beauty	1,000
D	8-11	The Saving Flame	Majestic	1,000

Wednesday.

C	8-12	Shorty and the Fortune Teller	Broncho	2,000
D	8-12	The Butterfly	American	1,000
D	8-12	So Shines a Good Deed	Reliance	1,000

Thursday.

D	8-13	A Romance of the Sawdust Ring	Domino	2,000
	8-13	Title not reported	Keystone	
T	8-13	Mutual Weekly No. 85	Mutual	1,000

Friday.

D	8-14	The Stigma	Kay-Bee	2,000
C	8-14	A Rural Romance	Princess	1,000
D	8-14	In Peril's Path	Thanhouser	1,000

Saturday.

D	8-15	The Wagon of Death	Reliance	2,000
C	8-15	Cupid Dances a Tango	Royal	1,000
	8-15	Title not reported	Keystone	

Sunday.

D	8-16	Her Mother's Necklace	Majestic	2,000
C	8-16	Bill Saves the Day (No. 4)	Komic	1,000
C	8-16	Arty the Artist	Thanhouser	1,000

Monday.

D	8-17	False Gods	American	2,000
D	8-17	Our Mutual Girl No. 31	Reliance	1,000
	8-17	Title not given	Keystone	

Tuesday.

D	8-18	McCarn Plays Fate	Thanhouser	2,000
D	8-18	The Silence of John Gordon	Beauty	1,000
D	8-18	The Inner Conscience	Majestic	1,000

Wednesday.

D	8-19	The Robbery at Pine River	Broncho	2,000
D	8-19	Their Worldly Goods	American	1,000
C	8-19	Izzy Gets the Wrong Bottle	Reliance	1,000

Thursday.

D	8-20	The Defaulter	Domino	2,000
	8-20	Title not given	Keystone	
T	8-20	Mutual Weekly No. 86	Mutual	1,000

Friday.

D	8-21	The Winning of Denise	Kay Bee	2,000
C	8-21	The Bell of the School	Princess	1,000
D	8-21	A Lesson in Mechanics	Majestic	1,000

Saturday.

D	8-22	For the Last Edition	Reliance	1,000
	8-22	Title not given	Royal	
	8-22	Title not given	Keystone	

Sunday.

D	8-23	The Second Mrs. Roebuck	Majestic	2,000
C	8-23	A Physical Culture Romance	Komic	1,000
D	8-23	A Dog's Good Deed	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	8-10	In All Things Moderation	Imp	2,000
D	8-10	Simple Faith	Victor	1,000
C	8-10	A Strong Affair	Sterling	1,000

Tuesday.

D	8-11	The Trey o' Hearts, Story No. 2	Gold-Seal	2,000
C	8-11	Some Cooks	Crystal	500
C	8-11	Willie's Disguise	Crystal	500
C	8-11	Universal Ike, Jr., in the Dangers of a Great City	Universal Ike	1,000

Wednesday.

D	8-12	.38 Calibre Friendship	Nestor	1,000
C	8-12	Her Twin Brother	Joker	1,000
D	8-12	The Price Paid	Eclair	2,000
T	8-12	Animated Weekly No. 127	Universal	1,000

Thursday.

C	8-13	Universal Boy No. 3	Imp	1,000
D	8-13	Through the Flames	Rex	2,000
C	8-13	At Three O'clock	Sterling	2,000

Friday.

D	8-14	On Rugged Shores	Nestor	1,000
C	8-14	The Barnstormers	Powers	2,000
D	8-14	Honor of the Humble	Victor	2,000

Saturday.

C	8-15	What Happened to Schultz	Joker	1,000
D	8-15	The Oubliette	"101 Bison"	3,000

Sunday.

D	8-16	The Hedge Between	Rex	1,000
D	8-16	Memories of Years Ago	Frontier	1,000
D	8-16	A Pearl of Great Price	Eclair	1,000

Monday.

D	8-17	Love's Refrain	Imp	1,000
D	8-17	Weights and Measures	Victor	2,000
C	8-17	His Wife's Flirtation	Sterling	1,000

Tuesday.

D	8-18	The Trey of Hearts No. 3	Gold Seal	2,000
C	8-18	Vivian's First Felloe	Crystal	1,000
C	8-18	Universal Ike, Jr., on His Honeymoon	Universal Ike	1,000

Wednesday.

D	8-19	The Creeping Flame	Nestor	500
T	8-19	Strange Friends	Nestor	500
C	8-19	Pass Key No. 2	Joker	1,000
D	8-19	Bransford in Arcadia	Eclair	3,000
T	8-19	Animated Weekly No. 128	Universal	1,000

Thursday.

D	8-20	On the High Seas	Imp	2,000
D	8-20	A Bowl of Roses	Rex	1,000
C	8-20	Lost in the Studio	Sterling	1,000

Friday.

C	8-21	A Lucky Deception	Nestor	2,000
D	8-21	The Divorcee	Powers	1,000
D	8-21	The Slavey's Romance	Victor	1,000

Saturday.

C	8-22	The Diamond Nippers	Joker	1,000
D	8-22	The Lure of the Geisha	"101 Bison"	2,000

Sunday.

D	8-23	The Whole in the Garden Wall	Rex	1,000
D	8-23	The Strange Signal	Frontier	1,000
D	8-23	The Miracle	Eclair	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Fronier, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO. AUGUST 29. 1914 No. 9

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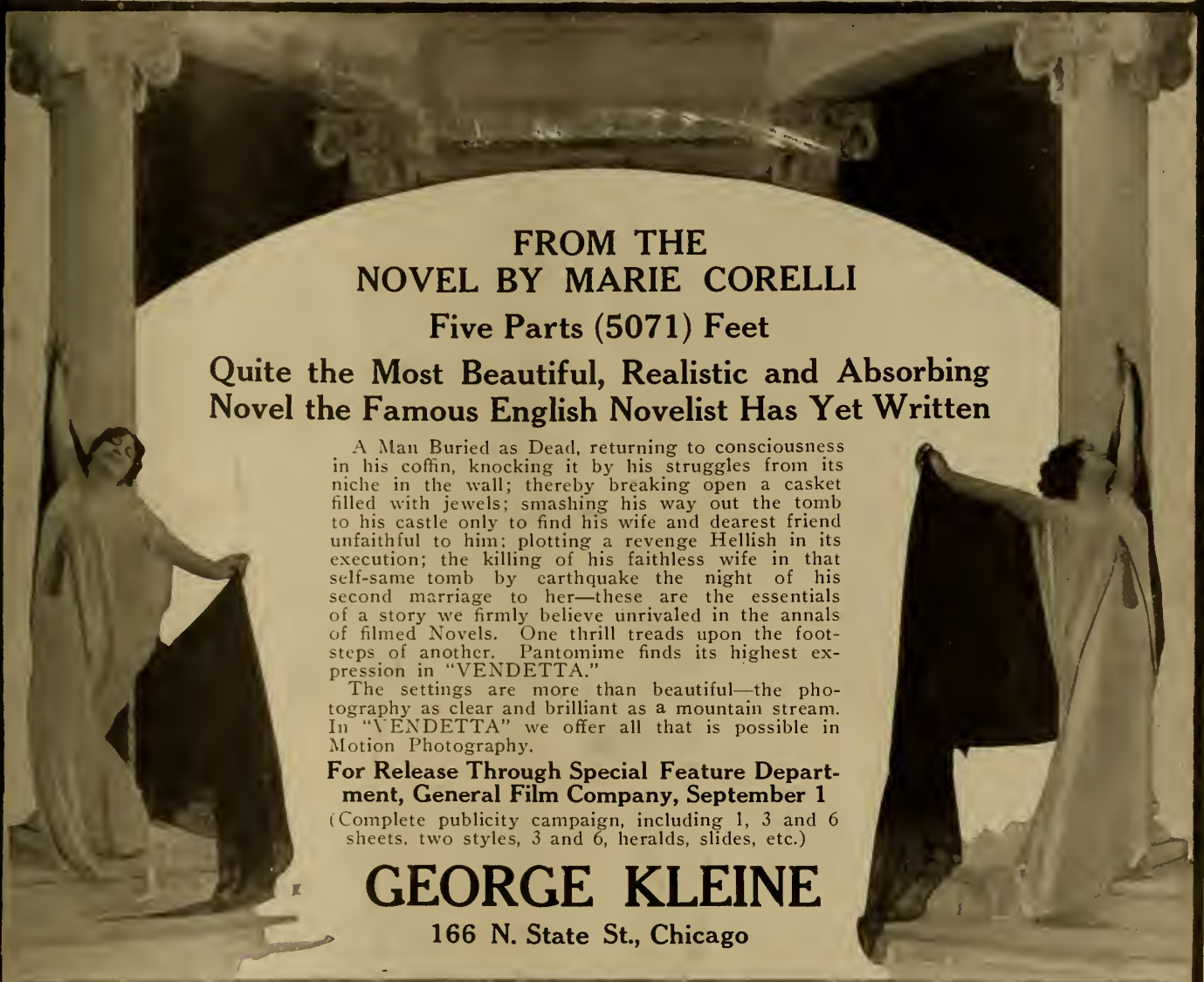
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Five Parts (5071) Feet

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The settings are more than beautiful—the photography as clear and brilliant as a mountain stream. In "VENDETTA" we offer all that is possible in Motion Photography.

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GEORGE KLEINE

166 N. State St., Chicago







Romani, disguised by his white hair and beard and with his eyes hidden by dark glasses, returns to his own home to find his wife the mistress of another. Scene from George Kleine's "Vendetta."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, AUGUST 29, 1914 No. 9

Brady Story a Film Success

William Courtleigh Stars

WILLIAM COURTLEIGH is not only leading man but the actual core of "The Better Man," the Famous Players latest picture. His role, Rev. Mark Stebbing, is the keystone of the story's construction. The action in every case is either incited by him or reverts directly to him. This is not in any way due to lack of proper support, however, for with Arthur Hoopes as Rev. Lionel Barmore, Alice Claire Elliott as Margaret Wharton, Robert Broderick as General Wharton, and William Randall as Penrod one could hardly wish for a more capable or well selected cast. The one and only reason why the picture has a "one man" effect is because it is not broad in its action, deep and powerful though it undoubtedly is.

It is a four reel dramatization of the book of that name by Rev. Cyrus Townsend Brady, and is staged under the direction of Francis Powers, and with Rev. Brady's supervision.

The exterior scenes are wonderfully realistic, many of them being taken right in the heart of the slums and including numbers of the exact type of people necessary to give the correct atmosphere and significance to the serious work chosen by Mark Stebbing. In "mob" scenes requiring certain kinds



The old bishop indicates Stebbing as his successor.

of action, as in the strike scene, paid supers are used in abundance. The interior settings and photography are up to Famous Players usual high standard.

The first few scenes are in the nature of a prelude to the story. In them strong contrasts are drawn between the natures and ideals of the two clergymen, Rev. Mark Stebbing and Rev. Lionel Barmore. Standing on one of the promontories of New York



Margoret mentally contrasts her luxurious home with the poverty of St. Osmond's.

City Barmore chooses to see only the height of civilization attained in the wealthy section while Stebbing is more interested in the other side which affords a view of the depths of poverty. As they turn to leave, Barmore is approached by a beggar to whom he gives his card. Stebbings idea of charity, however, is different. He administers to the man's immediate need by giving him a piece of money.

Both clergymen are in love with the same girl, Margaret Wharton, the daughter of the capitalist, General Wharton. She is in doubt which to favor as her admiration of Barmore's finely polished manner and cultviated taste is equalled by her deep regard for Stebbing's plain sincerity in his efforts to help the poor.

The bishop of the diocese offers Stebbing his choice of two rectorates; one over the fashionable St. Hilda's church and the other over the church of the slums, St. Osmund's. Stebbing sees St. Osmund's as the church in which he might best serve God and chooses it. Later, Barmore is delighted to learn that he has been appointed rector of St. Hilda's church. When Margaret learns Stebbing's choice she offers him a check for $5,000 to assist him in his work, but he refuses it explaining that he wishes to accomplish his object without outside assistance.

In his work Stebbing meets several of General Wharton's workmen and is the means of preventing the carrying out of a plot to dynamite Wharton's works. He familiarizes himself with the working conditions and grievances of the men and intercedes for them with Wharton, obtaining a 15 per cent increase in their salaries.

Barmore proposes to Margaret, but she evades answering definitely and promises him that he may hope. The same day Stebbing presses his suit and receives the same answer, but misunderstands it as a bashful "yes" and embraces and kisses her. Angered by this action Margaret sends for Barmore and accepts him in Stebbing's presence.

The bishop dies and Wharton promises Barmore to endorse him as a candidate at the election to fill the vacancy. At about the same time Wharton reduces the wage scale of his employes, depriving them of further benefit of the 15 per cent increase. They strike and a number of strike-breakers are hired to fill their places.

At the bishop's election Stebbing is named as a candidate. He offers to withdraw in favor of Barmore



The old bishop's tired heart gives way.

if Wharton will compromise with his men, but the general refuses. Shortly afterward Stebbing is summoned to quell the fight between the strikers and their successors, and learns that some of the strike-breakers have imprisoned Margaret in an oil house and set fire to it hoping that the blame will be laid to the strikers. At great risk to himself, Stebbing rescues Margaret, and returns to the scene of the trouble. A missile intended for one of the strike-breakers strikes Stebbing on the head and he falls unconscious.

When he comes to Margaret is kneeling at his side telling him that he is her choice as "The Better Man." Stebbing is elected bishop but he resigns in favor of Barmore.

The closing scene shows the Rev. and Mrs. Mark Stebbing at the altar receiving the blessing of the new bishop.

John Barrymore Again Engaged

John Barrymore, one of the most popular of the younger leading players of the day, has been re-engaged by the Famous Players Film Company for his second appearance in motion pictures produced by that concern, and will appear in Du Souchet's famous comedy success, "The Man from Mexico." Mr. Barrymore made his debut before the motion picture camera a few months ago in the Famous Players' film version of the celebrated play, "An American Citizen," which has been recorded as one of the greatest feature comedies ever produced on the screen.

Produced with flattering success in every city throughout the country, the noted play has won a distinguished place in theatrical history as one of the best laugh-producers of the present dramatic epoch. The play introduces John Fitzhew, a young married man, who loves his wife, but who also loves the bright lights of the cafes and cabarets. One night, when he believes his wife has gone to her mother's, he plans with his friend Majors to take in a tango racket at a very "risky" cafe. Unfortunately for him, wifie has not yet left the house, and overhears the gay plan. She decides to visit the place in question and observe hubby. There is a raid in the cafe that night, and while Fitzhew escapes, wifie is caught and is forced to give a fictitious name and address to the police.

Meanwhile, Fitzhew gets in a fight with a cabman, is arrested, and is given thirty days and a few hours to straighten out his affairs at home before starting for the Island. In order to keep his destination from his wife, Fitzhew tells her he is going to Mexico for thirty days. When he is finally released, he hires a Mexican costume, and goes home, to find his family have decorated the place in Spanish colors, and are all wearing the dress of Mexico.

He attempts to speak Spanish to them, and finds they have learned the language in his absence. The trouble that he has had now dwindles beside the dilemma of explaining the customs and manners of Mexico to his over-wise family. Of course, his duplicity is finally discovered but as usual, he comes out with flying colors, and the story ends with the man from Mexico again cleverly pulling the wool over wifie's eyes.

The situations in the play are just the kind that adapt themselves to John Barrymore's original methods of expressing difficulties and annoyances in a ludicrous manner.

Presents Film to President

A moving picture of Mrs. Woodrow Wilson, who died at the White House recently has been presented to President Wilson by the Gaumont Company. The picture shows Mrs. Wilson and her youngest daughter, Miss Jessie—now Mrs. Frances B. Sayre—on vacation in New England last summer and is the same picture which was shown in Mutual Weekly No. 85, issued shortly after Mrs. Wilson's death.

In the belief that the President might care to have such a picture showing his wife at one of her happiest moments, the Gaumont Company requested its Washington representative to get in touch with Secretary Tumulty and through him offer the picture to the president. This was shortly after Mrs. Wilson's funeral. Secretary Tumulty conveyed the offer and the President was so gratified that he asked if he might have two pictures. His request, of course, was granted.

The picture showed Mrs. Wilson and Miss Jessie arriving at the railroad station at Concord, N. H. on their way to their summer retreat in the mountains.

A Real Old Time Comedy to Be Released

"Susie's New Shoes"

ON Tuesday, August 25, the American Film Manufacturing Company will offer via its Beauty brand, a real old time comedy of a riotous sort. It's a type of comedy which is sure to get the



Mrs. Van Dusen buys herself a pair of new shoes.

laughs and yet does not depend upon knockabout or slapstick work to provoke the smiles. Everything moves smoothly along toward the climax and giggles, titters and laughs galore are sure to be heard as the story approaches the point at which waves of laughter are due to sweep over the audience.

Director Pollard has taken the audience into his confidence and shows them in advance what is likely to happen, so that everyone is primed for the big laugh which they surmise is just ahead. The situations pile one upon another, each adding a new complication to the tangle which already exists, and occasionally a new character is introduced who, in his or her turn, adds another twist to the plot. Best of all, the whole story is clean and wholesome. There is nothing suggestive or out of the way in the entire comedy and the story is such a commonplace one that everybody will be sure to appreciate and enjoy it to the full.

Marguerita Fischer is the heroine of the tale, and Mary Scott, as "Mrs. Riley," does a splendid bit of character work. Harry Pollard himself appears as the husband of the lady who needs shoes, and Joseph Harris in the role of the blind beggar has some of the cleverest business that has been seen on the screen of late. Fred Gamble as the important policeman has a part well suited to his ability and makes the most out of every opportunity

As the picture begins we behold Susanna and William Van Dusen on their front porch busily reading the war news. Suddenly Mrs. Van Dusen turns over the page of her newspaper and discovers a bargain sale of shoes.

Glancing down at her own trim tootsies, she decides that she is badly in need of some new footwear and accordingly beseeches friend husband to finance her shopping expedition. Van Dusen declares that the shoes she is wearing are plenty good enough and suggests that if anybody is going to have new shoes it should be himself. Mrs. Van Dusen stubbornly insists that she must take advantage of the bargain sale, and so to appease her Mr. Van Dusen draws from an inner pocket his billfold, hoping thereby to prove to his affectionate spouse that he is "broke."

To his consternation Mrs. Van Dusen calmly appropriates the billfold and all its contents. She hastens into the house to don her street costume and Van Dusen, after recovering from his surprise, hastens after her. In the parlor he discovers her handbag and, venturing to look within, he beholds his billfold. An idea strikes him, and stealthily he withdraws the billfold and replaces the handbag in exactly the position he had found it.

Mrs. Van Dusen, a few moments later, returns, grabs up her handbag, and smiling triumphantly at her better half sets off for the bargain sale. Following her departure Van Dusen smiles broadly to himself over his cleverness in foiling her, and, picking up a magazine, sits down to await his wife's return.

Downtown, Mrs. Van Dusen glances over the window display at the shoe stores, makes her selection, and enters to try on the footwear she has determined to buy. On the same bench at which she finds a vacant seat is Mrs. Riley, a corpulent Irish lady, who is keeping one tired shoe salesman and the proprietor himself busy attending to her wants. Eventually she selects a pair of shoes and departs.



The policeman listened to the arguments of both ladies.

Mrs. Van Dusen tries on several pairs of shoes and after a time finds a pair to her liking. When looking down at the bench at her side she discovers her handbag is missing and that another has been left in its place, she grows well nigh hysterical, but chancing to remember the Irish customer who has so re-

cently departed, she decides the lady has taken her handbag by mistake and sets out immediately to recover it.

Mrs. Riley has meanwhile discovered that she is not carrying her own handbag and turning about she returns to the shoestore. At the door the two ladies meet and an explanation and exchange of handbags follows. Mrs. Van Dusen decides to wear home the shoes she has purchased, and dives into her handbag to find her purse. Great is her surprise and astonishment upon discovering that there is no purse within the handbag.

In a flash she recalls the Irish lady—the exchanged handbags—the promptness with which Mrs. Riley had vanished after getting back her own handbag. Instantly Mrs. Van Dusen becomes certain that Mrs. Riley has robbed her. Not waiting to explain matters she darts out of the shoestore in pursuit of the supposed thief. At the corner she beholds Mrs. Riley bestowing an offering upon a blind beggar. Rushing up, Mrs. Van Dusen demands her pocketbook. Mrs. Riley indignantly denies knowing aught of the pocketbook in question. Mrs. Van Dusen grows more excited. Mrs. Riley grows more indignant. Officer Gamble appears at this moment and to him the two ladies tell their troubles.

The proprietor of the shoestore has meanwhile discovered that Mrs. Van Dusen departed without paying for her purchase and he instantly suspects her of being a shoplifter and sends his clerk forth to apprehend her. The new complication rather puzzles Officer Gamble, so he drags both ladies to the police station. From there Mrs. Van Dusen calls up her hubby and demands that he come to police court at once and assist her.

Greatly perturbed over the telephone message, Van Dusen hastens to court and learns from his wife the sad and surprising tale of her day's adventures. Imagining that he sees an easy way out of the whole thing he craftily, cautiously and surreptitiously slips the billfold from his inner pocket into his wife's handbag. A moment later when, in explaining the matter to the judge, Mrs. Van Dusen thrusts her hand into her handbag she discovers the lost pocketbook. A dazed look creeps over her face, and then she bursts into tears, for she supposes she must have been at



Mrs. Van Dusen and Mrs. Riley wound up in the police station.

fault in the whole matter, that the pocketbook must have been in the handbag all the time and that in her excitement she failed to discover it.

The judge rules the case out of court, and after settling with the shoe clerk for the shoes, paying Mrs. Riley enough to salve her injured feelings, and thanking Officer Gamble for his courtesy to her, Mrs. Van Dusen and her husband set out for home. Be-



The blind beggar demands payment for his silence.

hind them hobbles the blind beggar. And as they turn into the walk that leads up to their cosy home, the beggar follows along behind.

Scarcely has Mrs. Van Dusen gone to her boudoir, leaving her husband alone in the parlor, than the housemaid introduces the beggar who has called to see the man of the house. To Van Dusen the beggar explains that he is not blind, but has seen the mysterious passage of the billfold from Van Dusen's pocket to Mrs. Van Dusen's handbag and that unless he "gets his" the whole story will be told to Mrs. Van Dusen.

At first Van Dusen is angry, but as he understands the complications likely to ensue if Mrs Van Dusen learns of his perfidy, and the supreme nerve of the "blind" man dawns upon him more and more, his wrath softens and reaching into his trousers pocket he draws out his last five dollar bill and hands it meekly to the blind beggar.

A Bird's-eye Film of Chicago

Monday morning, August seventeenth, one of Motography's reviewers was privileged to see some seven hundred feet of film taken by Roy Knabenshue from his dirigible airship, while flying over Chicago. The pictures are surprisingly good and, of course, entirely out of the ordinary. The photography is clear cut and sharp, and there is no difficulty, even without the subtitles in recognizing the many points of interest in and about Chicago. Flying over the loop district, Knabenshue has directed his air craft in such a fashion that close-up views have been obtained of the great stores on State street, the Masonic Temple and the lake front. Splendid views of Washington and Jackson parks, the Field Museum, the thousands of bathers at Jackson and Manhattan beaches, and the residence portion of the city are given and some wonderful views of the big dirigible itself.

Mr. Knabenshue expects shortly to incorporate a company for the purpose of taking and exploiting motion pictures of cities throughout the United States, the various national parks, and other points of the scenic grandeur, all the film being taken from the Knabenshue dirigible.

"Littlest Rebel" Has Wartime Thrill

Captures All Hearts

THE film version of "The Littlest Rebel" will capture all hearts just as surely as did the play of that title. For, though it has war as its inspiration and background, it has hearts as its dominant power and a film that deals in hearts is a film for everybody.

So well has "The Littlest Rebel" been staged, so finely have its characters been portrayed, so coherently does the story unravel itself, and so correct is its atmosphere that the word perfection might well apply to the finished result.

The film is in six parts and the interest is keen throughout. The first four reels lead up to the final two of splendid battle scenes, though the action of the story does not limit itself to these closing reels. Mimi Yvonne's clever portrayal of Virgie, the child who is the littlest rebel, has the enthusiastic approval of the spectators. She is a wonderfully talented little actress and does all things with a grace that is entirely natural. There appears to be nothing of premeditation in her work—and therein lies one of its charms.



Little Virgie entertains the Northern officer.

E. K. Lincoln as Captain Carey pleases in his role of southern gentleman and scout. His work is marked by a finesse that makes for a finished performance. The markedly good characterization by William J. Sorrelle, that of Lieutenant-Colonel Morrison, is next in lead to Mr. Lincoln. Martin Reagan as Uncle Billy, the faithful slave, is enjoyably realistic, and the character of Sally Ann, a slave, is that of Elaine Evans, who is Topsy-like in this well-played role. Paul Pilkington and Bert S. Frank as the Dudley brothers assume the roles of "heavy," and the one other person who presents a strong portrayal is Estelle Coffin as the wife of Herbert Carey.

To those not familiar with the story, the following synopsis will interest: The Dudley brothers are discharged from the Carey estate, and at the call to arms they join the northern army, while their former employer, Herbert Carey, becomes a scout in that of the South. Carey leaves his wife and little daughter Virgie in the care of the colored slaves, Uncle Billy and little Sally Ann. On one occasion of a stolen visit to them a Northern regiment under the command of Lieutenant-Colonel Morrison comes to search the Carey home and the southern scout takes a hurried leave. Jim Dudley is the man at the head of the searching party and insults Mrs. Carey by embracing her. He is seen by Morrison, who orders him out of his command. Dudley returns by the rear way, sets fire to the house, and runs down the front path in full view of Morrison, who shoots him down. And Joe Dudley vows vengeance upon his commander.

Uncle Billy and Sally Ann care for their mistress and Virgie in a little shack formerly used by the overseer. Sally Ann tires of the monotony of things and runs away. Then comes the death of Mrs. Carey and the return of Carey in a spy's suit of blue. He and Virgie bury the body and later Carey returns with a pass to take Virgie through the Confederate ranks to safety in Richmond. A party in command of Morrison and with orders to arrest the scout, Carey, approach the shack and Carey tells Virgie to tell her first lie—that he left by way of the woods. He hides in the attic, pulls the ladder up after him and Virgie tells a "whopper." While the men are scouring the woods, Morrison and the child become friends. Carey makes an accidental move and Morrison orders him down. Virgie has secured his sympathy, however, and he is impressed with Carey's situation, so countersigns the pass and orders Carey to hide as the men return. Dudley suggests exploring the attic, but Morrison orders his men forward.

Carey and Virgie begin their march to Richmond. They make a camp, but are forced to hide at the approach of northern soldiers. Virgie has forgotten her doll, and when a soldier spears it on the end of his bayonet Virgie rushes out to its rescue. Carey is brought out and both are prisoners. Morrison comes up with the remainder of his men, and while he and Carey are in discussion Dudley leaves for headquarters with the tale of Morrison's having let Carey escape. He returns with an order for Morrison's arrest and finds a battle on. Carey and Virgie keep out of the way until Carey sees Morrison surrounded by southern soldiers, when he effects his rescue.

Both Morrison and Carey are put under arrest and a court-martial is ordered for them. Lieutenant Harris (Frederick Fleck), a lawyer and friend of both men, intercedes with General Grant and the latter sends for the men sentenced to die. As he is hearing their case, Virgie slips past the guards and presents a stronger case than either could have done, with the result that the general pardons both and returns Carey's pass for himself and Virgie with the words: "I can't honor the pass of Colonel Morrison, but I do honor that of your general, Robert E. Lee."

The victory is Virgie's and she celebrates by climbing on the rungs of the general's chair and kissing him. Then, saluting, with her father and Lieutenant Morrison, she and the men file out, Morrison to his command and Virgie and her father to safety within the Richmond lines.

Would Organize a Board of Trade

A circular was received this week from William Fox, president of the Greater New York Film Rental Company, in which Mr. Fox proposes a plan for organizing a body, such as a Board of Trade, for instance, that shall represent the interests of the independent film distributors and exchanges. Mr. Fox, in referring to the need for the organization, says: "The motion picture trust became powerful only because manufacturers worked as a unit with the General Film Company. Some of the independent manufacturers are now following in their steps. We can work together in the same way, but with a higher purpose.



William Fox.

"To take the first steps towards such an organization, a meeting of independent manufacturers, exchange men and exhibitors will be held at the Hotel McAlpin, Thirty-fourth street and Broadway, New York City, on August 29, at 11 a. m."

One of the most important needs of such a body Mr. Fox points out is to watch anti-trust legislation and the Clayton bill in particular. Referring to the Clayton bill Mr. Fox says in his circular letter:

"The Clayton bill is now before Congress. While it deals with trusts in a general way, it is advisable that it shall contain some specific provisions to be of the greatest benefit to independents. Through my counsel, Rogers & Rogers, of New York, I have personally given much attention to this matter. Mr. Gustavus A. Rogers of that firm has appeared before the Committee on the Judiciary and has made certain arguments and recommendations. Partly, if not largely, through his instrumentality several amendments important to our business have already been made to the bill, and his arraignment of the Motion Picture Patents Company contains the best statement of our position and the reason therefor ever given.

"Mr. Rogers suggests that Section 6 of the bill be so amended that an equity judgment or decree shall constitute conclusive evidence of the facts instead of prima facie evidence, as now provided, and that decrees in suits by the United States now pending shall be available for use as evidence by private parties; that Section 3, which penalizes the owner or operator of a mine for refusing to sell his product to a responsible party, be broadened to include the manufacturer or operator in any commodity; that the bill shall make it unlawful to terminate established trade relations between parties for the purpose of creating or furthering a monopoly, and that a party injured by such termination shall have right to legal action for relief.

"Mr. Rogers argues that unless specific statutory provision be made to prevent concerns which control a considerable percentage of a commodity from refusing arbitrarily to sell to responsible parties, the small man is at the mercy of 'big business.'"

Ramo's War Film

The first European negative for the Ramo Films, Inc. big production entitled "The War of Wars" arrived in New York on Sunday, August 9. A print was made and exhibited and was found to be a surprisingly beautiful film. It will consequently help to make "The War of Wars" one of the greatest of all war photo-dramas. Considerable more film reached New York for the Ramo Company on Thursday, August 13. The first print was finished and ready for the various offices of the Ramo Company and its numerous bookings on Saturday, August 15.

Submarine Pictures Shown

The submarine pictures taken by the Williamson brothers in the waters adjacent to the Bahama Islands, descriptions of which have been printed in Motography, were put on exhibition Tuesday, August 12, at the Museum of Natural History in New York. J. W. Kellette directed the exhibition, which was the second public showing of these unusual subjects, the first having been before the Smithsonian Institute.

The display began with many scenes of Bahama life and landscapes on New Providence and Watling's Islands. Then followed scenes from the bottom of the ocean, with the coral formations and plant life found there, and a number of varieties of fish, which, it was said, had never been photographed before. The film showed the entire processes of the sponge fishery, which is one of the leading industries of the Bahamas. More interesting than this, however, was an excellent display of the diving skill of the negro boys, who surround liners in their skiffs and dive for pennies thrown from the decks.

Another feature was an illustration of the methods used in catching sharks. The submarine cinematograph caught the sharks fighting each other for food, the letting down of the bait, the struggle on the hook, and finally the killing of the man-eater as they were brought to the surface. At the climax of the show was shown a film of J. E. Williamson diving with a knife in his teeth, fighting and killing a shark under water in front of the camera, and returning safely to the outer air, the doer of this deed being present in the audience to receive congratulations at the close of the show.

The Submarine Film Corporation has been formed to put these pictures on the market. The company is organized under the laws of Virginia and has a capitalization of $100,000. Among the incorporators are T. S. Southgate, Nathaniel Beaman, A. F. Cathey, C. R. Capps, G. M. Wilkinson, who will be secretary-treasurer, and J. E. Williamson, who will be general manager. C. J. Hite, president of the Thanhouser Film Corporation, is one of the stockholders and will have charge of the distribution of all the company's subjects.

American Couple Aid Royal Lovers

An Appealing Romance

ON Friday, September 4, the Essanay Film Manufacturing Company will release a two-reel romantic drama adapted from the *Munsey Magazines*, which is a masterpiece of that style of production. "Under Royal Patronage" is the title and Francis X. Bushman and Beverly Bayne appear in the leading roles, supported by a number of skillful players.

The locale of the story is an imaginary kingdom of Europe and the scenes, both interior and exterior, about the supposed palace of the ruler are gorgeous. No expense has been spared in giving the throne room and the other apartments the elaborate furnishings necessary to establish the correct atmosphere. The majority of the exterior scenes were taken on one of Chicago's most beautiful estates and, without considering any of the other worthy points of the film, these alone would suffice to make it popular.



Count Karl leads Savage to Prince Francis.

The chief charm, however, lies in the acting, for Francis X. Bushman is ideally cast as an adventurous young American of the Anthony Hope style, which will ever be popular with the public. Beverly Bayne is delightfully charming as the bogus princess and does some exceptionally fine emotional acting. E. H. Calvert, who directed the production, also assumes one of the chief roles and gives a very worthy character portrayal. Bryant Washburn, Thomas Commerford and Jane Paddock also do good work.

The story itself is vitally interesting and full of action, the only fault being that the opening is a little confusing and the average fan is liable to get the princess and her friend confused. The crises are well developed and the climax very distinct. The photography is exceptionally clear and steady.

A costume subject of this kind is very difficult to handle, for the slightest slip in the atmosphere is noticeable; but Director Calvert has watched every detail with great care and throughout the two thousand feet nothing appears to detract from the merit of the production.

At the opening of the first reel we learn that Francis, reigning prince of Hofgarten, wishes to unite his kingdom with that of the adjoining principality, Strelitzburg. He is at loss as to how to accomplish this until he recalls that his nephew Philip, the heir apparent to the throne, will soon be of age and that his marriage to the sister of Prince Frederick of the neighboring kingdom will solve the difficulty.

Philip has been attending school in Paris since he was a boy and his uncle has no idea of his appearance. Stella, the sister of Frederick has also been away from her brother since childhood, having been raised in a convent. Richard Savage of the U. S. A. has been in Paris for some time and has met Phillip, the two now being the closest friends.

Francis dispatches Count Karl, an under-secretary, to Philip with word that he must return at once and prepare for his marriage with the princess Stella. Philip, however, has fallen in love with a girl he has met in Paris and refuses to give up his love for her. He appeals to Savage to take his place, saying that after the ceremony Savage can disappear and that his uncle's wish will be granted. Savage is of adventurous nature and agrees to the plan. Count Karl, who had been a school mate of Philip's without knowing he was a prince, is taken into the plan and agrees to help Savage impersonate the real prince.

Prince Frederick, anxious to see the marriage performed as by it he will regain the state jewels which he has pawned, sends word to Princess Stella telling her to return to the kingdom and prepare to marry



The real prince and princess arrive



The meeting of Savage and Helen.

Philip. Stella has had a love affair of her own while at school and refuses to give up the man of her affection for the unknown prince so she persuaded her friend Helen Churchill of Philadelphia to take her place, saying that she can disappear after the ceremony.

Savage and Helen, therefore, go to Francis and Frederick and are accepted as the real prince and princess. Their meeting proves a surprise to both, however, for the moment they see each other they fall in love. Each realizes that they are playing false and both believe the other to be of royal birth. Three officers of Frederick's court, who have been in close touch with Philip since his boyhood, see that Savage is not the real prince and plot to gain the two kingdoms for themselves by preventing the marriage.

Time passes and the day of the wedding approaches. Savage is injured while riding with Helen and as he lies unconscious she kisses him. He recovers and begs for her love but she tells him their marriage is to be one of convenience and that love cannot enter into it. And so the two of them are unhappy as both love each other but realize the great obstacle between them.

The wedding day arrives and on the morning of it Savage receives a note telling him to come to a



Savage is trapped by the plotting officers.

certain part of the castle. As he arrives there he is attacked by the three officers of the court, who attempt to make him a prisoner. The American proves their master, however, and with Count Karl's assistance locks the three officers up and returns to his room where he prepares for the wedding. In Paris Philip declares his love for the girl he believed was of low birth and when she learns that he is Prince Philip she happily tells him that she is Princess Stella. They realize that now there is no obstacle to their royal marriage and hurry to Strelitzburg.

Savage and Helen enter the throne room where the bishop waits to perform the ceremony. The three officers manage to escape and rush toward the room in which the ceremony is about to begin, arriving just before the bishop starts the services. They expose Savage and say that the marriage cannot take place. The real prince and princess arrive at this moment and declare their identity. Helen and Savage look at each other in happy surprise as both realize that the barrier between them has been removed and that they are free to love.

The two couples kneel before the bishop and the American and royal lovers are united at the same time. Mr. and Mrs. Savage then sail for their native land, leaving Prince Philip and Princess Stella to rule the united kingdoms of Hofgarten and Strelitzburg. The cast is as follows:

Richard Savage, U. S. A.....Francis X. Bushman
Helen Churchill of Philadelphia.....Beverly Bayne
Francis of Hofgarten .....Thomas Commerford
Philip, heir apparent to Hofgarten.....Bryant Washburn
Count Karl Von Blumm.....E. H. Calvert
Frederick of Strelitzburg .....Charles Hitchcock
Princess Stella .....Jane Paddock

Pleasing Variety at Vita Theater

The new bill at the Vitagraph theater offers a three-reel drama of tenseness in "The Painted World," a five-reel film of humorous situations in "A Florida Enchantment" and a cloud-like review of the various makes of aeroplanes as the new touch to the Battery scene which winks into view every night and serves as the "Window of the world" introduction to the showing of the theater's feature films.

"The Painted World" is the month's big offering. Written by Jacques Futrelle, picturized by Margaret Bertsch and featuring Julia Swayne Gordon, Anita Stewart and Harry Northup, it makes a film of rare dramatic value. Miss Gordon is at her best in the role of an actress-mother, whose love for her little girl is the one wonderful thing in her life. The little girl, played by Anita Stewart, loathes the perfumed embrace and the passionate kisses of the bejeweled woman. Miss Stewart fits well into the role of Yvette Murree, daughter of the actress and Harry Northup is deserving of credit for his portrayal of Murree, the girl's father.

There are scenes in the picture in which the dramatic verges into the gruesome; for instance, the laceration of the actress' eye in the scene with her intoxicated husband and later the scene in which the actress stabs her daughter to prevent her following in her footsteps. The sightless, scarred eye of Elois Murree has the emotions of the spectators at its mercy, throughout two reels. Ralph Ince is the director of this film and two other characters who appear to advantage in it are Janice Cummings, as maid to Elois and R. A. Roberts, theatrical manager.

"A Florida Enchantment" forms the latter part of the program and also the lighter part. It is presented by a large and competent cast in which Edith Story easily takes the stellar honors, although Sidney Drew is also seen to good advantage. The film was directed by Mr. Drew and tells a story of a young heiress who, because she believes her lover untrue, takes a capsule which is guaranteed to reverse the nature of all men and women. So the young heiress becomes the gay Mr. Lawrence and thereby situations both humorous and awkward follow each other into the fifth reel when the distracted heiress awakes to the thankful realization that she is still Lillian Travers, the heiress, and is ready to forgive her once-doubted fiance.

A. M. Galles, who is at present handling six copies of "The Littlest Rebel" in Illinois and Wisconsin, recently secured the state rights for Michigan, Indiana and Minnesota and is to receive four more prints of the film. Up to date he reports that he has secured more than $10,000 worth of bookings exclusive of the film which is being shown at the Studebaker Theater, Chicago.

Motography's Gallery of Picture Players

DOROTHY PHILLIPS possesses a lofty beauty, emphasized by a pair of delightful, lustrous eyes, a well-moulded nose, and a mouth which breaks into a dimpling smile as the interpretation of the character she may be playing demands. It was her physical beauty that caused her to be chosen by Henry W. Savage for the part of Modesty in "Everywoman." Her previous experience on the stage was when she was playing in Fawcett stock company as a lead in "Mary Jones' Pa." Miss Phillips first entered the film game by way of the Essanay Company. She remained with that company for some time, with marked success. Then she returned to the stage to create the title role in "Pilate's Daughter," in which she toured a number of cities of New England. Following this she joined the Universal, and is now playing leads with Imp under Director Frank Crane.



Dorothy Phillips

WILLIAM SHAY is one of the oldest leads in any of the Universal companies in point of service. Affiliated with the Imp Company as lead for several years, he has endeared himself to the hearts of millions of screen fans. Mr. Shay was born and educated in New York City. Naturally gifted as a musician, and always a student of it, he went to Paris at an early age to study the piano. There he stayed for three years before he returned to enter the musical field. However, the stage got into his blood, and he soon was playing leads in a prominent stock company in the east. He remained in this field for two years, and then joined Mrs. Leslie Carter, with whom he played for ten years. The Imp Company discovered him and he has been with it for four years as leading man under the direction of Herbert Brenon. One of his best pictures is "Neptune's Daughter."



William Shay

BOB LEONARD is a Universal Rex star, appearing in the pictures he helps to produce at the company's west coast studios. His stage career proper began eight years ago in Los Angeles, when he joined the chorus in the California Opera Company. He went to work for $15.00 a week with the ultimatum from his father that if he did not double his salary before the end of the first season, he must get out of the business. Before he left that company he became, all at the same time, comedian, assistant manager, stage manager, property man, and door keeper, and his salary was raised from $15.00 to $20.00 a week. Then he turned to light opera, and played important parts in various light opera and dramatic companies in California until three years ago when he was engaged by the Universal Pacific Coast company to play juvenile leads, and later became leading man in Otis Turner's company.



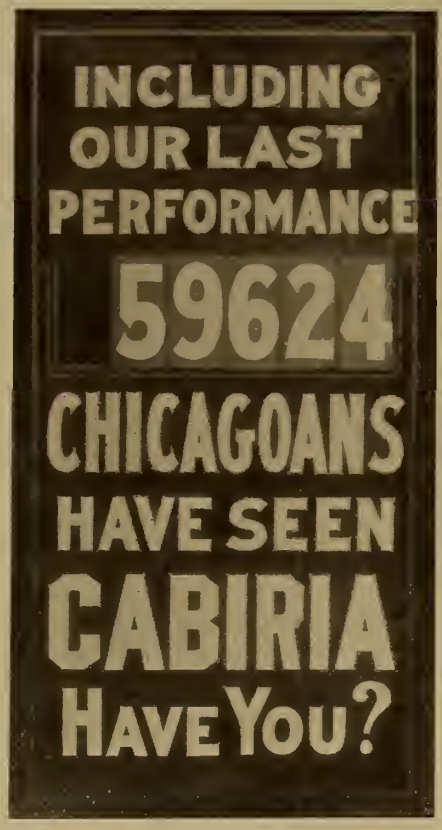
Robert Leonard.

PAULINE BUSH, now leading woman in the Universal west coast Rex company, had never seen a screen play up to three years ago, and the first time she entered a motion picture theater was to see herself in her first part, in which she impersonated a rough western character. Miss Bush was born in Lincoln, Nebr., and graduated from the university of that state. She has played in stock in practically all the big cities of the West. Her first picture engagement was three years ago, with the American Company. From there she came to Universal more than a year ago. Since then she has appeared in many screen successes, and one of them in which she showed herself an artist of the highest type is "Richelieu," a four-reel feature. In her moments of recreation, Miss Bush indulges her taste for music, literature and art. She is also a great lover of horses.



Pauline Bush.

Novel Publicity Stunt



The novel scheme of publicity in connection with the presentation of the Itala Film Company's production of D'Annunzio's "Cabiria" has been adopted by the manager of the Chicago company playing at the Illinois Theater. A large frame forty-two inches by eighty-four inches surrounds a lettered panel stating the exact number of admissions, the figures being changed at the close of each performance. A great deal of curiosity has been excited by this plan of advertising, particularly among the exhibitors of other attractions playing Chicago, who are eager to watch the progress of the "Cabiria" engagement and compare results with their own attractions.

Censorship Injunction Denied

The injunction suit brought by exhibitors in Philadelphia, Pa., in co-operation with the Universal Film Manufacturing Company and Mutual Film Corporation in regard to censorship in Pennsylvania has reached the stage of first decision; the three Common Pleas Court judges denying an injunction. They placed their reliance upon the decision in the Ohio case instituted by the Mutual Film Corporation.

The Ohio case has already been appealed to the United States Supreme Court and the Pennsylvania case will be taken at once to the Supreme Court of that state. Pending the appeal in the latter state satisfactory arrangements have been made for the continuance of business without serious interruption.

To Present "His Last Dollar"

An elaborate and spectacular film adaptation of the famous racing play, "His Last Dollar," with its author, David Higgins, in the role originally created by him, is now in the course of production by the Famous Players Film Company. The play is perhaps the most thrilling of its kind ever produced, and the success of the original production was so decisive and notable that the title of the play has become a by-word in racing circles, and for many years a "David Higgins" has been commonly accepted as representing the last dollar in one's possession.

The play, which has had an illustrious history, antithetical to its tender love element, also includes a series of sensational incidents and overpowering dramatic episodes, and the big race track climax is reached with scarcely a momentary relaxation of action.

The film version of the play gives a glimpse into the Kentucky home of Eleanor Downs, where ex-jockey Bracton introduces the villain Lison, who woos, wins and eventually loses Eleanor, and later proves the instrument of her father's financial ruin.

After the real stress of the story is developed and overcome, Bracton and Eleanor, between whom a mutual attachment has sprung up, and who win a signal victory over the common dangers that threatened, agree to finish life's race together, and the story terminates in a thoroughly happy manner.

The Famous Players is taking advantage of the spirited racing season now in progress at Saratoga, and has obtained permission from the racing association to take pictures of the race course from a number of different angles, which will materially increase the realistic powers of the film.

Gill in Glacier Park



Jack J. Gill.

Jack J. Gill, for the last eleven years in the motion picture game, recently found his way into Glacier National park, rubbed elbows with the Blackfeet braves, was adopted into the tribe, and succeeded in getting a few hundred feet of film in the nation's newest playground. Gill is now with the Hearst-Selig weekly and is jumping about the country making trips from coast to coast. He has been with Pathe, New York Motion Picture company, the American and Majestic. At present he is one of the regular operators on the weekly and has a big territory to comb for news events of international interest. In the photo Jack appears as though he were thinking longingly of dear old State street.

Boost for Eclectic Feature

The Eclectic Pathe American-made feature "The Last Volunteer," has been selected to open the splendid new Hammerstein Opera House at Lexington Avenue and 50th street, New York, on August 22. It will be remembered that this house was built for grand opera purposes exclusively, with a seating capacity of 3,500 and most luxurious appointments. Owing to the fact that Mr. Hammerstein has been enjoined from using the house for opera he has decided to devote it to the best feature films only. That "The Last Volunteer" has been chosen for the opening speaks strongly for the excellence of this fine picture. It will be shown for an entire week.

On the Outside Looking In

By the Goat Man



Nicholas Dunaew, new Vitagraph star.

A LITTLE while ago I told you that film men were forming the habit of breaking away from work and spending week-ends in the country. In earlier days you could find the film man you were looking for at any hour of the day. The days always overlapped the nights. They were extremely long and busy days. The change from the old to the new system of hours was never more apparent than right now. ¶One Saturday morning, only recently, I called at Universal headquarters in the Mecca building. They have an ex-police officer at the information desk who is also time keeper. He has a pink slip he hands you which suggests that you write your name, who you care to see and your business. There wasn't room on the slip for all the Universal folks I wanted to see so I ran the names off verbally and was told that Joe Brandt was in. It was a shame to intrude on Joe the day he got in from a two months' junket around the south. I knew that there was sickness in Joe's family and that his work must have piled up on him, but he would see me. I was ushered into Mr. Kahn's office where I found Joe doing Laemmle's secretary's work. From there Joe would assume Mr. Laemmle's office and from Laemmle's office he would proceed to Mr. Graham's quarters. In other words all the executives at Universal headquarters were off on week-end expeditions. Mr. Laemmle was up in the White Mountains. ¶Joe Brandt was the whole day works, neglecting his own affairs for the night shift. Joe had been booming the "Trey o'Hearts" and was happy with the success achieved. If some of us had a small portion of Joe's optimism and energy we'd be a lot better off. ¶I learned that Bob Cochrane had been away from the office for a month—playing golf at New Rochelle. Bob is the first film man golfer I've run across. I'll be tempted to carry my own tools, hereafter. J. Cecil Graham's family were abroad—I said good-bye to them on the *Aquitania*. I knew Mrs. Graham when she was little Daisy Stoddard at Republican City, Nebraska. It is a mere little world after all.

It would be an unfinished visit to the big Eastern metropolis to overlook Pat Powers, so I never do. That was where I filched the snap shot of Harry Warner that was printed in these pages last week. It was one of the stills that escaped Kirk! ¶I have shown you in pictures the offices of Warner's Features—a spacious, magnificent suite occupying a whole floor of the Leavitt building, off Broadway at 46th street. Everything is done in mahogany. It is interesting to note right here that the World Film Corporation suite in the same building has a floor almost identical with Warner's except it is in fumed oak and Eclair Film Company, in the same building, has a floor in all respects similar, but in golden oak. World and Eclair must have patterned after Warner's for Warner's went into the Leavitt building before it was finished. But they should also be complimented, for film offices such as these will be hard to improve upon. ¶I can always see P. A. Powers and my regret lies in not being able to print what I hear. Pat Powers is a student of the film industry and his interests in the business are large and strangely interwoven. I am sure he thoroughly enjoys his work and he should share the prosperity that follows close and intelligent application. I learned that Pat Powers and Carl Laemmle get on hand and glove as a special committee in charge of Universal exchanges and that the Powers-Laemmle litigation has developed to the point of a near-lawsuit. It was at the corner of Pat Powers' big mahogany desk that I discovered the special advantage of the independent, un-affiliated exchange men. There are several organizations for film distribution, with insufficient films to make a dependable, competitive program. There are legions of film makers with lack of capital or facilities, or both, to turn out good pictures in ample quantity or quality to supply these distributors. The lure of the near-feature has sadly demoralized the small film manufacturer. His meagre funds were tied up in the long-lengths about the time that a real definition of



New picture of Ethel Clayton, Lubin star.



The wreck scene in the coming Pathe film, "The Taint."

feature films became apparent. The feature market is based upon the full meaning of the feature film. Footage falls far short of satisfaction—as far short, in fact, as a large percentage of the films themselves. The New York condition suggests that some of the best of the little makers get together with the distribution factors and line up a complete program. ¶The day I visited with P. A., he traded in his old car for a new one and bought a choice bit of real estate in one of the exclusive suburban residence sections. He talks poverty in one breath and splashes the long green around in the next. Acceptances, notes, and I. O. U.'s are "tickets" in the vernacular of Powers. As a ticket vendor he is the wizard of the rialto.

* * *

Right down stairs you'll find Lewis J. Selznick with a life-sized idea or two of his own. This man Selznick has only recently disclosed his identity in the prints, but I've known him ever since he used to block up the aisles at the Universal offices. Before Selznick was in films, he found the jewelry business to his liking. He has made some marvelous strides in films. He has been in and out of Universal and Warner's. He is now the dominating spirit of the World Film Corporation. He recently asked whether exhibitors would be interested in a new program of twenty-eight reels of "the foremost American makers." He should have been overwhelmed



"Richelieu," the four-part Universal special feature in which Murdock McQuarrie and Pauline Bush are featured, uses a vast number of "supes." Allan Dwan is directing and in the picture is seen discussing a scene with the leads.

with inquiry. It was a bit spectacular to make it so strong, however. The foremost American makers are pretty well taken care of through their own distribution schemes. What Lewis meant was the foremost unattached American makers!

* * *

I have already hinted that most of these straggling film makers are short of funds. They want to match their plants and ability to make films against brand new money and they parry every offering of the distributors. Out of it will come some solution, but having wasted the entire summer in a fruitless struggle to solve the problem, it is evident that time isn't deemed essential.

* * *

The organization of the Paramount Film Corporation was both timely and fortunate. If the affairs of this concern are wisely administered, exhibitors are assured a tremendous program of known merit. When I have attempted to see William Hodkinson, he was always in Los Angeles—a rummy place to hold out when you are supposed to be in a New York office! But I was all through the plan of the organization; know all the people from the office rail to Adolph Zukor and believe it is the nearest approach to program competition that has gone out of Greater New York this year.



The wedding in Vitagraph's "The Attorney's Decision."

* * *

Mentioning Adolph Zukor recalls a most pleasant hour with that gentleman in his office at the Famous Players studio and plant. When I called, Ben Schulberg told me that his chief was busy counting money (strictly not for publication stuff) and that I couldn't get in right away. At that, I roamed out into the studio and greeted Daniel Frohman. Everybody works at Famous Players, nowadays! Then I saw your film idol and mine, Mary Pickford. She wasn't dolled out in evening togs this time, but she held my hand again, even with Owen Moore for an audience. Mary was in the blare of the studio lights, that makes us all look the last stages of consumption and she was wearing the garb of a ragmuffin. I remember some burlap patches on her short skirt and there were great holes in her polka dot stockings. Her hair was tousled and her shirt waist was torn. Mary's make-up was superb and the hovel



One of the pretty bits in Edison's "A Summer Resort Idyll."

that sheltered her was equally well done. Together we inspected the place. It wasn't anything like the Jardin de Danse, believe me. Mary was alike in both places—habit or habitat counts for naught with her.

'A long time ago, as I recall it now, I tried to meet Mr. Zukor. A frivolous office employee told me that he rarely ever got down to his desk before eleven thirty and left for the day at one o'clock. My comment was that Mr. Zukor would never qualify for the film business on a schedule like that. I know now that the employee was over zealous in misstating the facts. Mr. Zukor, like other successful film men, is on the job almost constantly. He abandoned the idea of a private office remote from the studio and moved over among his workers. My praise of the man's achievements to date would sound rather hollow. We have come to know just what Famous Players brand means. We are safe in booking the entire product far in advance and sight-unseen. 'Ed Porter, the technical director of Famous Players films, had just returned from Europe the day I called at 213 West 26th street, and Ben Schulberg had some dopester's yarns to spin that were worth listening to so we had our luncheon together that day. If Ben wasn't such a modest, hard-working chap he'd let me have that story which concerned Ed Porter, Hugh Ford and the royal suite in Lunnon. Ben says nobody would believe it but that it is gospel truth. I heard it but it would be impossible for me to put it over.

* * *

There is no goo around the plant—developer is running low—to hear the maker rave and rant, there'll be no films for us to show. And carbons, too, are nearly out—we get 'em all across the sea—the operators raise the shout and are as sore as they can be. Gus Selig has two barrels of brine and every little dinky frill to keep the works a-running fine, but he is crying over Bill! In all the circle there is grief about the havoc war has wrought. If there's a chance to get relief, the time is ripe, as like as not. When chemicals and carbon sticks give way to schemes for better light and other stunts conceived by tricks, we'll wag along and feel alright. I hear it everywhere I go—to war is charged the woes of man—we're not to have our pic-



Much comedy and some splendid backgrounds will be found in Vitagraph's "Florida Enchantment."

ture show—the drama now escapes the can!

* * *

Little Muriel Hite had her first birthday party August 17th. She's the baby in the house of the "Million Dollar Mystery." It takes a regular goat to keep tabs on the yearlings.

* * *

Fred Beecroft postcards that he's moved to the Putnam building. I'll bite: where is it, that place?

* * *

Mabel sends me some pictures of Mary Fuller in a bathing suit. Mary told Mabel she made the suit on



Alexander Gaden and Dorothy Phillips are featured in "Tempest and Sunshine," the two-part Imp drama directed by Frank Crane.

a bet. As near as I can figure it out Mary lost the bet.

* * *

The Deputy Goat has left Toronto for his old quarters in Los Angeles, according to a stingy little message received from Billy Horne.

* * *

Jack Hardin has a new automobile which he has named "Pauline." The reason is obvious. Hardin has no idea what the car will do next.

Original Mrs. Wiggs Secured

Blanche Chapman, who created the role of Mrs. Wiggs for the legitimate stage arrived recently in San Francisco for a special engagement with the California Motion Picture Corporation. This concern is now filming "Mrs. Wiggs of the Cabbage Patch" and Mrs. Chapman is to take the title role. Alice Hegan Rice, author of the novel of that name and co-author of the play, was instrumental in securing Mrs. Chapman's services for the California Company. Mrs. Chapman had already signed a contract for the coming theatrical season but the California people bought her release for a period of sufficient length to complete their production. Mrs. Chapman herself welcomed the picture engagement since she is very partial to the part of Mrs. Wiggs.

The cast for the picture appears to be perfectly balanced. Miss Beatriz Michelena is being starred as Lovey Mary, House Peters is playing Mr. Bob and Andrew Robson is assaying the part of Mr. Wiggs.

Kleine War Pictures

The thirty-five hundred feet of war pictures, last week released by George Kleine, are creating a genuine stir throughout America. With their opening at Jones, Linick & Schaefer's, McVickers, Theater, Chicago, a flood of bookings were received from the bigger and better class of picture theaters in the western metropolis, who recognized the timely and money-making possibilities. This applies to all of the Kleine branch offices. The amazing response from theaters of all kinds kept the entire Kleine organization going at top speed night and day for

the past week. Three days after the film had been announced all Kleine offices were booked solid up to the middle of October, necessitating the printing of many extra positives to take care of theaters that did not wish to wait eight weeks for dates.

The film shows important rulers and statesmen of the nations involved, the French Army in Action, Belgian Cavalry, Swiss Artillery Corps, Life in the h Navy, British Field Gun Evolution, German Artillery Corps in Action, Review of the Austrian Army by Archduke Francis Ferdinand whose assassination caused the war, and timely views of Servian and Montenegrin troops in action.

"Cabiria" Unaffected by War

War in Europe must have some effect on the motion picture business in America, but it will not interfere with the American tour of "Cabiria" although the great spectacle is the product of the Itala Films of Torino, Italy.

About a month ago, Harry R. Raver, who is directing the American tour of "Cabiria" realized the gravity of the European situation and cabled the Itala film company to make a hundred prints of the picture and ship them in at once. Mr. Raver received word a few days ago that the films had reached the United States Custom House; securing their release is only a matter of formality.

All the copies of "Cabiria" with their sub-titles, in well chosen English, are made in Italy. This is because many scenes are tinted and toned and the Itala Films feels its laboratory work is unexcelled. Further, many scenes show two colors applied by the Itala process which has not yet been exploited in this country, and special equipment is required.

"Beloved Adventurer" Lubin's First Serial

The Lubin Company has announced for release, beginning September 14, and Monday of each week thereafter, a fifteen part serial of single-reel romances unique in several particulars and destined to set a new standard for installment stories. Arthur V. Johnson and Lottie Briscoe are featured in the series, and are supported by fifteen separate casts.

Under the general title "The Beloved Adventurer" there are fifteen separate stories, each complete in itself, yet, when taken in sequence, the entire fifteen co-ordinate to form a continuous narrative or master-story with a main theme of unusual interest and strength. Should it happen that a patron miss one or two reels, there would be no bewildering break, the composition being so carefully and skillfully worked out that the main theme is picked up from a logical beginning with each new reel, without tiresome repetition. Romance, humor, tragedy, adventure and pathos are found in the stories.

Primarily, the "Beloved Adventurer" is a character study, written with particular regard to the characteristics and peculiar abilities of Mr. Johnson, who plays the part of Lord Cecil, an impoverished nobleman of unique and appealing qualities. That Emmett Campbell Hall, the author of this series, has a particularly happy faculty for presenting Mr. Johnson with exceptionally good opportunities for demonstrating his special talents has been shown in a number of successful plays, but, in order that he might make this series a practically perfect vehicle, Mr. Hall, before starting the work, caused to be run in one of the private projecting rooms at the studio every one of the many Lubin films in which Mr. Johnson has appeared, making a fair sized volume of notes, and supplementing this with numerous consultations with the actor-director.

Any possibility of sameness or monotony in the reels is eliminated not only by the fact that each has a distinctive and original plot, but by the strongly contrasting atmosphere and environments. These include high English society; the American newly-rich; the clever half-world; raw Western mining camps, and the sea. No pains, time or expense have been spared in this production, the Lubin Company being determined that its initial serial should command only the most favorable criticism from every point of view.

Coincident with the release of "The Beloved Adventurer" as a photoplay, the complete story will be published in book form, this being an entirely new idea and one which will commend itself to the exhibitor no less than to the public. Emmett Campbell Hall is also the author of this novel, which would take high rank as popular literature aside from its connection with the pictures. It is a handsome volume in full cloth binding of vellum de luxe cloth, with fifteen full-page illustrations consisting of half-tone portraits of the leading photoplayers appearing in the series and scenes from the plays. It will be supplied to exhibitors at a very low price and its sale will be a source of direct profit as well as serving to greatly stimulate interest in the pictures.

Ramo in New Studio

This week will find the Ramo Company in its new studio at Flushing, Long Island. Before leaving the old studio at 102 West One Hundred and First street Mr. Cobb realized the uselessness of keeping a stock company for feature work and consequently advised the elimination of all stock employees. George Gebhart was retained as director, as well as John Arnold, camera expert. The balance of the company were either let out or allowed to resign. In all future features new faces will be used and only the highest class of professionals will appear.

Opens Minneapolis Branch

The Milwaukee Poster Mounting Company, Manhattan building, Milwaukee, announces the opening of a branch office in Minneapolis. Business from that section of the country warranted the move. The Minneapolis, Minnesota, branch is located at 252 First avenue North, where a plant covering almost an entire floor has been installed. John Delorenzo of the above firm will look after the Minneapolis branch, while his brother Frank will maintain charge of the main office in Milwaukee.

Jack and His Car

Jack Richardson is getting along famously with his new auto. Last week he managed to get through the entrance of the grounds without carrying the gates off the hinges. However, his machine got unruly when once within the grounds. It seemed to shy at "Spot," the canine mascot of the "Flying A," and took to the long grass. After some moments of hesitation on the part of the driver, he calmly reversed the lever and got back to the walk without serious damage to the well kept grounds.

Variety Marks Edison Releases

Acting Good in All

LOUIS JOSEPH VANCE'S story, "Sheep's Clothing," has been filmed by the Edison company and will be released on September 18. The plot is substantial and deep enough to keep the action purposeful throughout the two reels, and the background could hardly have been selected with better results for creating the proper atmosphere.

One of the dramatic points which might have been emphasized a little stronger is where the young daughter, returning from boarding school, learns that her father is a member of a band of smugglers and steamer sharps. This, however, is but a small item compared with the successful staging of the rest of the production. The interpretation of the characters is exceptionally fine, and the players were cast with an idea of fitting the characters rather than the reverse. Gertrude McCoy's girlish appearance and dutiful obedience are qualities which one would naturally attribute to Lydia Craven whose entire time, practically, has been spent at a school away from home, while the mere mention or description of the other characters would suggest such a type as Bigelow Cooper for the role of Thaddeus Craven, the card sharp, or Edward Earle as the attractive, smooth young confederate, Peter Traft. The other roles, not quite as prominent but equally vital in their places, are given full justice in their impersonations by other popular Edisonites.

The action in the first of the picture takes place twenty years or so before the remainder of the story. After his wife's death Thaddeus Craven becomes a member of a gang of card sharps operating on the ocean liners and sends his little daughter, Lydia, to a boarding school in England. The second period of the story opens on a scene in which the now grown-up Lydia is quarreling with the mistress of the school. To escape further persecution at that person's hands, for the mistress wants Lydia to marry her nephew, the young girl runs away and books passage on a steamer bound for New York,



A dramatic moment in Edison's "Sheep's Clothing."

as she thinks that is the permanent residence of her father. To her surprise she meets him on the boat. Her meeting with the rest of the gang is unavoidable.

One of the women, a noted smuggler, decides to reform and announces her intention of declaring her new diamond necklace on arriving in port. At her request Craven brings it up from the safe, but in returning with it substitutes a paste duplicate in its place.



Edison's "An Absent Minded Cupid" contains this scene.

Craven conceives the idea of escaping duty on the jewels by having his daughter smuggle them into port, telling her that he is on a secret mission for the British government and that the small package contains valuable information which must, by all means, be kept secret.

Arriving at shore the customs officer informs Miss Merrilees that the jewels presented for inspection are but paste. She is nearly overcome by the discovery that she has been so badly fooled, but the rest of the gang think it quite a joke. Knowing that his daughter suspects him of the theft, Craven thinks to deceive her by sending her to one of his friends with a note, after delivering which she is to return the necklace to Miss Merrilees. On the way an accident happens to delay her and Lydia delivers the jewels first. The note to Craven's friend asks that Lydia be detained until his arrival. When he learns from his daughter of how she has miscarried his instructions Craven becomes angry, and hurries back to his hotel, leaving Lydia to follow.

On board ship Peter Traft has taken a great liking to Craven's daughter, and after landing continues his attentions. It happens that he meets Lydia while on her way to deliver the note for her father and waits for her outside. They return to the hotel together and there find Craven dead, the victim of some of his former companions who have sworn revenge because of his deserting them. The discovery is a great shock to Lydia and causes a long and severe illness. On her recovery Traft proposes to her, and is accepted.

"AN ABSENT-MINDED CUPID" is an attractive story woven about the proverbial absent-minded professor who looks for the spectacles reposing on his forehead, attempts to manipulate his soup with his fork, and always forgets his hat, busily reading all the time.

The comedy is in one reel, featuring William Wads-

worth. It will be released by the Edison company on September 7.

Bookley's thoughtlessness reflects misery on an outsider, however, when he allows the waiter in a restaurant to help him on with the coat which belongs to the young man dining with his sweetheart at the next table, and who has placed all his money in the pocket of his overcoat.

Dinner ended, the young couple are placed in an embarrassing position by the young man's being unable to find his overcoat and pay the bill. As fate would have it, a rival seated at a near-by table offers his assistance to the young lady and pays her bill leaving her lover stranded without coat or money, and bothered by the insistent demands of the management to pay his debt.

Some distance from the restaurant Mr. Bookley discovers that he is wearing an overcoat, hurries back, and arrives just after the young fellow had been thrown out. While he is explaining the mistake the young lover enters, receives his overcoat, and pays his bill, but is in no way recompensed for having lost out in his suit.

Sorry to have been the cause of the trouble Bookley visits the store in which the young people are employed and he and the manager invent a scheme by which the clerk will be reinstated in his sweetheart's affection. The young fellow is openely accused of being lazy and neglectful. The first to come to his defense is the girl who has refused to speak to him since the affair at the restaurant. When Bookley and the manager burst out laughing the young couple realize that it is merely a joke, and when the others obligingly turn their backs they "make-up" formally.

DREAMS have helped many pictures get over that, without the visionary scenes, would have been utter impossibilities. The Edison company has obtained all the dream benefit in "Dick Potter's Wife," by calling the production a modern fairy tale and employing a witch's supernatural powers to bridge over certain difficulties.

Herbert Prior's part as Dick Potter, the big, clean-cut business man, is one of the best characters in which he has appeared for some time. Gertrude McCoy is seen to good advantage as his wife, which part is also taken by the vivacious little Leonie Flugruth. Mathilde Baring characterizes Miss Sharpe, the governess so greatly interested in Potter's comfort.

September 12 is the release date of the picture which is in one reel.

Dick Potter's greatest comfort in the evening consists of smoking and reading, with his feet resting on whatever happens to be handiest, whether it be a finely polished chair or an immaculate bed-spread. Mrs. Potter is naturally nervous and worries a great deal about her husband's carelessness. He becomes impatient at being followed about his own house to see that he does not muss anything, and spends the next three or four evenings at the club, where he can relax after the day's grind without concerning anyone.

During his absence the fact dawns on his wife that maybe she is growing old and cross, and she visits a gypsy in search of something to restore her youth. She drinks the potion given her and is transformed into a child. Potter is puzzled by the appearance of the child and the disappearance of his wife. The little girl insists that she is his wife but he laughs at her ridiculous statements and employs a governess to take care of her. The little girl fears that the governess will usurp her place as Potter's wife and again seeks the gypsy, this time to be restored to her former size and appearance. Potter is agreeably surprised one night on returning from work to be greeted by his wife, now fresh appearing and without any tell-tale frown on her forehead. The governess is dismissed and the Potters start anew with a "don't worry" motto.



Potter's wife consults the fortune teller.

Ramo Managers Meet

The managers of the offices of Ramo Films, Inc., assembled at the office of C. Lang Cobb, Jr., in New York on Sunday, Monday and Tuesday of this week to discuss the general film situation and lay out a campaign for the handling of the big war picture series being placed on the market now by the company. Several changes have been made, among which are the following:

Joseph F. Lee was appointed special traveling representative and will devote the majority of his time for the present to the larger bookings of "The War of Wars." C. A. Maddox of Kansas City and William Conn of Minneapolis were dropped from the pay roll.

Frank W. Foster was returned to the Montreal offices and John S. Egan was placed in charge of the entire Canadian business, with headquarters at 11 Richmond street, West, Toronto, Ontario, Canada.

P. J. Hall was retained as district manager of the Minneapolis, Des Moines and Kansas City offices, with headquarters in the Utica building, Des Moines, Iowa. J. E. Conliff succeeded Mr. Lee at the Atlanta offices.

Two new managers will be appointed for the Minneapolis and Kansas City offices. All returned to their offices very much pleased with their trip, some increases in salaries and all enthusiastic over the Ramo big production entitled "The War of Wars."

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CHICAGO, AUGUST 29, 1914

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WAR FEATURES

If supply were always an indication of demand—which it is not—we might be justified in assuming that the American people had gone as war-mad as any European. Look over any list of so-called feature films announced for early release and you will find an astonishing preponderance of war dramas. Some of these run to five or six reels, a considerable portion of which, it is to be presumed, presents in blood curdling verisimilitude the horrors and glories of the battlefield.

Now we have not observed that any of these impending releases pretend to be scenes from the present European war. Most of them are studio and field productions pure and simple, although some use may be made of previously taken sham battles, military maneuvers, and even minor engagements of recent history. At any rate, whatever they are, they are presented not as topicals in any sense, but as stories of war, for war's sake; that is, for the sake of the world-wide interest in warfare which the European embroilment has aroused.

That interest, no question about it, is intense just now. The fact that very little real news is coming through from the seat of war stimulates rather than lessens this feeling. People with war features to dispose of will very likely reap a harvest if they make hay while the sun shines.

But in the midst of this furore about war pictures, it is well to remember that before very long our war correspondent cameramen will begin to slip through the lines with the first actual war topicals—the picture records of the world's greatest disagreement. Whether there will be much or little of this real war film we cannot say just now. It is a case where the material is exceedingly plentiful and the opportunities for taking it exceedingly few. How many camera men will succeed in getting passports and permission, or in getting pictures without permission, cannot be estimated. But whether it be much or little, it is bound to transcend in popular interest any studio war drama or any drama at all for that matter, that was ever secured. If there should be much of it, the studio war drama will be forced off the boards. If there should be but little of it, the make-believe war pictures will find it hard—almost impossible—competition.

Such war pictures need not, of course, have any bearing on or any relation to the European war. In their present state of mind, and the present dearth of real news, the people will pay to see any picture that says war. But, nevertheless, conscientious producers, for their own sake as well as that of the public, will probably see to it that these war pictures, if not authentically topical, are at least accurate and reliable in their representation of military usages. If we can depend upon the miscellaneous war dramas for some instructional value besides the entertainment they provide, their production will not have been in vain.

CARRYING ON THE OLD FIGHT.

WILLIAM FOX, one of the most strenuous antagonists of the well-known system referred to by him as "the Trust," has come out with a circular calling upon motion picture men to get together. His special plea is for the organization of a board of trade to represent the interests of the *independents*. We italicize the

word because it is the first time we have seen it for quite a while. We may be wrong, but we had gathered the impression that motion picture men had practically abandoned the use of the terms "licensed" and "independent," except in a historic sense. Certainly there is little occasion to use them in the existing amicable condition.

The circular mentioned presents two occasions for a board of trade: To watch anti-trust legislation (the Clayton bill specifically), and the suit of the federal government against the "motion picture trust." The two reasons appear to be but one, and that one an attempt to keep alive a sort of guerilla warfare that has already done harm in many branches of business.

We are not attempting apology or condonement for any of the dark deeds popularly charged against big business combinations in any line. Defense of a patent right, of course, is not included in this category; for there would be no value in a patent if it could not be protected. But it is quite apparent that if every industry was forced to bear the brunt of continuous attack the business situation would be intolerable.

Those who view with favor Mr. Fox's plan of organization are asked to contribute ten dollars to create a fund to carry on the work. That is entirely proper, of course; money is required to carry on any work. But we have been pleading so long for a single organization of motion picture interests, and that desirable condition seems so near consummation, that we cannot look with approval upon any scheme calculated to divert the attention and the membership fees of exhibitors from the main purpose.

The powerful association which will result from the pending amalgamation of existing bodies will take care of all such matters as the circular mentions, and needs all the support it can get from exhibitors, from the trade in general, and from Mr. Fox himself.

AMALGAMATION EFFORTS

A brief article on another page, entitled "New York Tries Amalgamation," indicates that the New York state and local exhibitors' organizations, with the best intentions in the world, are having a hard time developing that single association which practically all have admitted is the only logical condition. The difficulty just now seems to be the unwillingness of the state president to resign his office pending the reorganization.

It appears superfluous to point out at this time that the good of all is very apt to demand the sacrifice of some few, and that those few should be more than willing to efface themselves temporarily for the sake of so great a benefit as a single harmonious organization. We say "temporarily" in the belief that those who are now in power are good men for the place; and good men anywhere are too scarce to be lost sight of. Every man who has any organizing ability will surely find an outlet for his talent once the single association is established.

In any event, the majority rules; and the majority is unequivocally and enthusiastically in favor of amalgamation. Those few who still oppose the idea had best subdue the tendency and accept progress with as good grace as possible. For amalgamation is almost accomplished, and before long all the worth-while exhibitors will be brother members of a single society.

Just A Moment Please

Guess we'll have to take our hats off to Universal, fellers. The war in Europe began on or about August 1 and the "Universal notes" received on August 13 contain this line:

Francis Ford and Grace Cunard are putting on a four-reel German-French photoplay with war as a central interest.

Guess that's going some.

—

And probably this is only the beginning of the slaughter which is scheduled for the screen during the coming months.

—

Odds of ten to seven are offered that General Pritzloff, the German commander, has an ex-film press agent. Newspaper dispatches of August 14 declare that General Pritzloff was struck by an exploding shell while near the city of Longwy, but that he "escaped without injury and insisted on continuing in the battle."

—

WHY SCENARIO EDITORS GO INSANE.

Here's a letter actually received by a Chicago film manufacturer.

"Dear Sir:—

Would you do me a great favor by buying this scenario. If you give me about $5.00 fife dollars for it I will be satisfied. I am a poor man and need the mone very badly. So do me a favor. If you buy this one their meny more awaiting you. I have about fife more. check or money odder will do. I was out of envelopes so I used this large one. Do not rejec this one. do you buy western palys. If you buy the one that I am now sending you I will come with a few plays that are worth your while looking at. If the play is no good the idea is worth a few $$$$ act quick. My address is

.....

.....Oakdale Ave

You won't be a bit sory if you buy this one. Do me a favor.

—

By special request we are reviving, for the sole benefit of the president of the Reel Fellows Club, that ancient department of our column called,

THEIR FAVORITE SONGS.

Dick Nehls: "My Wife's Gone to the Country."

—

We're almost positive that there is a wheeze concealed somewhere in the announcement received from C. Lang Cobb which mentions that two of the Ramo Company's branch managers were dropped from the payroll at a recent meeting of the managers in New York and then alds, "All returned to their offices very much pleased with the trip."

—

OUR BURG.

Jack Willis and the Missus had a close shave from being shoved into the lake one day this wk., when one of them careless devils in a big gas car come along about 90 miles a minute and banked into the Willis electric car. It's high time them speeders was taken in by the constable!

C. J. Hite and Wilbur Shallenberger of Noo Yawk was in our midst this wk. shaking hands with old friends and transacting biz.

Friends of A. M. Eisner will be glad to know he is in charge of one of the Canadian Universal exchanges.

Frank Hough is back from his vacation and looks fine. Frank is ten minutes late every night getting home cause he has to stay down and lock up the supply of carbons in the offis safe.

Bill Selig says the London branch is in Paris but coming back to Lunnon on the first boat that sails. Good luck, W. N. Take keer o' yourself.

Walter Scates this wk. spent some time in Omaha and other places looking after the fall crop of Eclectic exhibitors.

Walt Early is now to home in the Mallers building, where, as Gen. Mgr. of the C. F. F. Co., he has nice new offises. Dust off the chair, Walt, and we'll be over to see you soon.

Geo. Kleine, who was to Noo Yawk on Biz. come back Sun.

Roie Seary spent sev. days last wk. calling on Mutual branches. Roie is getting to be a regular little travler.

Geo. Cox has went to Detroit & Noo Yawk.

Gee, we got a lot a news this wk. ain't we?

—

Speaking of tomatoes, cucumbers and vegetables, this feller Arthur Danson Mitchell of Lake Placid or thereabouts, calls our attention to the fact that the esteemed (so to speak) *Morning Telegraph* carries as a heading on a circular it's mailing out, the line "For Actresses and Actors and Motion Picture Players," and suggests that we take this matter up and prosecute the offender. Gosh, we'd like to accommodate Arthur, but honestly we 'spect it's only that Lloyd Robinson feller to blame, and he don't know no better, so try an forget it.

—

Being approximately near to the bottom of this column perhaps we'd better stop here.

—

All right, we will. N. G. C.

Mystery Film Has Powerful Climax

Twelfth Juror Confesses

A CLEVER mystery play which reaches its climax in a big, convincing court room scene is the release of the Selig Polyscope Company for August 31 entitled "Who Killed George Graves?"



Olga tells John she cannot marry him.

The plot of the story centers around two events; the building up of the mystery atmosphere surrounding the murder and the dramatic trial of the man who has been falsely accused, but these are tightly woven together by several connecting incidents, the whole forming a compact and charming narrative.

While the early development at times becomes a little obvious for a mystery story but the latter part is cleverly arranged and it is certain to keep the picture patrons keyed up to the highest pitch until it has faded from the screen. The production has been carefully staged and great credit is due Director Le Saint for the correct detail in the jail and court room scenes.

The cast, headed by Stella Razeto and Guy Oliver, do excellent work throughout, the courtroom scene being an excellent example of the handling of a trying dramatic situation by silent acting. Miss Razeto is given a chance to display her talent for emotional acting and



John is accused of murdering George Graves.

her work is very meritorious while Mr. Oliver gives a perfect characterization of a strong man forced to bow before the law.

While the court room set is not as large as some which have appeared on the screen it is carefully arranged and the constant switching of the camera gives the impression that it is of large dimensions. The other scenes, most of which are interiors, are well set and artistically photographed, the scenes taken in a candy store being especially worthy of mention on account of their natural appearance.

The story opens with the triumph of Olga North on the stage. She has slowly advanced from the ranks of the chorus and now she heads her own company and is an idol of the public. John Borne, a wealthy broker, meets and falls in love with her and she apparently returns his affection but tells him they cannot marry as there is an obstacle in the way. The young man is puzzled and writes her, asking an explanation and saying that if it is merely her stage career he will put nothing in her way.

Olga gets his letter and writes him saying that the obstacle she spoke of does not pertain to her work but that she married a man named George Graves many years before and he proved worthless and deserted her. She says that she has never seen or heard of him since that time. John is heartbroken at the receipt of the letter but determines that his love shall not die and that he shall ever be near Olga, ready to protect her.



The verdict of the jury.

George Graves, now a member of a gang living in the slums, accidentally learns that Olga North, the famous actress, is the wife he had deserted and sees the possibility of a steady income without working so he goes to her apartments and tells her that she will have to give him money at regular intervals or he will let the public know he is her husband.

Olga gives him the money and asks him if he will agree not to contest a divorce suit if she pays him $500. Graves sees a chance to make even more money and agrees to the plan.

The following day Graves again comes to Olga's apartment and, after receiving the money, signs the paper agreeing to go away and never return. The actress hears John coming before her husband can leave and hurries the worthless man into a side room. John comes in and notices that Olga is acting queerly. When he questions her she tells him that Graves is in the next room. John is angry to think that the brute should annoy the woman he loves and, when Olga discovers that Graves has taken the paper giving her freedom to her, he rushes into the next room to secure it.

Olga follows a moment later and is horrified when she sees John bending over the body of her dead husband, his head buried in his hands. At the side of the murdered man lies a knife, covered with blood. Olga's maid enters at this moment and calls the owner of the building and he in turn notifies the police. There can be but one solution to the death of the man of the underworld and John is arrested and put in jail to await his trial.

Time passes and the day of the trial approaches. The names for the jury are drawn at random from the city directory. Olga discovers that the money she gave to her husband, together with the paper he took, have disappeared and is about to expose her secret in order to free John but at his request to say nothing about it she remains silent.

The morning of the trial finds the court room crowded but the jury box still lacks one man. The twelfth juror is drawn and the lot falls upon Sykes, a confectioner and by his apparent knowledge of the law he becomes the foreman. The trial proceeds and John stoutly declares his innocence and says that he found the man dead upon entering the room. The fact that the owner of the apartment found John and Olga together with the lifeless form, however, seems proof that



Sykes confesses that he is the murderer.

the man was killed by Borne. Olga realizes she can clear John's name by exposing herself, but the prisoner shakes his head and then, as she realizes how terrible it all is, the actress faints.

The testimony finished, the jury is locked up and Sykes argues for the conviction of the man. The other do not agree at first but soon all are convinced by the foreman that John killed Graves, so they return to the court room to give the verdict. The Judge rises to tell John of his fate when suddenly Sykes screams in terror. In place of the judge he sees the form of George Graves pointing an accusing finger at him.

He has always been troubled with a weak heart and now, with the sudden shock of his hallucination, he falls into the arms of the jurors, dying. He is laid upon one of the desks and just before he passes away he confesses that he was one of Graves' pals in the underworld and that, when he learned the other man was to receive the $500, he trailed him to the apartment and killed him, and with the money bought the candy store.

In Sykes' pocket is found the note saying that Graves will go away from Olga and not contest the divorce. The paper is destroyed by Borne and the last barrier in the path of his marriage to Olga is removed.

The cast is as follows:

Olga North	Stella Razeto
John Borne	Guy Oliver
George Graves	Mr. McCullough
William Sykes	Fred Huntly

New York Tries Amalgamation

At a recent meeting of the executive board of the Motion Picture Exhibitor's Association of New York state there were present Samuel H. Trigger, president; William A. Douque, secretary; W. H. Linton, treasurer; B. E. Cornell, John F. Miller, L. C. Smith, Max Samuels, and H. W. Rosenthal. There were also present Messrs. A. Bauernfreund, A. A. Corn, Grant W. Anson, William Hilkemeier, S. P. Weissman, Tobias A. Keppler, Maurice Fleischman, Deegan, Harris and Feinblatt, the latter five gentlemen representing the amalgamation committee of the Cinema Club, representing New York Local No. 1, of the M. P. E. L. of A.

Following a discussion as to the best means of amalgamation Mr. Douque moved that a resolution be drawn suggesting the best means of amalgamation which was seconded by Mr. Miller.

L. C. Smith made a motion to the effect that

Whereas, The resolution passed at the Dayton convention evidenced the desire of all motion picture exhibitors in the United States of having only one national organization, now,

Therefore, To consummate that purpose the state organization of the Motion Picture Exhibitors' Association of N. Y., herewith tenders the resignation of all its officers to become effective only after there is but one state organization. The members of the state organization of the International Association are willing to attend a special meeting of the state organization of the Motion Picture Exhibitors' League of America, the program of which shall only be as follows:

The meeting to be opened by the state chairman; a committee to be appointed, two from the exhibitors' league and two from the Motion Picture Association, this committee to pass upon the qualifications of the representatives permitted to participate in the meeting. The representation to be upon the basis of the Ohio state constitution of the M. P. E. L. of A. After the qualification of the delegates have been passed upon the following resolution is to be offered—

Whereas, It is the intention of all exhibitors in the State of New York to have but one state organization, now, therefore,

Be It Resolved, That the members of such state organization shall consist of the members of the Motion Picture Exhibitors' League of America and the members of the Motion Picture Exhibitors' Association of the State of New York. That the resignations of all officers of both the League and the Association shall then be tendered and accepted and a new election held.

This motion was seconded by Mr. Linton and carried unanimously. Mr. Miller, seconded by Mr. Linton, offered a resolution that,

Whereas, T. A. Keppler, representing John J. Wittman, president of the New York Local of the New York State League, having telephoned to the president of the State League, A. N. Wolff, that representatives of ninety percent of the State exhibitors being present and showing a desire to get together, and

Whereas, Mr. Wolff distinctly refused to call a meeting for that purpose and lend his good offices to assist in becoming one large body, therefore,

Be It Resolved, That the motion be carried and the amendment placed on the minutes and forwarded to the president of the National League. This resolution was carried unanimously.

L. C. Smith moved that a letter be sent to national president Pearce stating what had been done and also a copy of the letter be sent to Mr. Wolff, president of the state organization, stating the suggestions for amalgamation. This motion was seconded by Mr. Linton and carried.

War and Detective Films by Eclectic

Battle Scenes Realistic

ONE of the latest multiple war dramas and one which will find its level in the first row is a five part Pathe made feature, "The Last Volunteer," which is being distributed by the Eclectic Film Company.

The revolving of the nation stirring events about the simple romance which springs up between a young monarch, who sheds his sovereignty for a few days to enjoy the unconventionality of the world, and a peasant girl, whom he meets while traveling incognito, give it a human interest touch to this drama without detracting in the least from the strength of the issues involved.

Eleanor Woodruff and Irving Cummings share the leading roles, the former as Katrina, the wholesome, unselfish daughter of the innkeeper, Hermann Ardelheim (E. C. Hoyt), and the latter in the role of Prince Ludwig, the young ruler of Saxe-Tholberg. Robert Broderick also has one of the principal roles, appearing as Von Tromp, the marshal. Paul Panzer's role of ambassador of Austrania brings him on the screen but twice. Harold Crane plays the part of



The meeting of Prince Ludwig and Katrina.

Katrina's brother, Raolf, and Mary Gray plays her mother.

The battle scenes are especially worthy of mention. While but a small number of men are engaged they are so well handled that the usual supers' awkwardness, aimless firing and scattering is entirely eliminated and one gets the effect of an important battle raging between two well-trained armies. The photography is excellent and is much improved by the coloring in the final battle scene, showing a hand-to-hand struggle at the ramparts.

In the first scene Prince Ludwig is seen gazing longingly out of the castle window. In the valley beneath him there is a flock of sheep grazing, and to one side a little boy is seen lying in the grass, without a care in the world and free to do as he pleases.

The young ruler is bored by the continued pomp and luxury of the castle and decides to enjoy the relaxation of the outside world. He wanders through the woods and meets the daughter of the owner of a nearby inn. Attracted by the girl's beauty, Ludwig puts up at her father's inn, and spends much of his time roaming through the woods with Katrina.

Saxe-Tholberg is threatened with war by Austrania and couriers are dispatched to find the missing



Katrina's brother defends her.

king. Ludwig is discovered at the inn and Katrina is heart-broken to learn that her lover is a member of the nobility and therefore unable to marry her, a peasant girl. Shortly after the prince's leaving, a mysterious guest comes to the inn and is visited by a man with whom he holds a secret conference in one of the rooms. Katrina spies on them and learns that they are Austranians. She tells her brother, a soldier, and he attempts to capture them at point of gun. In the struggle which follows Katrina seizes the gun, is attacked by one of the men, and shoots him. The dead man proves to be the Austranian ambassador.

Marshal Von Tromp arrests Katrina's brother Raolf despite the fact that the girl claims to have fired the shot. The Austranian government demands the



The duel at the inn.

immediate execution of the diplomat's murderer, threatening war in case of delay. As Raolf is being prepared for death by the chaplain Katrina pleads with Ludwig for her brother's life, but without suc-

cess. Enraged by the injustice of the affair Katrina rebukes the ruler and his counselors for their lack of feeling and declares that she killed the ambassador in self-defense. Unheeding the advice of his counselors Ludwig pardons Raolf and precipitates the country into war with Austrania.

The decisive battle of the war is fought near the Ardelheim inn. The vital moment is reached when all that is necessary to completely demoralize the Austranian force is the advance of a distant regiment upon their right flank. Several times soldiers attempt to raise the signal ordering the advance but each time become the victims of the sharpshooters' deadly fire. Knowing that she was the cause of the war Katrina nobly offers to sacrifice herself in its cause, rushes out to the flag standard and raises the signal. She is carried back to the house mortally wounded and dies soon after Ludwig's arrival.

NICK WINTER is at all times a wonderful detective but seldom so sober-faced and serious as he proves to be in the late Eclectic three reel feature, "Nick Winter and the Lost Prince."

One of Nick Winter's hobbies is disguises and in this picture he spends most of his time in one, and an



The court is worried by the absence of the prince.

exceptionally good one, too. In Helene Dubois, the proprietress of the Hotel Beauville, he finds a woman whose skill and resourcefulness is well worth combating. The hotel, especially, is worthy the detective's attention as it contains suites of the most surprising kinds of furnishings; stationary trunks which are nothing more than entrances to secret passages; and chairs with movable seats, in the bottom of which a man could conceal himself. The cellar of the hotel, built on the ruins of an old castle, is so equipped that it can be turned into a prison at a moment's notice should the management desire to detain anyone.

Prince Alexis visits in one of the provinces of Granovia under the name of H. Leslie. He meets and falls in love with Cecile Dubois, and a short time afterward disappears. Cecile receives a note from her lover stating that "H. Leslie" is only an assumed name and that the death of his father, the king, necessitates his leaving to take charge of the government affairs. Also that now being a king, he will be expected to marry a member of the nobility.

Cecile is grief-stricken and calls on her sister for help. The result is that Alexis pays a visit to Helene Dubois' Hotel Beauville in answer to an urgent plea from Cecile and is there made a prisoner. The grand duke becomes worried about Alexis' prolonged absence and employs Nick Winter to find him. The detective's clues lead him to Hotel Beauville, and a short time later he again visits the hotel but this time disguised as the grand duke.

Helene lays a trap for their titled guest and is overjoyed a few days later when the grand duke consents to sign a statement permitting Alexis to marry Cecile. The party, including Alexis, Cecile, and Helene, return to the castle where a big surprise is in store for the girls. Here they meet the real grand duke, and realize that they have been badly fooled.

The girls are imprisoned for their trickery. Alexis learns of it, and commissions Nick Winter to effect their escape. This he does, chiefly by means of another of his disguises, and the Dubois sisters return deeply impressed by Alexis' generosity and sincerely regretting the trouble they have caused him.

"After the Ball"

On Tuesday afternoon, August 18, James Maher, representing the Photodrama Company, producers of Charles K. Harris' success "After the Ball," gave a private showing of that six-reel feature to a specially invited gathering of feature buyers, exchange managers and representatives of the trade journals, at Fulton's exhibition room on LaSalle and Lake streets, Chicago.

The six-reel production of "After the Ball" is billed as "a drama of thrills, tears and heart throbs" and in many respects fully lives up to the billing. Thrills galore are offered in the spectacular chase scenes following the attack of the police upon a band of thieves, and one sees a leap for life from the top of the high bridge in New York City, a thrilling motor cycle chase after a flying express train, the leap of a motorcycle cop from his wheel to the steps of the express train, the jump of the pursued man from the train into the river many feet below, and other hair-raising feats. Tears will be brought to the eyes of many by the excellent playing of Herbert Kelcey in the role of John Dale, as he tells the story of what happened "after the ball" to his little niece. Heart throbs a-plenty are provided by the pathetic story of the lovers separated through a misunderstanding which a few words would have fully explained.

Herbert Kelcey and Effie Shannon are the two stars featured in the production and the work of both is excellent throughout. The supporting company is fully adequate to the roles assigned. Special mention ought to be made of the decidedly unusual scene in which Broadway is shown at midnight, with its thousands of flashing electric signs, and the glitter of the myriad autos that pass with their gay parties. This scene has seldom been equaled on the screen and probably never surpassed.

Commercial Company Busy

The laboratory of the Commercial Motion Pictures Company at Grantwood, N. J., is now working on double shifts of eight hours each in order to catch up to the large amount of orders on hand. Edward M. Roskam, the president of the company, is now dividing his time between the studio and the executive offices of the company in the city.

Makes Thrilling Leap From Ship

"Million Dollar Mystery"

FLORENCE LA BADIE, the charming heroine of Thanhouser's "The Million Dollar Mystery," demonstrates, in the ninth episode of that series which was released August 11, that she is not only a finished actress but also one of the most daring young women appearing before the camera, when she leaps from the deck of an ocean liner into the sea.

Not content with putting one thrill into the picture Miss La Badie is shown battling waves, which are real waves, in several scenes after the big leap. These two reels required a great deal of pluck on the part of the actress and the fearless manner in which she goes about her tasks is certain to win her the admiration of countless "fans."

The story itself takes an important step in its development in this episode as, at the close, we leave Florence stranded on a little isle with only the fisherfolk as companions and her mind a blank. The first reel is a little slow in getting started but the latter part of it and the entire second part is filled with action and is certain to hold the interest throughout.

The acting is up to the usual standard of the cast and most of the interior settings are those which have been used before. The scenes taken upon the ocean, both on the deck of the ship and in the cabins are well photographed and the pictures of the fishing boat are very realistic. The atmosphere of the little village of the fisherfolk on the island is splendid.

Frank Farrington registers several strong facial expressions in interpreting the plot to place Florence in the insane asylum and though this is but a developing incident it stands out prominently and will undoubtedly prove very appealing to the motion picture patrons.

The opening scene of this installment, which is entitled "The Leap from an Ocean Liner" shows Florence unwrapping a package which Jim, her re-



The conspirators plot to kidnap Florence.

porter-sweetheart has sent her in an attempt to right the mistake he made in the previous installment when he allowed the countess to lure him into a compromising situation. Florence loves Jim and when she finds her ring in the package she slips it on her finger again.

In the rooms of the countess another plot to secure possession of the heiress is being laid. Braine and Olga being responsible for this one. With the aid of two more conspirators, one of them a woman of the underworld named Kate and the other her



The conspirators see Florence leave her home.

pal, they get in touch with a crooked doctor and hire him to give them a medical certificate showing that Florence is insane and that she has been assigned to the care of Kate and her pal.

Having thus protected themselves from the interference of the law the conspirators now plan to kidnap Florence and at the countess' suggestion they decide to ship her to Russia when they have secured her. This, they believe will get her out of the way for some time and they will be free to proceed with their work of securing the fortune.

All get into the countess' automobile and go to the Gray mansion where they hide the car in a protected part of the drive and wait for Florence to leave her home. It is not long before the heiress and her friend Susan come from within and drive away in their car to do some shopping at the stores in the city. The conspirators follow them through the busy streets until they arrive at their first stopping place.

Susan gets out of the car first and goes into the store, thinking that Florence is following right behind her. The conspirators, however, seize the heiress and are about to rush her into their auto when a policeman stops them. The certificate they secured now comes in handy and when they show it to the officer of the law and explain to him that Florence is in their keeping and that she tried to escape from them he helps them place her in their auto, despite her protests.

Susan misses Florence as soon as she gets into the store and hurries out to find her, just as the policeman is about to go away. She questions him and learns what has happened and, becoming excited, rushes to the nearest telephone booth and calls the Gray residence. Jim arrives at Florence's home about the same time and Jones, who answers the phone,

leaves it to tell Jim about the new danger Florence is in. Susan, believing that Jones has hung up, leaves the phone she is at and hurries to the Gray home in the automobile. Jim is unable to learn who it was



Word is received that Florence has leaped to her death.

that telephoned when he gets on the wire and they are forced to remain at the house until Susan arrives.

This gives the conspirators a chance to get Florence safely aboard a huge ocean liner and the ship pulls out to sea with the friends of the heiress still in doubt as to what has become of her. On board the vessel the girl tries to explain what has happened to the other passengers but none of them will believe her when Kate and her pal produce the certificate proving that she is insane.

The ship leaves the harbor and steams out to sea. As soon as they are out far enough to prevent Florence from returning to shore she is told by Kate of the plans they have made to take her to Russia. The hardened woman laughs at the heiress' plea for mercy and leaves her alone and weeping. The captain of the ship sees Florence and, hoping to take her mind off her trouble, tells her that they will pass the Newfoundland fishing fleet about midnight and that they will soon be within sight of them.

The mention of the fleet arouses new hopes in



The heircss is brought to the fishing village.

Florence and she determines on a desperate plan. The evening passes away and midnight approaches. Florence steals from her state room and goes to the rail of the ship. In the distance she sees the lights of the fishing ship. It takes her but a moment to decide, then she plunges over the side of the speeding vessel and into the seething water.

For some minutes she struggles in the water while the ship disappears slowly toward the east Just as her strength begins to fail her she is sighted by one of the fishing vessels and in a short time they have her safely aboard. She is carried back to the fishing village on the isle where the wife of her rescuer cares for her.

The next day a wireless reaches New York saying that Florence Gray jumped into the sea from the ocean liner and was drowned. The countess comes and consoles Susan and Jim but Jones warns Jim to beware of her as she is not a good woman.

In the fishing village Florence recovers her health but day after day she sits gazing out into the sea. The shock of her experience has made her mind a blank.

English Book on Photoplaywriting

"Playwriting For The Cinema," by Ernest A. Dench which was recently published by Adam and Charles Black of London is a text book which should prove very valuable for those who are experiencing their first difficulties in the scenario field despite the fact that it does not treat very many new points.

It is written for the especial benefit of the English writer and is handled more or less from that point of view. Much of the material has been touched upon by the American writers who have taken up this subject but is all presented from a fresh and interesting point of view.

The chapter on plot development shows that the author has a thorough knowledge of his subject and should prove helpful to those who are struggling to master the foundation of the screen play. There are many angles of the script preparation which have been overlooked in previous books of this kind that are taken up by the author of this one and these are certain to prove of great assistance to the beginner.

The book has 96 pages and a handy index which refers to the certain subject a reader may wish to locate for particular purposes. It can be conscientiously recommended to any writer who has had but limited experience.

Thinks He Can Act

John Noble, director of "Our Mutual Girl," is constantly in receipt of letters from persons anxious to become identified in some fashion with this very successful serial. They are from people of high and low degree, from highly educated folk as well as the reverse and are frequently humorous or pathetic, according to the point of view. The following, which has not been altered in the slightest, and which may be taken either way, was recently received from a resident of Jersey City, N. J., whose name or address, for obvious reasons, will not be reprinted here:

"Dear Sir:—Kindly except this as an application for position at stage sitting of Photo Plays or any vacancy you may have. Hoping you will consider this and that I may reseive a favoriable reply as I am interested in the Photo Play business including Photo Play writing, and intend putting Photo Plays out about the first of October or November and would like to get in right. I remain, Yours Obediently, ————."



Carrying the plague victims to their last resting place.



The earthquake wrecks the tomb and kills Nina.

Story Grips With Its Awfulness

Corelli Novel Filmed

"VENDETTA," the famous novel of Marie Corelli, has been done in films by the talented Cines Company and will be released in five reels by George Kleine, through the special feature department of the General Film Company on September 1.

The thrilling and gruesome story of the novel is splendidly told in the picture drama and the horrible parts of the story, while still horrible, in a sense, are not nearly so repulsive to see on the screen as one might imagine after having read the book. The interest is sustained to the very last foot of the five-reel subject and never once allowed to lag or falter.

Players new to the American public are seen in the leading roles of "Vendetta," but all acquit themselves nobly and are deserving of the highest praise for the skillful handling of their parts. Regina Badet, who appears as Nina Romani, the surpassingly beautiful but cold hearted and faithless wife of the hero of the story, proves herself a consummate actress and chief honors easily fall to her. Miss Badet's physical charms are undeniable, while her emotional work in the latter portion of the film stamps her at once as a real artiste.



The beautiful and faithless Nina enchants her husband's friend.

The settings of the story are many of them actual scenes on and about the bay of Naples and are beautifully photographed, while the interiors, particularly those showing the ball room of the Romani mansion and the tomb, in which Count Romani is buried, are most strikingly convincing. The earthquake which destroys a whole street before one's eyes, shakes down the gigantic chandeliers in the ball room and entombs the faithless wife of Count Romani in the underground vault, is a splendid bit of stagecraft and sure to thrill any audience which beholds its remarkably realistic effect.

As the story opens we see the villa of Count Fabio Romani, on the shore of the bay of Naples, and behold a pretty scene with his wife and little daughter Stella. Soon Guido Ferrari, the lifelong friend of Romani, arrives and is invited to take tea with his host and hostess. It becomes immediately apparent that the countess is much interested in Ferrari —more so, perhaps, than mere hospitality demands, and it is not surprising, therefore, when, upon adjourning to the music room of the Romani villa we see the countess and Guido taking advantage of every opportunity to show their interest in each other.

Though a great plague has broken out in Naples and the newspapers state that it is unsafe for residents of the suburbs to journey into the city, Fabio one day finds it imperative that he visit Naples on business, and accordingly he goes into the city despite the danger. Within a short distance of his home he comes upon

the plague wracked body of an humble peasant and endeavors to do what he can to alleviate the suffering of the dying man, though he is well aware that in so doing he is taking his own life in his hands.

While returning from his visit to the city he is himself seized with the plague and drops beside the roadway. Here he is found, taken for dead and, being identified by papers found in his pockets, is conveyed to the Romani family vault after having been placed in a flimsily constructed casket. News of his death is then conveyed to his wife the countess, but the strange woman seems to evince little sorrow over her loss and immediately devotes more attention to Guido, who by now is plainly in love with her.

After some hours in the tomb the body of Fabio stirs in its wooden resting place, and soon the inmate of the cheaply constructed casket is able to burst the bonds which hold him and struggles forth to find himself in the underground tomb of his ancestors. In breaking his way out of the casket in which he has been confined Fabio has knocked another coffin to the floor and the broken cover reveals a tremendous hoard of jewels, gems and treasure within. Upon further investigation the revived Fabio finds a note saying that this is the treasure of a brigand chief which has been concealed for more than a century.



A cheerful domestic scene in the Romani home.

Well nigh overcome by the good fortune which has befallen him in discovering the hidden wealth, and fearful lest his wife and child are suffering an agony of torture over his supposed death, Fabio hastens to dig his way out of the vault, planning to return, a multi-millionaire, to his family and make them twice happy over his miraculous escape from death.

Hastening again into the city, Fabio purchases such clothing as he needs and while there discovers with surprise that his terrible experience has turned his hair white. Feeling sure, however, that his family will be overjoyed to see him in spite of his white hair he hastens home and is amazed to find his wife in the garden in the arms of Guido. Their loving attitude proves conclusively to Fabio that it is not a matter of the moment but something which must have been going on for weeks and months without his knowledge. All his love turns to hate in a moment and he takes the terrible oath of vendetta or revenge, vowing to square all scores with those who have disrupted his home.

Permitting his beard to grow long, donning dark glasses to shield his eyes, and assuming the name of Count Cesare Oliva, Fabio returns some weeks later and, now being well equipped with funds, finds it an easy task to become acquainted with Guido and to be invited to meet Guido's fiancee, the Countess Romani. Fabio's disguise is perfect and as time passes he finds himself a frequent visitor at his former home. His attentions to the countess are most marked and he makes her lavish gifts, thereby winning her profound admiration, for the countess seems to revel in luxuries and to bestow her affection upon anyone who will provide her with them.

Stella, the countess' child, is taken deathly ill and the mother, fearful of contracting the disease, refuses to even go to her bedside, so that Fabio finds it an easy matter to console his daughter in her last hours and even goes so far as to reveal himself to his child before she dies. During a period when Guido is out of the city, Fabio makes love to the countess and being dazzled by his unlimited wealth, he is able to lay the foundation for his vengeance, and obtain the countess' promise to marry him.

The engagement is announced at a dinner which Fabio gives upon Guido's return to the city. Guido is so overwhelmed by the announcement that he lets his anger get the best of him and strikes Count Oliva. A duel follows, of course, and Fabio kills Guido. Before his victim dies Count Oliva lifts his glasses and permits Guido to see that he has been shot by none other than Fabio Romani.

The heartless countess is so unaffected by the death of Guido that she agrees to marry Fabio the following week. The night of the wedding arrives and all is mirth and gaiety at the countess' villa. When the merriment is at its height Fabio suggests to Nina that they steal away and gaze upon the vast treasure he possesses. Eager to behold the wealth of her husband, Nina readily consents, though she is astonished when she finds herself being led down the dark causeway which leads to the tomb of the Romani.

Once alone with his victim in the underground tomb, Fabio shows Nina the gems, jewels and vast hoard of wealth concealed within the casket he has found, and then removes his disguise. The countess gasps with amazement when she sees that the man she has married is her former husband, alive and well. Fabio pictures for her the heartlessness she displayed in allowing their child to die unattended, shows her the emptiness of her life and tells her that he is going to leave her buried alive in the tomb. Nina is driven insane; she raves, tears her hair, fondles the jewels, shrieks for mercy, curses her captor, weeps and well nigh persuades Fabio to relent in his plan.

Suddenly, however, there is a rush and roar, the earth trembles beneath them, and in an earthquake which shakes the entire city, buries hundreds alive in the streets, kills many of the guests at the wedding feast and destroys untold property, the tomb itself crumbles, totters and falls upon the crazed countess, forever extinguishing her life. Fabio, believing it the vengeance of the gods, rushes from the ruined vault in a panic, his vendetta accomplished.

Sans Grease Paint and Wig

By Mabel Condon



Mary Pickford.

AN informal visit with Mary Pickford one afternoon last week, furnishes me with a timely topic and you, if you read far enough, with the information first hand—or second, if you wish—for Mary told me and I'm telling you—that Mary is not particularly overjoyed with the sudden exceptional burst of publicity which has come her way with the reissuing of old time "Mary" films. I'll tell it to you just as Mary told it to me.

It was the day in the Famous Players studio that Jim Kirkwood hesitated over the history of his life and then sat for that picture that didn't justify his raw-boned manliness a bit. And it was while he was hesitating that Mary Pickford emerged from an "extra" dressing-room, in a pink silk negligee and pink rose-budded boudoir cap. And her arms were about a round little white-robed body which nestled into the silky softness of the negligee, and looked out at us from round, blue eyes that bespoke the satisfied contentment of the four-months old owner.

But it was the shade of the four-months old's head that caught and held the attention of Mr. Kirkwood. At one time in Mr. Kirkwood's life, the covering of his own head had been just so, and of the same color, so of course Mr. Kirkwood was interested and broke forth in rosy predictions of what the future held for one so proud as was the four-months old.

"To think," regretted Mary, "that that sweet little face will some-time grow a horrid beard."

"And to think," enlightened Mr. Kirkwood, "that those sweet little legs will, on Saturday nights presumably, bring their owner home this way." Let your imagination draw a zig-zag across this page and you will have the demonstration supplied by Mr. Kirkwood.

"Jimmie!" expostulated Mary, turning her armful of man-baby away from the maker of such a suggestion, "just look at his round little feet—he's all round—and so good! His mother says I may mind him for a while, so, when Jimmie's through talking, come over to my dressing-room—will you?"

So when I thought "Jimmie" was through, I went.

But Jimmie was by no means through, as, with his "Grease Paint" chat over, he became much more talkative and bobbed in and out of Mary's dressing-room every few minutes.

"He's an awful tease," said Mary as, after discovering by an investigation of the infant's bib that he shared the initial "J" with him, Mr. Kirkwood set out to find the mother to learn if the baby's name wasn't Jim.

"But everybody likes him," added Mary, "and it's really fun and not like work at all, making pictures with him. The cast of 'The Eagle's Mate' was so congenial that we had the nicest time imaginable making the exterior scenes. I went to the Strand to see the film on its second night there." She paused and patted the round little body of the four-months old. The caress must have been a soothing one, for the round one's round eyes promptly closed and Mary smiled down at him and whispered "asleep," whereupon the round one's round eyes opened and surveyed Mary and her blue-grey ones. And Mary smiled back and continued:—

"I really ought not to go to see any of my own pictures." Her upper lip expressed her sorrow at something and I asked why.

"Because it's such an ordeal for me," she answered, "I sit tight on the edge of the seat and keep thinking 'Will they like it?' and I criticize every move I make and, really, I don't have a bit of a good time! If others were as critical as I, I'm afraid people wouldn't like my work at all."

"But they do like you," I insisted and suggested, "I wonder if you have any idea of just how much you are liked?" Mary looked thoughtful and said hesitatingly, "I can't realize they like me that well, but look," she smiled eagerly and with her right hand swept aside a newspaper on the table beside her. The act disclosed countless letters as yet unopened and there was a package loosely done up in tissue-paper.

"I got this one this morning from a girl in a hospital in Baltimore," she passed me the tissue-paper package. It contained a sewing apron of daintiest lawn and was embroidered in artistic blue and white butterflies. A note attached explained that the donor had made it while lying ill for weeks and assured Mary that it betokened much love and admiration. Could the ill little girl have witnessed Mary's joy over its possession, I'm sure she would be repaid for her work of love.

It was then that the subject of the re-issuing of the Mary films was reached and Mary declared indignantly that she did not like it very well. "For many of those early films were made when I was not as happy as I am now—and condition always affects one's work," rocking the round one, now really asleep, gently in the low rocker Mary occupied out of regard for the infant's comfort.

"But of course," Mary began philosophically—but I never knew what is was that she had intended to say, for Mr. Kirkwood entered with the disgusted information that the little chap's name was "Joe" instead of "Jim."

"Joseph Porter Riley," practically announced Joe's little mother, appearing from behind Mr. Kirkwood's shoulder. "I named him for "Director Porter," she finished still more proudly.

"Really," explained Mary delightedly, giving Joe an extra joy pat. Then, as she passed the little round one to its mother, she whispered softly, "I'd rather own him than—than fifty thousand dollars!" And

little Joe's mother smiled contentedly as she bore the little man away for a waiting scene and Mary, when he had gone, took off her boudoir cap and arranged her curls in preparation for going before the camera in the production of "Behind the Scenes" which Mr. Kirkwood was to direct.

As I said at the beginning it was just an informal visit so I've told it to you just as it occurred.

Current Educational Releases

In French Guiana.—Pathe. The valley of the Santa River rich in tropical foliage and scenic grandeur is one of the real beauty spots of French Guiana, South America. From the coach windows of the little single track railroad, which winds in curious curves up the valley, one sees the ruins of the old village of Tabouna, full of historic interest but sad in its significance. Further on the falls of the Santa, with its cascades resplendent in rainbow beauty, dash headlong into a thickly wooded valley below and flow peacefully over moss covered rocks.

The Crayfish.—Pathe. The crayfish or fresh water lobster is usually found underneath the protecting rocks of shallow river pools. Like the most of his cousins in the great family of crustaceans, he is a night feeder and rarely ventures out from under the great rocks or submerged stumps during the day.

The crayfish is particularly fond of the common garden or angle worm and small chub fish or minnows. His claws, strong and powerfully built for the seizure of his prey, are so firmly attached to his body that one will easily bear his entire weight. The head and thorax of the crayfish are so closely attached as to be practically one part with the rest of his body. For this reason he is unable to move his head, but nature, ever thoughtful and ingenious, has provided him with eyes which can be projected from or drawn within his shell-like covering at will. Though not particularly disturbed when taken from his natural element, water, the caryfish eagerly returns to it when the opportunity affords. Like the lobster he is a substantial article of food and always a tasty addition to the menu.

A Badger Hunt.—Pathe. With a long white snout and small piggish eyes the rapacious little badger, a member of the great bear family, is one of the most destructive animals with which the farmer has to contend. A night prowler, he is omnivorous, and does great damage to the crops as well as among the fowl of the farmyard.

A typical rural pest, the badger slinks away at the first streaks of dawn, and the daylight disclosing the various scenes of his various depredations, finds him safe in his underground home. The mischief committed by the badger during his nocturnal visits provokes the wrath of the farmer, who, with keen scented dogs, trails the animal to its hiding place. There one dog is selected to attack the badger in its tunnel retreat.

With his ear close to the ground the farmer follows the underground battle, and when he thinks the dog has driven the badger to a point sufficiently near the surface, he digs down into the badger's hole. Quite the equal of the dog, the little badger, almost exhausted, moves backward under the new opening. Carefully dropping a long handled pair of steel pincers the farmer catches the badger around the neck and lifts him struggling to the surface. There the frightened animal, blinking but still fighting, is deposited alive and unhurt in a heavy bag. The darkness inside the bag quiets the badger and he is quite safely taken home by the farmer.

Life in Japan.—Pathe. Kioto, once the capital of Japan, is annually the scene of a peculiar religious ceremony which draws thousands of witnesses from all parts of the empire.

Coffee Cultivation.—Pathe. What is sweeter incense to the nostrils of the hungry man than the aroma of that most delightful beverage—coffee. And yet how little is known to the lay mind concerning the cultivation and handling of this, one of the most important of South America's prolific products.

When the berries are ready for picking (they grow on bushy shrubs averaging 8 to 12 feet), the host of workers throng to the fields and quickly garner the ripened crop. When the beans are sifted and winnowed, these processes removing the leaves, twigs, etc., the coffee is measured, put in sacks and transferred to the mills, where it is washed and sorted. After many handlings, which are essential to the thorough drying and preparing of the beans for market, the coffee is graded and sacked and then brought to the warehouses from whence it is shipped to all parts of the civilized world.

The Hosts of the Sea.—Pathe. To the naturalist, ever on the look out for strange and interesting creatures, Dame Nature is a seemingly neverendless provider. On the interesting film under this title appear some of the sea's most grotesque and freakish products. Strange little crustaceans such as the callians, squills, dwarf crabs only an inch long, tiny swordfish, etc., are all shown in their native haunts by the aid of really fine photography.

Thoroughly dried, the hemp filaments are done into bundles which are taken to a separate factory where the center stem of each filament is removed. This process of taking out the woody part of the hemp reed is called "scutching." When it is completed the hemp is a finished product ready for compression into bales and transportation. Conveyed by boat and rail to the great mills it is converted into rope, mats and many other useful articles.

Hemp Growing (New Zealand).—Pathe. One of the most important industries of New Zealand is the growing of hemp. Reedlike in appearance, it attains a height of from ten to twelve feet, and is harvested by the natives with a sharp hook-shaped knife. Bundlers follow the cutters and the hemp is stacked on big carts and carried to the factory, where it is washed, cleaned and dried.

The next step consists of feeding the separate reeds into a special machine which splits them into long slender filaments. These filaments, washed by a mechanical conveyor, are then allowed to drain a full day, after which they are carried to the bleaching field and exposed to the sun for about a week.

Brevities of the Business



Howard G. Bobb, vice president and general manager of the Liberty Motion Picture Company Inc., gained his knowledge of the motion picture business in a very peculiar manner. Resigning his position as president of a prominent Philadelphia pharmaceutical company, he secured a minor position in a motion picture laboratory, where he studied the film business. He remained there until he acquired the technical end of the game. He later induced a number of wealthy Philadelphians to finance him and started the Liberty Motion Picture Company, which has been in active operation for a number of months. Mr. Bobb received his education in the Keystone state and when a lad was always interested in mechanics. He spent his early life in the railroad business. Although only still in his early twenties he is master of a plant that many film notables have said "to be one that is incomparable."

During the absence of Thomas Ince and Mack Sennett, Reginald Barker has been in charge of the Kay Bee, Broncho and Domino Companies and Roscoe Arbunkle and Mabel Normand have been directing the Keystone players.

A. Blinkhorn has opened a branch office in Chicago at 17 North Wabash avenue and Mr. Buck has been installed as manager.

The contracts of William H. Tooker, heavy lead, and Harry Spingler, juvenile lead, of the Life Photo Film Corporation, have been renewed by that company for a further period of one year at a substantial increase of salary.

On last Sunday night a special midnight performance was given at Santa Barbara of Harry Pollard's remarkable "Beauty" picture "The Other Train." The time was set so that all those working in the other theaters could see this photoplay and a very large crowd attended.

Grace Cunard, the heroine of "Lucille Love," has several very tempting offers from both moving picture companies and circuit agents but the most tempting of all was the added inducement to remain with the Universal, the company which has brought her so prominently to the fore and which gave her the opportunities to force herself to the front ranks.

The World Film Corporation has opened an office in Montreal, at 282 St. Catherine Street West, with R. S. Bell, formerly of their Toronto branch, in charge of W. F. Barrett, former manager of the feature department of the General Film Company in Canada, has been put in charge of the Toronto office.

George Fitzmaurice of Pathe, who this spring stepped from the ranks of scenario editors to become a director, announces the completion of his first picture, "The Brahmin Diamond." Mr. Fitzmaurice spent nine years in India and he has drawn upon his knowledge of the unchanging East in this picture the scenario of which he wrote himself.

During the filming of a coming three reel Eclair feature, Alec B. Francis was placed in a closed coffin and when the scene had been completed and the lid removed with difficulty he was found to be almost suffocated, the box having been so securely sealed that no air reached him.

Frank A. Bannon is spending his vacation at Inlet Inn, Fourth Lake, New York. After a few weeks stay at the Adirondack resort Mr. Bannon will be found back at his desk at the Edison studio distributing scintillating publicity on the plays and players.

If the "Trey of Hearts" series never did anything else for Cleo Madison who takes the dual role of the twin sisters, it would certainly give her the reputation for being about a most plucky actress. During the fifth installment of the series, "The Sunset Tide," Cleo makes a get away from her pursuers in a rowboat which she pushes through the breakers. The boat upset and she was caught underneath and although Wilfred Lucas, Ed. Sloman, George Larkin and Ray Hanford all went after her they experienced great difficulty in rescuing her and she frightened them all by being unconscious for some time.

The World Film Corporation announces the release of the Shubert Feature, "The Lure," in five acts, on August 24, and the preparation of the following W. A. Brady features, "The Dollar Mark," "Mother," "The Man of the Hour" and "The Gentleman from Mississippi."

Edwin August left one or two things behind him when he deserted Los Angeles for New York City. One was his ranch where the chickens grow into hens and cockadoodledoos or else die young under the knife and fork name of squabs. Then there are his father and mother who live on the ranch and lastly, and of the least consequence is a law suit against a film company in Los Angeles.

Carlyle Blackwell has been a busy man this week. He has engaged the Norbig studios at Edendale and has securred Jack Dillon for heavies, Edna Mayo for leads opposite himself, Adelaide Wise, George N. Chesebro, Ollie Kirkby and others who will appear in the four reeler "The Key to Yesterday" by Charles Neville Buck.

Manager Callan of the Plaza Theater, Bridgeport, Conn., is trying to find the culprit who stole a 22x28 hand-painted photograph of Mabel Normand, the popular Keystone "movie" star from the lobby of the theater between 9 and 11 o'clock one morning last week.

Francis Ford and Grace Cunard of the Universal are putting on a four reel German-French photoplay with the war as a central theme.

On Tuesday, August 11, Chad Fisher, a Vitagraph cameraman, while taking pictures at Yonkers, N. Y., was instantly killed by lightning. Captain Lambart, the director, had taken a company of Vitagraph players to that locality and were in the midst of their work when a terrific storm burst upon them and they sought shelter in an inn. A bolt of lightning struck the front of the building a moment later, killing Mr. Fisher and severely burning and stunning Captain Lambart and Miss Lillian Herbert, one of the Vitagraph players.

A new leading man has entered the Benham family or rather, he has been there some time without being discovered. It is Leland, Harry Benham's six year old son. The little fellow lately played the principal part in the Thanhouser drama, "In Peril's Path," but Harry is anything but jealous because he is no longer the only leading man in the family.

Owing to the delicate style of her beauty and her quiet retiring nature, Miss Vinnie Burns, the clever little star of the Solax and Blache Companies, impresses her friends in private life as merely a bright young miss who has recently graduated from some girl's finishing school rather than the daring picture heroine that she really is. Her greatest pleasure is to be alone at home with her mother.

Wilfred Lucas, the producer, is so brown it would not pay for him to cross the Mexican line. He has been in his element lately taking sea and ship scenes for he dearly loves a boat.

Harry Eytinge, Edison character man, has finally decided on the place to spend his vacation—the Edison studio. As a mere statement this contains no excitement at all, but when one considers that Harry weighs above the two hundred mark and that the rays of the sun have a way of being exceedingly hot after passing through a glass roof it is evident that he will have the warmest kind of weather for his period of rest (?). In fact, the chances are that he will accumulate more sunburn than the ordinary vacationer.

William D. Taylor the director of the Balboa Company at Long Beach, can almost claim that his experiences in direction date back to the time when he spent three years in Fanny Davenport's company and did about everything to be done in that company as well as playing opposite her. He even went to Europe yearly to purchase certain necessary properties for her plays.

William Garwood has had two fine parts recently in which to give examples of his artistry. In "The Cocoon and the Butterfly" he was the owner of a department store and in "Break, Break, Break," from the poem, he appeared as an old man who saw incidents in his life unfolded. It is not often Garwood is seen in characters, yet he is a character actor of attainment.

Asked what she was going to do in her next picture, Stella Razeto the popular Selig actress said "I don't know and am trembling to think of what my director has in store for me. I did about everything in 'The Blue Flame' and the next picture is the last of this detective series."

Anna Little is wearing several new gowns in "Caroline" a delightful comedy-drama being produced at the Universal. There was a time when Anna used to wear Western garb nearly all the time and she looked very fetching in them too, but of late she has been wearing society and "costume" dresses and now everyone is wondering what she does look the best in.

Ethel Lloyd won the silver cup offered as a prize to the best dancer of the Vitagraph Company by the Hotel Shelburne management on "Vitagraph Night," August 6. The dancing for the prize, resolved itself into an elimination contest with Miss Lloyd and Lillian Walker as the contestants. After many trials Miss Lloyd was adjudged the winner and presented with the cup, a massive silver affair, suitably engraved.

Bess Meredyth is still writing the photoplay versions of "The Trey of Hearts" series from the synopsis of Vance's stories and she is also appearing with Al. E. Christie's comedies.

Herbert Blache of Blache Features, Inc., has announced a four-reel picture entitled "The War Extra" which contains scenes taken at Fort Lee, N. J., Herald Square, The Mallory Line Steamship Docks and The Statue of Liberty in New York, Key West, Florida, Galveston, El Paso and Eagle Pass, Texas, and Piedras Nagrus and Monclova Coahuila, Mexico.

Frank Powell, Pathe director, had some exciting times while making "The Taint" which has just been finished. He bought a modern locomotive for the sole purpose of turning it into scrap iron before his cameras and Edward Jose, his leading man, was to make his escape from pursuers by starting the engine and letting it run wild. Mr. Jose succeeded in jumping from the engine but the number of sumersaults he took on the steep bank would have been a marvel to a circus acrobat. The engine itself narrowly missed hitting the platform on which Mr. Powell and his camera were stationed.

Agnes Egan Cobb reports that telegrams, letters and orders are pouring in from all over the country regarding "Horrors of War." This subject was named previous to the war but timely enough to warrant tremendous sales. And then they say "money is tight."

Fred Beecroft has gone forth from the Mirror offices in the Putnum building to the mirroring lakes up in the Maine woods. This he claims as an old and well-known recreation center and it will offer him entertainment for a well earned two weeks. Mrs. Beecroft accompanied him on his vacation trip.

Ned Finley, the Vitagraph director, whose mysterious disappearance from Jacksonville, Fla., terminated in his being found in Union Square, N. Y., with no knowledge of how he had come there, is now fully recovered from the illness which confined him to his hotel for several days. He is again at work at the Vitagraph studio.

Sol Lesser of the Golden Gate Film Exchange has purchased the rights for his eleven western states on Leading Players feature, "The Lunatics," and has also signed a year's contract with Agnes Egan Cobb for two Scientia subjects each week.

Harvey L. Gates, he who gets out the Universal Weekly and in his spare moments writes scenarios that he readily sells, has purchased a five-passenger Regal car and is educating his nine-months-old son to prefer it to a baby carriage. As the nine-months-old is named for Romaine Fielding, he is complying with all that is expected of him.

W. W. Johnston no more presides at the publicity desk in the Excelsior offices. He has taken his good nature elsewhere and P. A. Parsons of the Pathe Jersey studio, and C. Alfred Karpen, well known for his service in the Eclectic suite, are dividing the work of the Johnston desk between them, as well as performing their other respective duties.

Agnes Egan Cobb is doing herself proud these days, and reports she is having lots of fun booking Scientia films in and around New York. Mrs. Cobb claims that the demand for the educational product is growing so strong that the customers are signing up yearly contracts with her for the Scientia films.

The first photoplay ever written by Maibelle Heikes Justice, whose name is now well known to the trade, was released by the Vitagraph Company on August 13 under the title of "The Horse Thief." Most of Miss Justice's plays have been produced by the Selig and Essanay Companies.

Edna Maison made a great impression upon everyone with her work in "Madame Melnotte" in which photoplay Gilbert Warrenton, Lloyd Ingraham's camera man, made four double exposures with Edna in each scene.

Harry Pollard keeps up his work of "infinite variety" for the Beauty brand. Last week he finished up a comedy which is as humorous as any he has ever made, and this week he is putting on a drama, at present not named, in which he has a very strong part showing the unselfishness of a strong moralled man.

Wilfred Lucas is nearly happy. He is working day and night to make his productions of "The Trey of Hearts" great in every way, and he is revelling in the many fine sets he has planned and is having made to order.

Ed. J. Le Saint of Selig's forces, has been producing a civil war drama entitled "The Reparation" without the presence of armies and of the horrors of war. It is full of good dramatic action and heart interest.

Every young actor undergoes a siege of letters the gist of which is "Are you married?" Charles Ray, the good looking Kay Bee lead, is the most recent of these victims. Is Charles Ray married? A prize of steen property dollars is offered for the correct answer. A sleuth who has been on Charles' trail for the last month or so does not think so, he deducts that Charles is too debonnaire and never looks worried and that moreover he is always jingling money in his trousers pocket.

Louise Glaum and her director Harry Edwards are no longer confined to the "Universal Ike" style of comedies and are now doing plays of all classes. Their initial effort in the new field is called "The Scarecrow and the Chaperone."

ROLL OF THE STATES

ALABAMA.

The new brick building being erected at Guntersville is nearing completion, and has been leased for five years by Harry A. Hammond, who will run a moving picture show.

CALIFORNIA.

The Equator Film Company, capitalized at $25,000 and organized for the purpose of taking moving pictures around San Diego and exhibiting them at theaters throughout the country, filed articles of incorporation. The incorporators are N. K. Parkhurst, A. B. Bowman, L. C. Wright, C. T. Davenport and M. H. McClure, each of whom has subscribed for but one share of stock, valued at $1 each.

Twentieth Century Players' Film Company, capital stock $250,000; subscribed $25. Directors, A. C. Haartmann, Rollin H. Palmer, A. E. Weiss, Ralph Castillo, E. G. Grubb.

Engineer Hinckley and Park Superintendent Ferguson will start work within a few days removing the municipal bandstand in Redlands and building an open air amphitheater there to seat 2,500 persons, with 500 more accommodated in parking space for autos. Pictures will be shown here.

GEORGIA.

The Temple theater for colored people, located on Cotton avenue, Macon, is one of the best equipped moving picture houses for colored people in the South. It is putting on high class vaudeville also.

ILLINOIS.

The Palace theater on West Third street, St. Charles, is to be reopened under new management. This makes the third picture theater in St. Charles, and the fourth will be opened when the new building on East Main street, under process of construction now by Dr. Potter and F. C. Hunt, is finished.

The Royal theater, in course of construction at 322 Seventh street, Rockford, will open up about the middle of September. Carl Noren is the owner.

W. A. Ross, owner of two picture theaters in Hoopeston, bought out the business of Max Nathan, who for years conducted the Virginian. Manager Ross now has complete control of the field in Hoopeston.

Edward Churchill, general manager of the Saxe Amusement Enterprises, recently completed a deal by which that company takes over the Hippodrome theater of Peoria for a period of ten years.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

Current Releases

Monday.

C	8-17	Jim, the Terror	Biograph	500
C	8-17	The Game of FreezeOut	Biograph	500
C	8-17	The Adventure of the Pickpocket. Eighth of the "Octavious" Series	Edison	1,000
C	8-17	Sweedie and the Double Exposure	Essanay	1,000
D	8-17	The Old Army Coat	Kalem	2,000
D	8-17	The Speck on the Wall	Selig	2,000
T	8-17	Hearst-Selig News Pictorial No. 49	Selig	1,000
D	8-17	Private Dennis Hogan	Vitagraph	1,000

Tuesday.

D	8-18	By the Aid of a Film, Tenth of "The Man Who Disappeared"	Edison	1,000
D	8-18	The Black Signal	Essanay	1,000
D	8-18	When the Beacon Failed	George Kleine	2,000
D	8-18	The Storm at Sea	Kalem	1,000
C	8-18	Back to the Farm	Lubin	1,000
C	8-18	A Slight Mistake	Melies	1,000
D	8-18	If at First You Don't Succeed	Selig	1,000
D	8-18	An Innocent Delilah	Vitagraph	2,000

Wednesday.

D	8-19	The Smuggler's Wife	Biograph	1,000
C	8-19	The Old Fire Horse	Edison	1,000
C		The Fable of "The Two Mandolin Players and the Willing Performer"	Essanay	1,000
D	8-19	The Bond Eternal	Kalem	2,000
D	8-19	The Dreamer	Lubin	2,000
D	8-19	The False Rubies	Melies	1,000
T	8-19	Pathe's Weekly No. 50, 1914	Pathe	1,000
D	8-19	When a Woman's 40	Selig	2,000.
C	8-19	Taken by Storm	Vitagraph	1,000

Thursday.

C	8-20	Slippery Slim and the Claim Agent	Essanay	1,000
D	8-20	His Brother's Blood	Lubin	2,000
C	8-20	A Surprising Encounter	Melies	1,000
D	8-20	The Bull Trainer's Revenge	Melies	2,000
T	8-20	Hearst-Selig News Pictorial No. 50	Selig	1,000
D	8-20	The Woes of a Waitress	Vitagraph	1,000

Friday.

C	8-21	The Gilded Kidd	Edison	2,000
D	8-21	The Masked Wrestler	Essanay	2,000
C	8-21	Sherlock Bonehead	Kalem	1,000
D	8-21	The Love of Oro San	Lubin	1,000
C	8-21	The Reveler	Selig	1,000
C	8-21	The Honeymooners	Vitagraph	1,000

Saturday.

D	8-22	The Gypsy Talisman	Biograph	1,000
D	8-22	In Lieu of Damages	Edison	1,000
D	8-22	Broncho Billy's Wild Ride	Essanay	1,000
D	8-22	Kidnapped by Indians	Kalem	1,000
C	8-22	Sometimes It Works	Lubin	500
C	8-22	Making Auntie Welcome	Lubin	500
D	8-22	The Telltale Photograph	Melies	2,000
D	8-22	What Became of Jane?	Selig	1,000
D	8-22	Lily of the Valley	Vitagraph	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Melies, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Luhin, Melies, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Luhin, Melies, Selig, Vitagraph.

Advance Releases

Monday.

D	8-24	The Man From the Past	Biograph	1,000
C	8-24	Nearly a Widow	Edison	1,000
C	8-24	Sweedie Springs a Surprise	Essanay	1,000
D	8-24	The Primitive Instinct	Kalem	2,000
T	8-24	Pathe's Daily News, No. 53		
E	8-24	Edible Fishes of the English Channel	Pathe	500
S	8-24	Picturesque Normandy, France	Pathe	500
D	8-24	The White Mouse	Selig	2,000
T	8-24	Hearst-Selig News Pictorial, No. 51	Selig	1,000
D	8-24	Ward's Claim	Vitagraph	1,000

Tuesday.

D	8-25	The Mystery of the Octagonal Room (Tenth of the Chronicles of Cleek)	Edison	1,000
D	8-25	Two Men Who Waited	Essanay	1,000
D	8-25	The Counterfeiter's Plot	Kalem	1,000
C	8-25	The Widow and the Twins	Lubin	500
C	8-25	The Lucky Rube	Lubin	500
C	8-25	Circumstantial Evidence	Melies	1,000
S	8-25	Rapids and Falls at Trondjen	Pathe	333
S	8-25	Picturesque France, Lower Brittany	Pathe	333
S	8-25	From Havre to Buc by Hydro-Aeroplane	Pathe	333
D	8-25	The Sealed Oasis	Selig	1,000
C	8-25	Rainey, the Lion Killer	Vitagraph	2,000

Wednesday.

E	8-26	The South African Mines	Edison	500
C	8-26	Buster and His Goat	Edison	500
C	8-26	Fable of the Difference Between the Learning and the Learning How	Essanay	1,000
D	8-26	The Cave of Death	Kalem	2,000
D	8-26	The Attorney's Decision	Lubin	2,000
T	8-26	Pathe's Daily News, No. 54	Pathe	
D	8-26	The Decision of Jim O'Farrel	Selig	1,000
C	8-26	Josie's Declaration of Independence	Vitagraph	1,000

Thursday.

D	8-27	The Terrible Lesson	Biograph	1,000
C	8-27	Slippery Slim and the Fortune Teller	Essanay	1,000
D	8-27	The Aggressor	Lubin	2,000
C	8-27	The Elopement of Eliza	Melies	1,000
T	8-27	Hearst-Selig News Pictorial, No. 51	Selig	1,000
D	8-27	The Mysterious Lodger	Vitagraph	1,000

Friday.

D	8-28	The Birth of the Star Spangled Banner	Edison	2,000
D	8-28	Seven Sealed Orders	Essanay	2,000
C	8-28	When Men Wear Skirts	Kalem	1,000
D	8-28	The Better Man	Lubin	1,000
C	8-28	A Low Financier	Selig	500
C	8-28	Breaking Into Jail	Selig	500
C	8-28	Such a Hunter	Vitagraph	1,000

Saturday.

C	8-29	Spending It Quick	Biograph	500
C	8-29	Baseball—a Grand Old Game	Biograph	500
D	8-29	To Forgive Divine	Kleine-Cines	2,000
D	8-29	Treasure Trove	Edison	1,000
D	8-29	Broncho Billy's Indian Romance	Essanay	1,000
D	8-29	The Car of Death	Kalem	1,000
C	8-29	The Kid's Nap	Lubin	1,000
D	8-29	The Man Who Smiled	Melies	2,000
D	8-29	The Harbor of Love	Selig	1,000
C	8-29	Josie's Coney Island Nightmare	Vitagraph	2,000

MISCELLANEOUS FEATURES.

The Indian Wars	Historical	5,000
Aftermath	Famous Players	4,000
The Envoy Extraordinary	Santa Barbara	5,000
Doc	Sawyer	4,000
The Hero of the North	Sawyer	2,000
An Aerial Revenge	Itala	3,000
An Opera Singer's Triumph	Itala	3,000
The Last Volunteer	Eclectic	5,000
Uncle Tom's Cabin	World	5,000
The Chimes	World	5,000
European Armies in Action	Kleine	4,000
The Next in Command	Picture Playhouse	4,000
The Man o' Wars Man	Broadway	5,000
The Terror of the Air	Hepworth	2,000
The Bandit of Port Avon	Cosmofotofilm	4,000
The Clue of the Scarab	Apex	4,000
The War Extra	Blache	4,000

Mutual Program

Monday.

D	8-17	False Gods	American	2,000
D	8-17	Our Mutual Girl No. 31	Reliance	1,000
	8-17	Title not given	Keystone	

Tuesday.

D	8-18	McCarn Plays Fate	Thanhouser	2,000
D	8-18	The Silence of John Gordon	Beauty	1,000
D	8-18	The Inner Conscience	Majestic	1,000

Wednesday.

D	8-19	The Robbery at Pine River	Broncho	2,000
D	8-19	Their Worldly Goods	American	1,000
C	8-19	Izzy Gets the Wrong Bottle	Reliance	1,000

Thursday.

D	8-20	The Defaulter	Domino	2,000
	8-20	Title not given	Keystone	
T	8-20	Mutual Weekly No. 86	Mutual	1,000

Friday.

D	8-21	The Winning of Denise	Kay Bee	2,000
C	8-21	The Bell of the School	Princess	1,000
D	8-21	A Lesson in Mechanics	Majestic	1,000

Saturday.

D	8-22	For the Last Edition	Reliance	1,000
	8-22	Title not given	Royal	
	8-22	Title not given	Keystone	

Sunday.

D	8-23	The Second Mrs. Roebuck	Majestic	2,000
C	8-23	A Physical Culture Romance	Komic	1,000
D	8-23	A Dog's Good Deed	Thanhouser	1,000

Monday.

D	8-24	This Is th' Life	American	2,000
D	8-24	Our Mutual Girl, No. 32	Reliance	1,000
C	8-24	Not yet announced	Keystone	

Tuesday.

D	8-25	Conscience	Thanhouser	2,000
C	8-25	Susie's New Shoes	Beauty	1,000
D	8-25	Granny	Majestic	1,000

Wednesday.

D	8-26	The Sheriff's Sister	Broncho	2,000
D	8-26	Lodging for the Night	American	1,000
D	8-26	The Stolen Ore	Reliance	1,000

Thursday.

D	8-27	The Village 'Neath the Sea	Domino	2,000
C	8-27	Title not yet announced	Keystone	
T	8-27	Mutual Weekly, No. 87	Mutual	1,000

Friday.

D	8-28	The Old Love's Best	Kay-Bee	2,000
D	8-28	The Keeper of the Light	Princess	1,000
D	8-28	The Song of the Sea Shell	American	1,000

Saturday.

D	8-29	Through the Dark	Rcliance	2,000
C	8-29	A Run for His Money	Royal	1,000
C	8-29	Title not yet announced	Keystone	

Sunday.

D	8-30	Frenchy	Majestic	2,000
C	8-30	Bill No. 5	Komic	1,000
C	8-30	Arty, the Artist	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	8-17	Love's Refrain	Imp	1,000
D	8-17	Weights and Measures	Victor	2,000
C	8-17	His Wife's Flirtation	Sterling	1,000

Tuesday.

D	8-18	The Trey of Hearts No. 3	Gold Seal	2,000
C	8-18	Vivian's First Felloe	Crystal	1,000
C	8-18	Universal Ike, Jr., on His Honeymoon	Universal Ike	1,000

Wednesday.

D	8-19	The Creeping Flame	Nestor	500
T	8-19	Strange Friends	Nestor	500
C	8-19	Pass Key No. 2	Joker	1,000
D	8-19	Bransford in Arcadia	Eclair	3,000
T	8-19	Animated Weekly No. 128	Universal	1,000

Thursday.

D	8-20	On the High Seas	Imp	2,000
D	8-20	A Bowl of Roses	Rex	1,000
C	8-20	Lost in the Studio	Sterling	1,000

Friday.

C	8-21	A Lucky Deception	Nestor	2,000
D	8-21	The Divorcee	Powers	1,000
D	8-21	The Slavey's Romance	Victor	1,000

Saturday.

C	8-22	The Diamond Nippers	Joker	1,000
D	8-22	The Lure of the Geisha	"101 Bison"	2,000

Sunday.

D	8-23	The Whole in the Garden Wall	Rex	1,000
D	8-23	The Strange Signal	Frontier	1,000
D	8-23	The Miracle	Eclair	1,000

Monday.

D	8-24	Jim Webb, Senator	Imp	3,000
C	8-24	A Rural Affair	Sterling	1,000
D	8-24	There Is a Destiny	Victor	1,000

Tuesday.

C	8-25	Barreled	Crystal	500
C	8-25	Bashful Ben	Crystal	500
D	8-25	The Trey of Hearts, Part 4	Gold Seal	2,000
C	8-25	Universal Ike at the Dance of the Little L. O.	Universal Ike	1,000

Wednesday.

T	8-26	Animated Weekly, No. 129	Universal	1,000
D	8-26	The Character Woman	Eclair	2,000
C	8-26	The Little Automobile	Joker	1,000
D	8-26	The Miner's Romance	Nestor	1,000

Thursday.

D	8-27	Universal Boy in the Chinese Mystery	Imp	1,000
D	8-27	For the Secret Service	Rex	2,000
C	8-27	Snookie's Disguise	Sterling	1,000

Friday.

C	8-28	For the Love of Money	Nestor	1,000
C	8-28	This Is the Life	Powers	1,000
D	8-28	Counterfeiters	Victor	2,000

Saturday.

D	8-29	Law of the Lumberjack	"101" Bison	2,000
C	8-29	Well! Well!	Joker	1,000

Sunday.

D	8-30	Out of the Depths	Rex	1,000
D	8-30	The Janitor's Son	Frontier	1,000
D	8-30	Mesquite Pete's Fortune	Eclair	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Fronier, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, SEPTEMBER 5, 1914 No. 10



WILLIAM GARWOOD
WITH
AMERICAN

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Every FRIDAY—A single reel Selig comedy.
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Mr. Exhibitor:

We have mailed to you a copy of our **Selig Release Herald** containing synopses of all Selig releases for the month of September — eighteen single-reel Selig comedies, dramas, melodramas and tragedies; four two-reel Selig **dramas** and one **Selig Jungle-Zoo.** Special feature drama in three reels.

Preserve this **Selig Release Herald.** You will get a similar one in future each month. Keep it for reference.

By the way, if you like this new Selig plan for giving you a month's releases in this form, write and say so. If you don't approve, write also. We want to help you.

Selig Pictures Are Peerless
They Draw the Crowds

SELIG CURRENT RELEASES FOR WEEK OF SEPTEMBER 7-12

Released September 7. WHEN THE WEST WAS YOUNG. 2 Reels. One of the justly celebrated Selig Western tragedy dramas, featuring **Bessie Eyton** and **Wheeler Oakman.** An absorbingly interesting picture.

Released September 7. THE HEARST-SELIG NEWS PICTORIAL. 1 Reel.

Released September 8. A TYPOGRAPHICAL ERROR. 1 Reel. A Selig Alaskan drama, illustrating the battle of love against gold.

Released September 9. THE MAN IN BLACK. 1 Reel. A Selig melodrama, telling the story of the reform of a kleptomanic.

Released September 10. THE HEARST-SELIG NEWS PICTORIAL. 1 Reel.

Released September 11. OH! LOOK WHO'S HERE! 1 Reel. A Selig comedy, full of funny situations and irresistible merriment.

Released September 12. THE MISSING PAGE. 1 Reel. A Selig drama, illustrating the redemption of honor.

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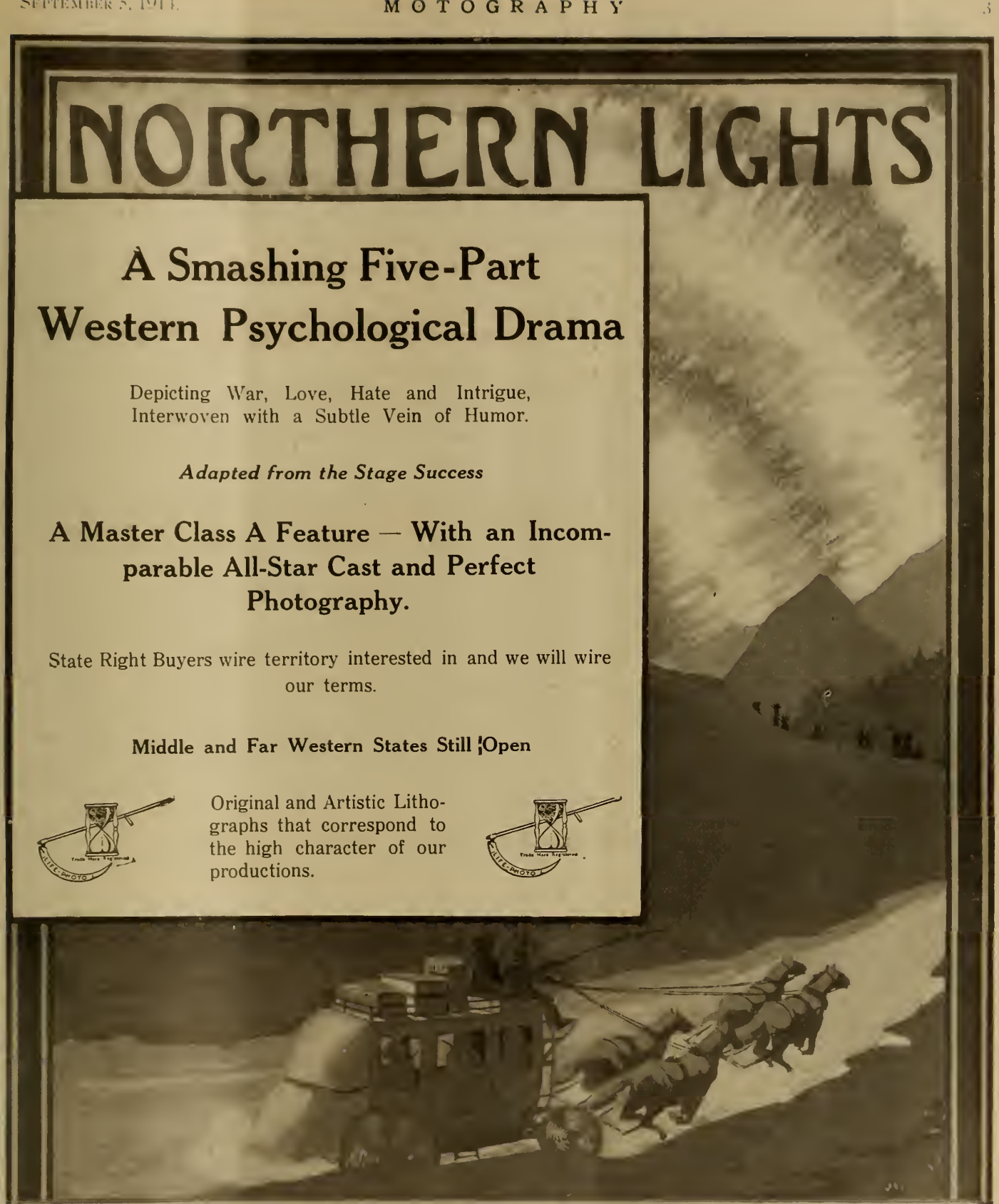
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LIFE PHOTO FILM CORP.

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STUDIO and LABORATORY - GRANTWOOD, N.J.



Sir John Cotswold and Sir Isaac Jacobson vow that their families shall not mate in Lubin's five-part production, "The House Next Door."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, SEPTEMBER 5, 1914 No. 10

Lubin Films "The House Next Door"

Has Strong Theme

"THE HOUSE NEXT DOOR," adapted from J. Hartley Manner's play of the same name, will be the next offering of the Lubin Manufacturing Company through the General Film Company's special feature department. The production is in five reels and is filled with situations and incidents that are true to life in every respect and which place it in a distinct position among the masterpieces of the screen.

The cast is a large one and as each of the players lends his or her best effort the general effect is worthy of the highest praise. Prominent among those in the cast are Edwin Barbour, Gaston Bell, Ethel Clayton, George Soule Spencer, Frankie Mann and Joseph Kaufman, upon whose shoulders the leading characterizations rest and whose work is especially convincing. The other players, who have less opportunity, also do excellent work with their respective



Jacobson rescues Sir John.

roles and throughout the entire five thousand feet not a jarring note can be noticed in the acting.

The settings are truly wonderful in their depth and arrangement and Director O'Neal deserves great credit for the clever manner in which the entire production is staged. Three of the sets, the interior of a theater, a parlor and a reception room, are especially striking and are certain to excite the admiration of all who view the film. The scene in which the wall of a house falls is well done and convincing.



The lovers seek Sir Isaac's blessing.

The dramatic action of the story moves evenly forward to the climax and every crisis is made impressive. The idea behind the plot is deep rooted and is developed to the best advantage. The photography is clear and the subject, considered as a whole, is one of great merit.

The story opens at the home of Sir John Cotswold who, with his wife and two children, Cecil and Ulrica, keeps up a fair appearance of rather poor aristocracy. In the park the children are wont to play with other children among whom are Adrian and Esther Jacobson, children of Isaac Jacobson, a humble but honest Jewish chairmaker. The Chrisian parents chide their children for playing with "Jewish brats."

Sir John's affairs are in bad condition and his attorney informs him that he is likely to become bankrupt. On the other hand the poor neighbors are in good fortune for one day a patent lawyer notifies

Jacobson that a machine he has invented had been granted a patent with prospects that the results will make him rich.

Fifteen years pass, the children have grown to



Sir John's son entertains the Jacobson family.

maturity and the chair maker, now wealthy, lives in a mansion next door to Sir John Cotswold. The children, not forgetting their childhood days, renew acquaintance and fall in love all round. Cecil Cotswold ardently woos Esther Jacobson and Adrian Jacobson pays sweet court to Ulrica Cotswold. Then comes the clash of race and religions and both of the fathers open deadly opposition to the love affairs of their children, who still meet clandestinely.

Cecil Cotswold develops a wonderful voice and, although the family are far from comfortable in their financial condition, Ulrica draws upon her personal inheritance and sends her brother to Italy for tuition, much against the wishes of the old baronet, who declares that his son shall never become a singer or, as he calls it, a mountebank. Cecil and Esther part with vows that they will always remain true in their love.

Sir John proposes to select a husband for his daughter and introduces an aristocrat named Trevor, but Ulrica has no use for the insipid dandy and is very clever in letting him see it. Sir John, however, manages to make matters appear rosy in Trevor's eyes.

Two years later Cecil returns and is to make his



Sir John refuses to go to the Jacobson ball.

debut at the Grand Opera House in the role of Faust. Both families eagerly await the event and all attend the performance except Sir John. The performance scores the most pronounced success. The singers are showered with bouquets, while hats and handkerchiefs are waved in the air, the entire audience being upon their feet. The Cotswolds and Jacobsons shake hands heartily from adjoining boxes.

Cecil's triumph does not appease the old man, however, and the next day when the drawing room is packed with flowers Sir John, to vent his temper, scatters the bouquets on the floor. Jacobson seeks reconciliation but the other man is obstinate.

The next blow to Sir John is the fact that Isaac Jacobson has been knighted in recompense for his many good and charitable deeds. Jacobson notices that the foundation of the Cotswold mansion is becoming weak and sinking into a sewer. As the houses adjoined, Sir Isaac employes the builders to make repairs. The digging and noise of the workmen causes Sir John much annoyance and he hurls many insults at his neighbor. One night during the progress of the repairs a dancing party is given in Sir Isaac's home. The merriment is at its height when a fearful crash is heard. The guests rush out just as the "House Next Door" collapses. The guests rush to the rescue and Jacobson enters the falling building and brings out Sir John. The old man is taken into the Jacobson



In the home of Jacobson, the chairmaker.

home and put to bed. The doctor who is called announces that he is seriously but not mortally injured. Both families gather around the bed and Cotswold grasps the hand of his Jewish neighbor and both promise that no obstacle will be put in the path of their children's happiness.

The cast is as follows:

Sir John Cotswold	Edwin Barbour
Lady Cotswold	Mrs. Geo. W. Walters
Cecil Cotswold	Gaston Bell
Ulrica Cotswold	Ethel Clayton
Isaac Jacobson	George Soule Spencer
Rebecca Jacobson	Florence Williams
Adrian Jacobson	Joseph Kaufman
Esther Jacobson	Frankie Mann
Hon. Clive Trevor	Ferdinand Tidmarsh
Mr. Sharp, solicitor	Peter Lang
Vining, a butler	Edwin B. Tilton
Operatic agent Lewis	George Trimble

E. H. Calvert, director-actor for the Essanay company, is a former soldier and distinguished himself in the Cuban war. Mr. Calvert is a graduate of West Point and was active throughout the Cuban campaign.

Mystery Film Adapted from Munsey Tale

"The Devil's Signature"

AN odd mystery story, which really keeps the denouement from the audience until the last few hundred feet of film, will be released by Essanay under the title "The Devil's Signature" on Friday, September 11. It was adapted from a story in one of the recent Munsey magazines.

Such popular stars as Beverly Bayne, Richard Travers, Bryant Washburn, Charles Hitchcok and Thomas Commerford have prominent roles in the enactment of the story and ere the picture ends one beholds some clever lighting effects and a few fine stage sets.

It is upon the suspense and mystery element in the story that the success of the film lies, however, and since this reviewer firmly believes that audiences like to be puzzled and mystified instead of taken entirely into the confidence of the author, as when one is shown each step in the development of a story, he ventures to predict that "The Devil's Signature" will prove a decided success from the box office standpoint. Folks who like detective tales or stories of the unique and out-of-the-ordinary kind, and those who enjoy weird and bizarre explanations of the mysteries they see presented in photoplay form, will fairly revel in this latest offering of the Essanay Company.



The dead body of Craven, with its cloven hoof, was found.

As the story opens Ethel Vandiver and her friend, Marie Le Farve, arrive at the former's country home for a week-end visit. They are met by Ethel's father and Craven, the mulatto gardener of the Vandiver estate, and escorted up to the big mansion.

Ethel finds a letter awaiting her, signed "Douglas," which proves to be from a young man whom her father has forbidden to see her, as he has taken a strong dislike to the suitor for Ethel's hand. In his letter Douglas states that he "would rather see her dead, than be separated from her longer." Ethel bursts into tears upon reading the letter, but her friend, Marie, tries to console her by declaring that all will come right in the end.

It later develops that Douglas has followed Ethel to her country home, and at the hotel he encounters William Sanford, a young newspaper reporter on his vacation. The young men adjourn to a nearby bar to talk things over and while there Douglas tells Sandford that he is well nigh desperate over Vandiver's objections to his seeing Ethel, whom he loves devotedly, he says.



The detective explains the mystery of the closet.

Craven explains that Ethel's room is haunted.

Shortly after Ethel and Marie have retired for the night, Ethel dashes downstairs to inform her father that strange noises in her room make it impossible for her to sleep. Her father laughs at her fears, but Craven, the mulatto servant, explains that "Miss Ethel is occupying the haunted room" and it is probably on that account that she is unable to rest. Marie has been awakened by Ethel's movements and after hearing the story of her friend's fears volunteers to change rooms with her, declaring that she is not afraid of ghosts or hobgobblins. Accordingly the girls change sleeping rooms and Marie goes to bed in the chamber previously occupied by Ethel.

Later that night Douglas enters the grounds of the Vandiver estate and by throwing pebbles up against Ethel's window awakens his sweetheart and tosses in a note in which he begs for a few moments conversation with her. Ethel tries to steal down to admit her lover, but finds her father still in the library, so deems it unsafe to open the door for the man to whom her father had forbidden the house. A few moments later Douglas is seen making his way out of the grounds with his hand cut and bleeding. He wipes



Douglas tells Sandford his troubles.

the blood off on a handkerchief and then tosses the bloody handkerchief to one side.

Back in the house Ethel and her father are suddenly startled by hearing a scream and upon investigating they find Marie dead in her bed, with everything indicating that she has been murdered. No clues are found to indicate who committed the deed, so Vandiver telephones to the city for a detective.

Sandford, the reporter, is enjoying his after-breakfast cigar on the hotel porch the next morning when he sees Huff, one of his friends of the city detective bureau, registering at the clerk's desk. He enters into conversation with the detective and learns that he has come out from the city on the murder mystery at the Vandiver mansion. Sandford accompanies Huff to the house to secure a story for his paper.

The two men are met and conducted through the mansion by old Mr. Vandiver and while in the death chamber Huff finds the letter which Ethel had received from Douglas. The words "would rather see you dead than separated from you longer" instantly lead Huff to assume that Douglas is the murderer, and that he had supposed he was killing Ethel instead of Marie. Mr. Vandiver, hating Douglas already, instantly sides in with the detective and when Craven, the servant, brings in a blood stained handkerchief bearing Douglas' initials, the sleuth is positive he has solved the mystery.

Sandford notes, however, a queer mark on the rug near the dead girl's bed, and, calling for some flour, he dusts it over the rug and thus brings out the queer track. It is circular in shape and in no way fits in with the detective's theory of the crime. When Douglas is arrested, some hours later, he declares he had a fight with a negro near the house the night before and was badly cut in the scuffle. The blood he wiped off on the handkerchief and then tossed away the bloody rag. A few minutes later a negro is found who admits meeting and fighting with Douglas, who was prowling around the house, so Huff finds that his case is farther from solution than ever.

Acting on the theory that the murderer will return to the scene of his crime, Sandford and Huff hide in the bedchamber and await his coming. Some time later the door of a big clothes closet at one end of the room opens slowly, and a gruesome, clawlike hand is thrust out. The detective makes a dash toward the doors, but when they are flung open the closet is found to be empty. Later, the door again starts to open and Huff sends four bullets from his revolver crashing into the closet. Again the closet is opened and again it is found to be empty. Furthermore no trace of the bullets can be found and Huff, declaring that the whole case is mysterious and supernatural and the strange mark on the rug is the "devil's signature" is about ready to give up, when Sandford finds a method of opening the back of the cupboard.

A secret passage is found in the wall, back of the cupboard and from it some steps lead down into a dark basement. Sandford grimly follows the trail he has uncovered and at the foot of the stairs he finds the dead body of Craven, with four bullet holes in it. One of Craven's shoes has been removed and the detective and the reporter are amazed to discover that instead of a foot, Craven's limb ends in a cloven hoof. This, of course, proves conclusively that Craven was the man who made the track in the rug near Marie's bed, which had proven so puzzling.

Investigation discloses that Craven for some time has been acting queerly, that he had changed from a half-wit to an insane beast within a comparatively short time, and that in a moment of madness he had deliberately murdered Marie, without any possible sort of a motive. Ethel meanwhile discloses to her father the fact that she and Douglas have been married for more than a year, the ceremony having been a most quiet one, and upon the suggestion of Sandford old Mr. Vandiver consents to the union of his daughter with Douglas.

The complete cast is as follows:

Ethel Vandiver.....Beverly Bayne
Her father.....Thomas Commerford
Douglas, her husband.....Bryant Washburn
William Sandford, a newspaper reporter.Richard C. Travers
Marie Le Farve.....Betty Brown
Craven, the mulatto gardener.....Charles Hitchcock
Huff, the detective.....Frank Dayton

Pathe Film for Hammerstein's House

The Eclectic-Pathe American-made feature "The Last Volunteer" was selected to open the splendid new Hammerstein Opera House at Lexington avenue and Fiftieth street, New York, on August 22.

Famous Players Celebrates Birthday

Output to be Increased

SEPTEMBER 1 marks the anniversary of the Famous Players Feature Program, the inauguration of one of the first regular programs of feature films in the world, and the organization of the systematic feature service of which the present powerful Paramount Pictures Corporation is the sequel.

The now celebrated "30 Famous Features," launched a year ago, created an entirely new branch of the great motion picture art, and opened a novel field of endeavor for manufacturer, exchange and exhibitor that has been vitally effective in elevating the motion picture to a more dignified plane and securing for it an infinitely greater degree of popularity than it could otherwise ever have attained.

This vast development of an original and daring enterprise, this amazing evolution of a now historical inception, automatically bears tribute to the vision and determination of one man—Adolph Zukor. The pioneer in the presentation of famous plays and celebrated stars in motion pictures, with a fervent confidence in the artistic and commercial possibilities of his plan, not a whit mitigated by the discouragements and obstacles surrounding his early efforts, Adolph Zukor, struggling against all the difficulties that beset the path-finder, has realized a success such as comes once in a generation.

The presentation of Sarah Bernhardt in "Queen Elizabeth," and James K. Hackett in his famous characterization, "The Prisoner of Zenda," is now tradition: and the extended policy of thirty releases a year that resulted from the demand created by these two subjects, and culminated in the tremendous plans of the Paramount organization, is the gigantic materialization of one man's purpose.



Adolph Zukor, the apostle of feature films.

The early history of the Famous Players is chronicled in the present success of the feature film business of America; the record of its accomplishment is written on the screens of the thousands of feature theaters throughout the country. How Adolph Zukor received the inspiration and impulse to make his radical departure from the regular methods of motion picture production; how he secured for association in the execution of his plan Daniel Frohman, one of the most respected and most prominent theatrical producers in the world, and Edwin S. Porter, the wizard of the camera, the father of the photoplay and the originator of so many of the camera effects now in vogue—this is the commonly known version of the Famous Players' inception. But the growth of the dynamic idea that prompted the organization of the concern, its astounding development and its remarkable future possibilities, is a side-light full of interest and pregnant with optimistic prophecy.

Mr. Zukor has always attributed the stupendous success of the Famous Players, not to his own initiative and remarkable energies, but to the organization; to the combined efforts of all, to the wonderful harmony that has characterized the entire progress of the company. With a liberality of mind thoroughly typical of the man, he contends that if it were not for the mechanical and artistic genius of Edwin S. Porter, the earnest efforts of Daniel Frohman, the dramatic mastery of Hugh Ford, and the various talents of all the other members of the organization, the Famous Players would never have attained the brilliant success it has achieved.

Mr. Zukor moreover extends the credit for the concern's marvelous record to the loyal and able efforts of Albert A. Kaufman, the energetic and popular studio manager; the scenario and advertising departments, in charge of B. P. Schulberg; Frank Meyer, laboratory superintendent; Richard Murphy, the noted scenic painter, whose masterly work has enriched many of the celebrated Famous Players sets; William Reilly, whose knack of getting the right props in every set is a thing of wonder, and the many camera-men, who under the supervision of Mr. Porter, have created the high standard of photography for which the concern became noted as soon as its first picture appeared.

To return to a review of the activities of the Famous Players during the past year, it is a notable and decisive fact that the concern has made several affiliations with powerful theatrical producing companies and universally celebrated authors that created widespread comment at the time of these alliances, and that are still generally discussed. The first of these important coalitions was with David Belasco, for the film production of his artistic success, "A Good Little Devil." Shortly after this came the affiliation with Henry W. Savage, whom the leading film producers of the country were long anxious to secure; and before the excitement of this gigantic junction of important film and theatrical interests had subsided, the announcement was made that the Famous Players

had secured all the celebrated dramatic successes of Charles Frohman, the last powerful theatrical producer to enter the film business. More recently it was disclosed that an arrangement had been entered into between the Famous Players and Sir Henry Arthur Jones, the distinguished English dramatist, whereby that concern was tendered the film rights of the most celebrated works of the master playwright.

It will be noticed by the new borders around the Famous Players advertisements in the trade papers that the familiar "30 Famous Features a year" has been changed to "36 Famous Features." In this quiet manner does the concern announce a substantial increase in its output; and from all indications, before Paramount has been long in existence we may expect 48 or 50 Famous Players subjects a year. This expansion is only a natural result of the phenomenal demand for this product. Next year's thirty-six productions will be directed by the following staff of producers: Edwin S. Porter, Hugh Ford, who abandoned his position as the foremost producer on the legitimate stage to become associated with the Famous Players; Allan Dwan, James Kirkwood and William T. Heffron.

And when the inevitable historian writes the history of the film industry he will record Adolph Zukor as the apostle of the feature, the immortalizer of the visual half of the art of the celebrated players of the day, and the creator of a new and important branch of a new and wonderful art.

Bankers Jump at Opportunity

Realizing the important position occupied by the moving picture industry, many of the kest known bankers in the country are backing their money against the brains of ,the well known film man Lewis J. Selznick. In him they have placed every confidence and all responsibility for the success of the World Film Corporation one of the greatest organizations in the business.



Lewis J. Selzinck.

At the recent annual meeting of the board of directors, he was elected vice president and general manager with the following well known men as officers and directors:

Van Horn Ely, president; Lee Shubert, vice president; Lewis J. Selznick, vice president and general manager; Briton N. Busch, secretary and treasurer.

The Board of Directors is composed of: Theodore F. Reynolds, member of New York Stock Exchange; Amory Hodges, of Halstead and Hodges, New York; Van Horn Ely, president of National Properties Co., Delaware; Herbert H. Dean, of Edward B. Smith & Co., bankers; Wm. Alden Pratt. of Edward B. Smith & Co. bankers; Frederick Edey, of Huhn, Edey & Company; Lewis J. Selznick; Briton N. Busch, secretary and treasurer; Jules A. Brulatour, sales agent Eastman Kodak Company; Charles D. Shrady; H. F. MacNamara; George B. Cox, capitalist of Cincinnati, Ohio, and director of the Shubert Theatrical Corporation; Lee Shubert of the Shubert Theatrical Corporation; J. J. Shubert of the Shubert Theatrical Corporation; W. J. Rhinock, Treasurer of the Shubert Theatrical Corporation; and Charles Jourjon, president of Eclair Film Co. of America and Paris.

The corporation owns and operates twenty-four offices situated in the following cities of the United States and Canada: New York, Indianapolis, Buffalo, Los Angeles, Philadelphia, Chicago, St. Louis, Seattle, Cleveland, Kansas City, Dallas, San Francisco, Detroit, Cincinnati, New Orleans, Salt Lake City, Minneapolis, Pittsburgh, Washington, Toronto, Boston, Atlanta, Denver, Montreal, through which it distributes by rental to various theaters, motion pictures as supplied to them by the home office, in New York.

This Shubert and Brady affiliation with their Peerless studio at Fort Lee which is the largest in the country, keeping four companies continually at work, makes this combination the greatest factor in the industry.

Mr. Selznick has been quietly making history and from a remark dropped by him to the writer it appears there are many ideas he has for future developments which will revolutionize the film business.

War Affects Olcott Players

The European war has caused the Sid Olcott Company which has been working in Ireland to entirely abandon its contemplated trip to France, Germany and Italy, and the party are now praying for a way to get back to the States in safety. When the last word was received from the party it was extremely doubtful if there would be any British liners running for a time and passage on any boat was very difficult to secure.

It is possible if the war is ended quickly that the company will go into Europe and do some stories, but no definite plans can be made along this line. Fortunately Mr. Olcott has visited Ireland before and so the party will be well provided for there, despite the terrific increase in the prices of foodstuffs.

The war has caused considerable difficulty in the matter of extra men, since every young fellow in Ireland is joining the army. The National Volunteers, who a week before war was declared had been ready to fight the Ulster Volunteers, have now joined hands with them to fight for England.

One of the Olcott company, P. H. O'Malley, who had joined the National Volunteers, has received word that he should report for medical inspection and will undoubtedly have to serve in the defense of Ireland regiments. All of the volunteers have been called on for this work, those who desired to join the regular army being allowed of course to enlist as they do in America.

Mr. Olcott had another set back the week war was declared when he made a trip of forty miles by motor to Valencia harbor to do some scenes, only to learn that the harbor was under martial law and no photographs of any kind could be taken.

Cyrus Townsend Brady Story Filmed

Screened by Selig



The Halton baby is christened.

A SETTLER in the far West, his wife and baby daughter, a frontier "sky pilot," a bootlegger and a band of Indians are the principal characters in the Cyrus Townsend Brady story which the Selig Polyscope Company has recently filmed and which will be released for exhibition on Wednesday, September 2, under the title "When the West Was Young."

Bessie Eyton and Wheeler Oakman are the featured players though such other favorites as Frank Clark, Tom Mix and Harry Lonsdale are also to be seen in the supporting cast. The tale was photographed in the real West and a number of picturesque backgrounds are used in the telling of the interesting story.



The Indians bring gifts to the Halton baby.

Ned Halton and his attractive young bride, Nellie, depart from the middle West in a prairie schooner and travel towards the setting sun to seek for themselves a new home in the western wilds. They traverse the plains until they reach a spot which seems suitable to them for making it their future home and there Ned builds a snug little cabin and the two set up housekeeping.

With the passing of time a baby comes to the happy young people and fills a place in the mother's heart which only a baby can. A neighboring tribe of Indians are most friendly toward the young settler and his wife, and upon learning of the baby's arrival the young bucks come bringing crude gifts of various sorts as presents for the little stranger in their midst. Both father and mother are delighted by the thoughtfulness of their red-skinned neighbors and show their appreciation in no uncertain manner.

A few days later a "sky pilot" chances to pass the cabin of the Halton's and is promptly summoned in to baptise the baby. As a result of this ceremony the Indians look upon the child as a marvelous creation direct from the Great Spirit. Then one day ill fortune overtakes the baby. A doctor is hurriedly summoned from the nearest settlement but arrives too late. The little life wavers in the balance a few hours and then slips silently across the great divide. With the death of the child all of the happiness in the little frontier home vanishes and when the tiny form is laid to rest at the foot of a tree that stands on a little hill overlooking the cabin, the desolation of the silent world creeps into the little home and nothing that Ned can do or say can allay the sorrow of the mother who has lost her baby.

Ned receives word a day or two later that he must journey to the distant settlement, there to complete the formalities in connection with title to his new home. In his absence Nellie becomes disconsolate. She sits by the empty cradle and dreams of the little one who had once occupied it. In her spirit of desolation she visits the tiny grave on the hillside and weeps as though her heart would break.

When all seems darkest to the grieving mother there suddenly appears to her a vision of the Christ. The Savior appears with a babe in his arms and his attitude reminds Nellie of the words "Suffer little children to come unto me, for of such is the Kingdom of Heaven." Her arms still ache for something warm and young to hold and love, but the impression left upon her mind by the appearance of the Savior makes life more easy for her to live.

Meanwhile, an itinerant bootlegger supplies a band of Indians with a jug of whisky, which they drink with the usual consequences. Their blood inflamed by the fiery liquor, the



Ned is summoned to the settlement.

Indians set out upon a murderous mission and chancing upon a settler and his wife making their way slowly across the great plain in a prairie schooner, they attack the white people and, despite the heroic defense of the settler and his wife, kill both. A tiny baby, however, is buried in the canvas top of the wagon, when that is overturned, and the Indians, eager to be away on another bloody mission, overlook the babe in their haste to depart.

Ned Halton, returning from the settlement, is attracted by the sounds of the conflict and, waiting until the Indians have mounted their ponies and galloped away, he makes his way down to the burning schooner and there discovers the child alive and well, though badly frightened by the strange, evil faces it has beheld.

Taking the baby with him, Neds sets out for his home. Nellie has been sitting by the empty cradle, dreaming again of the little one snatched from her arms by death, but when she hears the stumbling footsteps of her husband she springs to the door and finds Ned almost dead from fatigue, for he has had a wild ride in order to escape from the Indians who so viciously and murderously attacked the passing settler and his wife.



A bootlegger supplies a band of Indians with whisky.

Nellie hastens to revive Ned and is amazed to discover the warm little bundle still clasped in his arms, for in all the struggles and hardships he has undergone Ned has unconsciously kept the baby from injury and harm. The joy of Nellie when she discovers the bundle is unbounded and she takes the little one in her arms and clasps it fondly to her breast with great tenderness. Once more the vision of the Savior appears and seems to bestow a blessing upon the tiny babe, rescued so miraculously from death, and upon the mother who once more has a little form to comfort and caress. Ned, recovering from his fatigue, beholds the happy spectacle of Nellie with a babe clasped in her arms and a smile of perfect happiness and contentment spreads over his face, for he deems it an augury of much happiness and success for the new home now their very own.

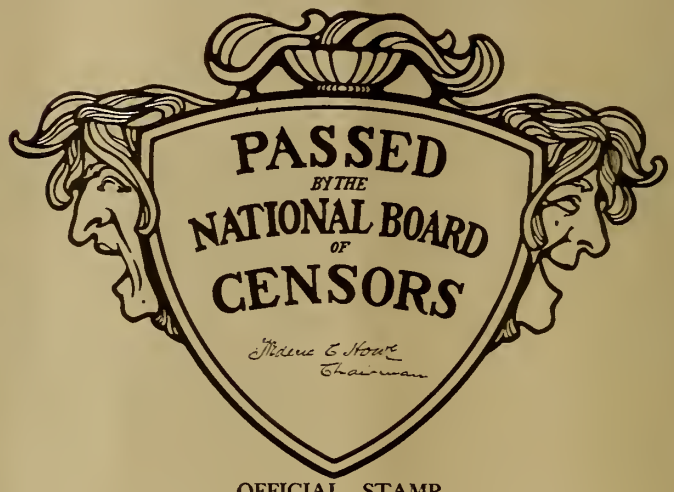
The cast for the production is as follows:

Nellie Halton	Bessie Eyeton
Ned Halton	Wheeler Oakman
Settler	Jack McDonald
His Wife	Gertrude Ryan
Bootlegger	Frank Clark
Indian Chief	Tom Mix
The Savior	Harry Lonsdale

Watch for New Insignia

The campaign against all forms of legalized censorship which is being inaugurated by the National Board of Censorship under the direction and management of J. W. Binder, is receiving the hearty support of all interested in the industry. During the past week the board has received assurances of support in its campaign from men who make raw stock, musical instruments, projection machines, screens, as well as from the largest manufacturers and exhibitors of motion pictures in the country. One of the largest theater managers associations in the country, speaking through its president, has not only endorsed the movement, but has also promised financial support.

The new insignia by which the board will register its approval of films is being very favorably received by all legitimate manufacturers. It will be used on films, passed by the board, from now on. The insignia is copyrighted and the signature of Chairman Frederic C. Howe, which appears on it, will make the unauthorized use of it a forgery punishable by law. This is a reproduction of the new seal:



OFFICIAL STAMP

One of the features of the board's campaign of education will be an advertising campaign to tell the general public just what this seal stands for when it appears on a picture. This will be done through the magazines and newspapers as well as through the trade press. In the advertisements the names of the concerns who habitually bring all of their pictures before the board for criticism will be printed, so that the public at large will be enabled to know who it is that makes high grade pictures. How these pictures are passed upon by the National board, what the standards of criticism are that are applied to them, and who the persons are that constitute the board will also be brought out in the advertisements.

One of the well known paintings woven into "The War of Wars," the photoplay of Ramo Films, Inc., the scenes of which are laid on the Franco-Belgian frontier at the outbreak of the present war, is "The Last Cartridge" of Alphonse de Neuville. This was exhibited in 1873 at the Paris Salon, and wone for the artists the cross of the Legion of Honor. "De Neuville had the genius of action," wrote a critic in the "Revue des Deux Mondes," and that is why his work blends so remarkably with the actual scenes of conflict portrayed in "The War of Wars."

Motography's Gallery of Picture Players

BLISS MILFORD is a talented young actress with big blue eyes and a charming disposition. Her stage experience dates back to the time when, as a child, she overruled her father's objections and carried a flag in the picnic scene in "The County Chairman." George Marion, the stage director, was impressed by her earnestness and coached her in the line which was to be given to one of the little girls. Later she took a small part in a Stair & Havlin road production and the following year was made ingenue. Promotions and offers then followed in quick succession until she was soon appearing on Broadway. She created the role of Sally Ann in "The Candy Shop" and the titular role in "Sentimental Sally." Her advent into pictures was purely accidental. Living near the Edison studio she thought to fill in her time between seasons by taking extras, but liked the work so well she remained in it.



Bliss Milford

ARTHUR HOUSMAN, one of the foremost comedians of the screen to-day, has been a member of the Edison stock company for the past three and a half years. He was born in New York City, several years ago, he admits, but refuses to divulge the exact date, asserting that he is still very young. During his stage career he positively states that he has not been engaged solely in support of famous stars, but that at intervals he has appeared in popular successes which owe nothing in their construction to William Shakespeare. Mr. Housman does not owe his first appearance in the pictures to any demand on the part of the producers but, in his own words, "it just happened," and having no ambition to become a romantic leading man he has confined his efforts to comedy with such success that his appearance on the screen is always greeted with laughter. "The Guilded Kidd" is his latest.



Arthur Housman.

EDWARD EARLE was born in Toronto, Canada, and it was in a little town near there that he started on the theatrical career which has eventually led him to the Edison stock company. Some of the well known plays in which he scored on the legitimate stage are "The Matinee Idol," with De Wolf Hopper; "The Boys and Betty," with Marie Cahill; "Sweet Kitty Bellairs," with Henrietta Crossman, and "The Blue Moon," with James T. Powers. Although Mr. Earle has been identified with the Edison company but a short time his congenial ways and versatility have won for him the friendship and admiration of all the members of the company. He is perfectly at ease before the camera, as is shown by his characterizations in "The Unopened Letter," "The Hand of Horror," "The Mystery of the Fadless Tints," and "Sheep's Clothing." His acting is natural and unrestrained.



Edward Earle.

VIOLA DANA just couldn't help being a star, not that she had anything to say about it, but because stars are born and not made. At the age of 6, Miss Dana, then a wee morsel of loveliness, made her debut in the theatrical profession and less than twelve years of varied experience and associations with Broadway's most prominent stars enabled her to conceive the artistic creation of "Gwendolyn" in Miss Eleanor Gates' most recent Broadway success, "The Poor Little Rich Girl." Then came a happy thought and with apologies to Shakespeare, she quoted: "Not that I love the stage less, but I love the pictures more"; and with the same zeal that gave her rating among "theatrical stars" she entered in the profession of shadows and lights and already the seeds of stardom have taken deep root. One of her latest screen successes is "The Blind Fiddler." She is now with Edison.



Viola Dana.



Exterior of the Liberty plant.



The developing room.



The printing room.



The negative inspecting department.



The wardrobe room.



The drying room.

THE NEW HOME OF THE LIBERTY MOTION PICTURE COMPANY.

New Company in the Quaker City

Modern Plant Erected

TO achieve the best results in the motion picture industry necessitates that only the very best methods may be used—and this the Liberty Motion Picture Company, in which a number of wealthy Philadelphians are interested, had in view when the plans were completed for the erection of its model motion picture plant,, which is now situated at 20-52 East Herman street, Germantown, Philadelphia.

The officers and founders of the company are John Axford, president; Howard G. Bobb, vice-president and general manager; Albert E. Hindle, secretary and treasurer; Charles D. Greener, studio manager; and J. E. Overton, laboratory chief.

All took an active part in planning the studio and as a result the studio shows perfection in every detail. In the large developing room there are eight developing tanks and eight washing tanks, the latter serving to stop the active developer. The film is then placed on an overhead rail and sent into the hypo room. Here there are eight large tanks, in addition two preliminary water tanks, in which the film is dipped after it has gone through the hypo process.

The film is then sent into the wash room where the frames are immersed in large washing tanks. In this room, two hundred and twenty frames of film can be washed and drained at one time. The water used in this process is purified before entering the wash-room. The enormous drying room can hold six hundred and thirty frames of film at one time. It contains an indirect air system, which keeps the purified dry air in circulation at all times. Frames of films can be dried in this room in about one hour and twenty minutes. The dry room also contains a special compartment for the exclusive use of negative film.

The negative room, where negatives are inspected, polished, matched, and prepared for the printing room, is in charge of ten girls. The printing room, when completed, will contain sixty printing machines and four perforators. The chemical room, in which the developer and hypo are mixed, contains five large tanks. Pipes run direct from this room to the developing and hypo rooms, where if more developer is needed it may be secured by turning on a spigot. Experimental work also is done in this room.

The projecting room has a capacity for seven machines, six with small screens, and one for large screen. Adjacent to the projecting room lies the shipping room which contains all the modern shipping methods.

All the rooms are in direct communication with one another which makes it possible to carry films from one room to the other without placing them in sealed boxes.

* * *

The factory is under the personal supervision of J. E. Overton, who has been in the photographic business practically all his life. He is a graduate chemist and has had considerable experience in the technical end of motion pictures.

In the studio, there is adequate space for sixteen good size sets, five electric stages are now in preparation. On the studio floor there are photographer's dark rooms and property rooms. The carpenter shop and paint frame are located on the floor below the studio and everything is shipped to the studio on the elevator which runs from the main floor to the fourth. The dressing rooms for the actors and actresses are large and airy. They contain hot and cold running water, rugs, electricity for curling irons, and make-up tables.

Charles D. Greener, who is manager of the production department, is a man of long theatrical standing. He started his career with the Primrose & West minstrels a number of years ago, and later drifted into the mechanical end of the show business where he remained for some time. Later, as manager of his own productions, Mr. Greener toured the country. It was at that time, that he became affiliated with the general manager, Howard G. Bobb, both being foremost in the formation of the present company.

The officers of the company, the studio manager, publicity department, producers, scenario department. wardrobe room, and green room are all located on the second floor of the building.

The Liberty Company has purchased, for use in western and rural pictures a two hundred and thirty-seven acre estate that is located at Harmonville, Pa. which will hereafter be known as Libertyville. It is a thirty-five minute motor run from the studio proper to Libertyville. On this estate is found live stock of almost every description, as well as a variety of locations which include farms, quarries, hills, valleys, woods, deer ponds, a stone cliff ninety feet in height, a battle field and a western village.

General Manager Howard G. Bobb, who is responsible for much of the excellent work being done at the plant, gained his knowledge of the motion picture business in a very peculiar manner. Resigning his position as president of a prominent Philadelphia pharmaceutical company, he secured a minor position in a motion picture laboratory where he studied the film business. He remained there until he acquired the technical end of the game. Later he interested a number of wealthy Philadelphians and with the aid of Charles Greener, J. E. Overton, A. E. Hindle, and John Axford started the Liberty Company.

Albert E. Hindle, secretary and treasurer of the concern, is employed in the same capacity with three other prominent corporations in the Quaker City.

The Liberty company has in its stock company a number of well known professionals, the list including Frances Cummings, Edward B. LaRenz, Charles T. Danforth, E. B. Tilton, Katherine Bjorling, Robert Ingrahm, Elizabeth Bjorling, Frank McLellen, Joseph J. Kelly, Irene Kingsland and Jack Shultz. N. E. Milligan is the chief director and has the company hard at work on a number of multiple-reel photoplays.

Frances Bertini Stars in Kleine Film

Frances Bertini, the Charming Italian actress who is featured in the next Kleine release through the feature department of the General Film Company, entitled "The Woman Who Dared," has seldom been seen to better advantage. The story calls for heavy

emotional acting under the most trying circumstances, for during the third and fourth reels of this five reel subject she is required to wear a mask most of the time and all the impressions she registers are the result of her general carriage and the twitching of her mouth.

The other players are all cast for roles of minor importance, but do very well in the dramatic scenes with Miss Bertini. The settings are very beautiful and the photography clear and even. The story itself is filled with interesting situations and incidents and the climax is led up to in a convincing manner.

The opening scenes of the play are laid in the home of Count Bertrand, an army officer, who is highly estemed by his superiors because of the military genius he has exhibited. With his wife he is continually helping the poor, and when a society circus is suggested to raise funds for slum work they readily agree to finance it. Countess Bertrand secures Ivanhoff, supposedly a circus director, but really a secret service man of another nation, to assist in planning the affair.

Ivanhoff receives orders to get the plans for some important military movements to be made by the army which Count Bertrand is connected with and succeeds in doing this after drugging the count while talking over the coming social affair. Ivanhoff then hurries to his own country with his wife, who has served as his accomplice.

Count Bertrand cannot account for the disappearance of the plans and is sentenced to twelve years in prison after a one-sided court martial. The countess is heartbroken but bravely determines to free her husband, who she knows is innocent. As she is an expert horseback rider and secures a position in the famous hippodrome in the city where Ivanhoff has taken up his residence. She wears a mask continually, however, and refuses to divulge her identity.



Ivanhoff has Countess Bertrand arrested.

Ivanhoff quarrels with his wife and deserts her. She becomes an actress in a wandering circus.

The mysterious rider draws Ivanhoff to the hippodrome and he becomes infatuated with her. The countess finds his wife and learns that Ivanhoff stole the plans. She then uses her mask to lead him on and finally secures the plans from him, and after disclosing her identity, makes her escape. Through the influence of his official position he has her arrested before she can reach her own country and takes the papers away from her.

The countess returns home heartbroken and fears that her attempt to save her husband has been futile but Alexis, a faithful servant who has been with her throughout the trouble, brings a letter to her which she dropped from the plans and which furnishes the proof necessary to clear the count's name and free him from imprisonment.

Thrilling Ramo War Drama

The belfry of Grandpre, depicted in "The War of Wars," the latest photoplay of Ramo Films, Inc., was modeled in miniature on the belfry of Bruges, made famous by Longfellow's poem. Soon after the company's photographer filmed it, a shell destroyed it. He returned to Grandpre to find it in ruins. The priest, stone dead, still knelt before his altar. The atmphosphere of "The War of Wars" is the atmosphere created by Guy de Maupassant, the French novelist, with his landscapes and characters, country roads bordered with apple trees, farm interiors, market places, taverns, weddings, christenings, funerals and the whole population of sons of the soil country squires, farmers, farmer's daughters, all this joy instantly changed to gloom by the coming war.



Scene from Ramo's "War of Wars," at Grandpre near Nancy, France.

Hang Town Rejuvenated

A feature of interest which the California Motion Picture Corporation has incorporated into its film dramatization of Bret Harte's "Salomy Jane" will be a rejuvenation of Hang Town, the most famous and characteristic of the early mining samps of the Far West. The settlement in the late 40's and the 50's teemed with all the outlawry, violence and reckless bravado that called the celebrated vigilantes into existence. The organization effected by these self ordained guardians of law and order plays a very large part in the story.

A New Style of Films

On Saturday, September 19, "The Reward of Thrift," in two parts, will be released in the regular service through the General exchanges. This picture, which was produced by the Vitagraph Company, with the co-operation of the American Bankers' Association, will be an event maker in the history of filmdom.

C. J. Hite Killed in Auto Accident

All Filmdom Mourns

MEMBERS of the film industry the country over were shocked to learn on Saturday morning, August 22, that C. J. Hite, president of the Thanhouser Film Corporation, first vice-president and treasurer of the Mutual Film Corporation, a director and stockholder in many other large motion picture concerns, and one of filmdom's most prominent notables, had on Friday night plunged off the viaduct at One Hundred and Fifty-fifth street, New York City, in his high-powered automobile, and died as the result of his injuries at 5 o'clock Saturday morning at the Harlem Hospital.

The car plunged off the bridge and landed, bottom up, fifty feet below, pinning Mr. Hite beneath the wreckage. The Thanhouser president was still conscious when found, however, and was able to give his name and address and to request that the Ten Eyck Club at New Rochelle be notified and some member of the club be asked to communicate with Mrs. Hite.



Charles Jackson Hite.

Writing of the accident a New York newspaper of Saturday morning says:

"The machine, its steering gear apparently deranged, smashed into the railing along the bridge and cut through it as though it were paper. Eight feet of the railing was torn away. The machine fell into the grounds of the Manhattan Casino, its rear being tilted against a fifteen-foot fence separating the Manhattan's summer garden from that of the Central Casino.

"The accident was seen by Robert Walters of 304 West One Hundred and Forty-seventh street, and the crash through the railing was heard to the further end of the viaduct. Policeman McMahon ran to Mr. Hite's assistance. He was tangled in the wreckage, it was difficult to get him out.

"The inexplicable feature of the accident is how the motor car, unless at tremendous speed, could have carried away the viaduct railing. This is of iron, four and a half feet high and built of lattice an inch in thickness. At the top of the lattice is an iron rail nine inches in circumference. The iron posts supporting it are ten inches square and bedded and bolted into the concrete walk. But Mr. Hite's machine carried away one of these posts and eight feet of the lattice.

"Only the engine, steering post and top hamper of the car were damaged. The wheels were not injured and the car was towed on its running gear first to the Lenox avenue police station and afterward to a garage at No. 147 West One Hundred and Twenty-seventh street." Pedestrians and many of the patrons of the Central Amusment Casino, who witnessed the accident, made desperate efforts to release the imprisoned man from beneath the body of the machine. Several patrolmen and ambulance surgeons who were called to the scene of the accident were unable to free him until jacks were brought from the nearby elevated shops.

As soon as the car was lifted Mr. Hite lost consciousness. He was hurried to the Harlem Hospital, where his injuries were found to include fracture of the skull, compound fracture of the jaw, which was broken into small pieces within the muscles, fracture of the left ribs, and rupture of the femoral artery.

Mr. Hite was the sole occupant of his high-powered roadster, which he was driving east on his way to cross the bridge to the Bronx and thence to his home in New Rochelle, the old Francis Wilson estate in Meadow Lane, when the accident occurred. It is believed that the slippery pavements, still wet from the recent thunderstorm, made the car skid as it started to turn the corner. One eye-witness said that the film man attempted to leap from the machine as he saw the impending danger, but he was unable to worm his way out from beneath the steering gear before the car rammed the iron railing of the viaduct and crashed over the edge, carrying with it a section of the ironwork which borders the bridge. According to one report Mr. Hite deliberately drove his machine over the sidewalk to avoid running down a child who had stepped off a Bronx car and was crossing the tracks in the direct path of his car.

Although only thirty-nine years of age at the time of his death Mr. Hite had already written his name high up on filmdom's scroll of fame and was recognized as one of those who have made motion pictures an art and an industry of wide importance. From owner of a small film exchange, Mr. Hite in seven years had developed into one of America's best known film magnates.

Born in Fairfield county, Ohio, of old Virginia stock, C. J. Hite after the usual course of a country boy at the district school, attended the Ohio Central Normal College and after three years there became a teacher. His summer vacations were spent doing newspaper work. A few years later he gave up teaching to go into mercantile business in Bremen, Ohio, and in turn, left this field to begin lyceum work. When

motion pictures made their appearance Mr. Hite was ready to meet the new amusement more than half way and he probably was the first man to utilize the cinematograph in connection with a lyceum bureau. In 1906 he organized the C. J. Hite Moving Picture Company and supplied the lyceum bureaus with reels of film. Two years later he moved to Chicago and established a film exchange there, Mr. Hite himself being the whole force, both day and night shifts. As a result of overwork he soon found himself in ill health and one day called a physician that he had known since early boyhood. Instead of leaving a prescription the doctor left a check. That physician was Dr. Wilbur Shallenberger. And so, with proper financing, Mr. Hite commenced the career which made him famous and wealthy.

A short time later he went into partnership with Samuel S. Hutchinson and the organization was named the H. & H. Film Service Company. New exchanges were opened in Detroit, Des Moines and other middle western cities and then the Majestic Film Exchange, one of the most remunerative of all, was formed.

With a fortune made in this way, Mr. Hite invaded New York about three years ago and shortly after his arrival it was announced that he had secured not only the control but practically all of the stock of the Thanhouser Film Corporation of New Rochelle. At the same time Mr. Hite retained his interest in the American Film Manufacturing Company of which S. S. Hutchinson, his former partner, was president. With H. E. Aitkin and other western men, Mr. Hite became interested in the Majestic Motion Picture Company, when that concern was treated in what was regarded as an unfair manner by the Motion Picture Distributing and Sales Company.

In seeking a chain of exchanges of their own and an independent market, the Mutual Film Corporation was formed, which as everyone knows is now one of the greatest film distributing agencies in the country. Among the last achievements of Mr. Hite's life was the formation of the Syndicate Film Corporation to market the famous "Million Dollar Mystery" films, and the financing of the recent film expedition to the Bahamas, which, working with the invention of A. E. Williamson, obtained the most remarkable submarine pictures ever filmed.

Funeral services were held at Mr. Hite's late home, the former Francis Wilson residence, Meadow Lane, New Rochelle, on Tuesday afternoon, August 25, at 2:30 o'clock, the Rev. Charles Canedy of the New Rochelle Episcopal church officiating.

In addition to his parents, who reside in Lancaster, Ohio, Mr. Hite is survived by three sisters, two unmarried who live in Lancaster, and Mrs. W. Ray Johnston, who has been visiting at New Rochelle for some months; four brothers, Claude, Leo, Joseph and Guy, and a widow and two children.

C. J. Hite was most highly respected, loved and admired by all with whom he came in contact and all filmdom unites in extending sincere sympathy to the bereaved family and relatives in this their time of sorrow.

Miss Lillian Drew, who has been seriously ill at a Madison, Wis., hospital, is recovering rapidly and expects to be back at the Essanay studio within a short time.

Has Reviewer Discovered New Star?

A week or two ago a MOTOGRAPHY reviewer commented favorably upon the appearance of a new ingenue in "At the End of a Perfect Day," an American two-reel feature, but could not name the actress as neither the press sheet nor the Chicago manager of the "Flying A" was at that time in possession of her name. Last week the picture in question was exhibited at Santa Barbara, California, at the Palace theater, and Paul Gyllstrom, press agent of the Palace, used MOTOGRAPHY's review quite extensively in advertising the picture. Thinking that readers of MOTOGRAPHY would be interested in learning more of the actress in question, Mr. Gyllstrom supplies a photograph which is reproduced herewith, and writes as follows: "Victoria Thompson is her name and in Santa Barbara this clever little ingenue is referred to as 'MOTOGRAPHY's find.' She made her only appearance in 'At the End of a Perfect Day' and was without previous stage experience. Miss Thompson is a high school girl, sixteen years of age, and but one of several Santa Barbara girls who have been appearing as 'extras' in American films. It was because of her beauty and intelligence that Director Tom Ricketts chose her for a more important role. Victoria is an orphan who up to a few weeks ago had been living with her grandmother. The grandmother knew of her appearance in pictures and was looking forward to seeing her grandchild's appearance on the screen, in the hope that her ward had done well, but between the time the picture was produced and the day it was released the grandmother died. Victoria now lives with an aunt. At this time there are no definite plans for her future, other than that she shall continue her high school studies, though the attention MOTOGRAPHY called to her may have its influence."



Victoria Thompson.

Evelyn Thaw in Pictures

Evelyn Nesbit Thaw is the latest recruit to the motion picture field. Mrs. Thaw can be seen daily these hot days dividing her time betwen the Lubin studio in Philadelphia and Betzwood and nearby country and seashore resorts, where she is completing the five reel dramatic story entitled, "Threads of Destiny." Fred Mace, the well known comedian and moving picture man, has Mrs. Thaw under contract, and under a special arrangement with Siegmund Lubin will present her to the public. Mr. Mace and Joseph W. Smiley are jointly producing "Threads of Destiny," and incidentally Mr. Smiley is playing one of the greatest roles of his picture career as the chief of the Russian Secret Police.

Gaumont Studio a Wonderful Place

By William T. Braun

Mr. Braun, author of the article on this page, had arranged with the house of Gaumont for a number of photographs with which to illustrate his story, but the beginning of hostilities in Europe naturally has prevented the mailing of the photographs so we have to offer the story unillustrated. In explaining the absence of photos Mr. Braun wrote: "Everything is closed in Paris on account of martial law and all the shopkeepers have joined the army. Only Americans are seen about the Opera and we probably will have to stay here until we get transports. We are attending some cinema shows, but as Grand Opera held in the open air in the Jardin of the Tuilleries costs less than one-third the price of the movies, most Americans are attending the Opera."—(Editor.)

THE display rooms and city offices of the Societe des Establissements Gaumont are, like other good things in Paris, near the world-famous Paris Grand Opera House. On the main floor of the building are the extensive photographic display rooms where the finest photographs of Paris and France are displayed. Upon entering the office of the cinematographic department on the third floor and declaring our ignorance of the French language an interpreter is immediately obtained and we are shown about.

M. Gaumont is called up at the works and he assures us that he will be pleased to show us through the plant. A half hour ride on the subway brings us to the pretty Parc des Buttes Clammont on the outskirts of Paris. From the heights a good view of "Elge City," as the works are known, can be had. Glass covered studios, shops, office buildings, power plant, all form a small city in itself of three and one-half acres, while across the road another film factory has just been completed. Entering one of the numerous gates, we are directed to the reception room, where one of the journalists who acts as an interpreter conducts us to M. Gaumont's private office.

M. Leon Gaumont is waiting for us and immediately takes us to the large studio building. Fortunately a scene is just being taken. Contrary to the usual custom the producer is sitting quietly in a chair but his keen eye takes in everything.

The scene is taken three times before all is satisfactory. We then walk across the huge studio, or theater, as it is called on that side of the Atlantic, to the storage room. Here tier after tier of scenery is orderly stored. Then down below to the furniture storage. The furniture is in a surprisingly good condition for studio use and any of it could be placed with credit in a private home. M. Gaumont assures us that all the properties must be kept in an excellent state of repair. The costume storage room is then visited. Here all of the elaborate French costumes so well known in the Gaumont pictures are kept.

The carpentry and scene painters' studios, with the new building just completed, where immense pieces are constructed by talented scene painters, is next visited.

The large power plant of 1,000 horsepower capacity was our next stop. All the power used in the whole plant is developed here. An addition which will double the capacity of the plant is almost completed. A walk through one of the pipe tunnels, through which power is transmitted, brings us into the machine shop. Here, in a large, light shop, is made the Gaumont projector or "Chrono," as it is called. The entire projector with the exception of the lens, is made here. Adjoining the machine shop is the sheet metal shop, where lamp houses are made, the foundry where castings are poured, and the store rooms where large quantities of the separate parts, finished or in the rough, are kept. The Gaumont camera is also made here.

M. Gaumont then asks us whether we have seen his talking pictures and natural color films. When we confess our ignorance he first takes us into the studio where talking pictures are taken. Separate studios are provided for the talking and natural color pictures. At one side of the talking picture studio are the phonograph receiving horns, four in number. A piano and other musical instruments are at hand in this studio, which is as large as the buildings which many companies use for their main studios.

We are next conducted to the exhibition theater, where M. Gaumont promises to show us some of his latest talking pictures. The first picture is that of a rooster crowing. It is difficult enough to get a rooster to crow when wanted, but this one is very obliging and the phonograph concealed behind the curtain gives us the sounds just as distinctly as we hear them in the wee small hours and at the precise instant when Mr. Rooster opens his bill. The synchronism and the rendition is perfect. We are next treated to a few selections on the banjo, rendered by Burtearl, the famous American banjo player. These are very good and his explanations at the beginning of each selection are quite distinct, none of the usual rasp of the phonograph being heard.

The Gaumont establishment is now making a large number of Russian pictures, and we are treated to the national air of South Russia rendered by a famous soloist, accompanied by an orchestra; also a short film showing the difficulties of a Russian gentleman in getting the correct party on the telephone, and I am sure if we could have understood Russian we could have added quite a few forcible words to our vocabulary judging from his rendition and expression.

We are next conducted to an elaborately fitted up exhibition theater, where we are promised a treat in natural color pictures. We are first shown some fine dishes of various fruits, and in spite of having just had a large dinner, our mouths water at the sight of the fine grapes, strawberries, peaches, etc. The coloring certainly is perfect, the most famous artist could not have done better. Scenery and village life in Algiers and Spain follow and the highly colored scenes of these tropical climates certainly are well depicted. Scenes with fast riding and swiftly moving objects are then presented. They are very clear and no fringes of color on the outlines of the objects are visible.

The greater part of M. Gaumont's time is taken up in perfecting the talking and natural color pictures and he assures us that he is not satisfied with his pres-

ent results, but is trying to combine his color and talking pictures, which certainly will be a crowning achievement to anyone. But when the results that he has accomplished so far are seen and the fact that he has steadily improved his product for the past twenty years is recalled it does not seem impossible for him to accomplish what all cinematograph companies are striving for.

He assures us that we are the first Americans to whom he has given an exhibition of his latest works and we certainly appreciate it. M. Gaumont, like most of the successful men of the film industry, is on the job all the time, personally superintending as much of the work as is possible for him, and the whole plant centers around his activity.

In 1893 he was a comparatively unknown electrical engineer and acting as director to a company manufacturing photographic apparatus. Naturally interested in all photographic developments, M. Gaumont was attracted by the successes and failures of the experiments being made by Messrs. Lumiere & Sons and Messrs. J. DeMarey and G. de Demeney. A keen observer, he almost immediately realized the immense possibilities of the cinematograph and gramophone, and in 1894 acquired the Demeney patent.

The idea appealed to him and he set to work to manufacture, in a small way of course, the projector to which he gave the name of the "Chrono." From that beginning sprang the business which today has a world wide fame. Success quickly followed M. Gaumont's early efforts and a limited company, known as the "Societe des Etablissements Gaumont" was created with an original capital of $600,000. Each successive advance, and these are continuous, is paid for out of profits. Thus the business has developed without a weight of interest, the drag which fetters so many companies. The Gaumont company has been built up by the industry of a man working hard himself, secured by his urbanity and straight dealing and the assistance of men who nobly seconded his efforts.

After spending an entire afternoon with a busy man who unselfishly gave up his time to show two Americans through his wonderful plant, we bid him "bon soir" and return to Paris to get ready to spend a pleasant evening with another famous Gaumont institution, the Gaumont Palace, the largest motion picture theater in the world.

This imposing building, which formerly was a hippodrome in which 1,500 performers had acted before 8,000 spectators, was opened to cinematography on September 29, 1911. It is situated on the Boulevard de Clichy near the Moulin Rouge. The monumental facade of marble columns and iron gates is crowned by a dome. A wide staircase leads from the vestibule into the auditorium, the entrance to the galleries being at the sides of the building. The orchestra accommodates 1,750, there are twenty-four loges each with four seats and a promenade accommodating 1500; the balconies seat 1800, and the galleries 1500, making a total of almost 7000 seats. The seats are comfortable, roomy and pitched at a greater angle than 60°, thus making it possible for every spectator to get a good view of the immense screen measuring 24 feet by 32 feet. Suspended from the dome are 20 arc lamps each of 6,000 candle power. The entrance is illuminated by 6 arc lamps, 1000 lamps are used on the main staircase, while the screen is encircled with 500 lamps and 800 more light the superb architectural designs of the Palace. The total lighting represents 370,000 candle power. The lighting is furnished by 3 dynamos worked by steam engines which can each produce a current of 1,500 amperes at 110 volts. Three boilers are used to furnish power for lighting, while a fourth is used to heat the building. A large switchboard in the machine hall controls the entire current furnished by the machines and also the supply of electricity taken from the public mains. Twelve large feeders distribute the energy throughout the building.

The operators' room, offices, etc., are lighted by means of current direct from the switchboard. A branch feeder controlling 600 lights in various parts of the house and corridors is sufficient to supply light for the whole building in case of a breakdown of the normal lights.

If for any reason the boiler ceases to work the heating can be taken over by one of the three generators. Heat is distributed by means of six circuits which, starting from the heating chamber, spread in all directions. The batteries which encircle the theater form a special circuit fed by pipes. The air gathered by them is heated and distributed free from impurities by means of the six openings in the theater. On the coldest days the amount of coal used is estimated at 5 tons. Heat is produced under a pressure of 13 pounds and about 3 miles of piping have been used. A large empty space between the main roof and the theater furnishes good protection from the heat of sun's rays in summer.

The projection of the picture is unique. It is projected from a separate room 105 feet in back of the curtain across the old hippodrome stage. Thus the audience is in complete safety as far as danger from film ignition is concerned and the cone of the trail of light is avoided which is always so noticeable in direct projection. Thus the illusion is made more complete.

The operator's department comprises two rooms, one for projection and one for rewinding the films. Metal film cases and a glass covered table for patching forms the apparatus in the rewinding room. The operating room is high, well ventilated, and equipped with three projection machines about six feet apart. Water tanks are placed between the film and condenser to absorb the heat of the light rays. Portable fire extinguishers and a tank above the film magazine complete the fire precautions in the booth.

Throughout the entire building exceptional precaution is taken in regard to fire. Hose, pails, hatchets and fire guards are stationed in various parts of the house. Emergency exit corridors, with doors the full width, make it possible to empty the entire audience of 7000 people in less than four minutes.

The employes consist of a box office chief and four assistants, 30 ushers, 20 supervisors, the electrical and mechanical departments employ about 25 men, there being four operators; in all there are nearly 200 employes in the Gaumont Palace.

The evening performance begins at 8:30 and lasts three hours with two intervals of ten minutes. Matinees are run on Sundays, holidays and a special matinee on Thursdays when appropriate pictures are shown for schools and colleges. An orchestra of forty, under an able director provides the musical part of the programme. Frequently the projection of special features is accompanied by a large chorus as well as the orchestra. A fine sound effect machine in front

(Continued on Page 348.)

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CHICAGO, SEPTEMBER 5, 1914

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CENSORING WAR FILMS

A CERTAIN California newspaper recently came out with an editorial in large type, two columns wide, giving several "Reasons for Censoring the Movies War Films." These are the so-called reasons:

There is a disposition in many of the larger cities of the country to censor what are called "war films" in the moving picture shows.

The reason is obvious.

The population of the United States is heterogeneous beyond that of any other country on earth; there are thousands of Europeans in this country whose passions are wildly excited over the conditions now existing in their native lands; they are human enough to forget that they are living in a country where these things do not affect us as they would if brought to our own doors; consequently they resent everything that antagonizes their national prejudices.

It is but natural that the representation on the screens of the moving pictures of incidents that are humiliating to their national pride or insulting to their affection for the fatherland, should rouse them to anger, nor that they should give active expression of their feelings.

The danger of such expression in a crowded assembly where opposite opinions are as fierce as those uttered is too clear to admit of debate.

The actual legality of such censorship upon films likely to create riot and panic in the moving picture house need not be considered by the municipal authorities whose first consideration is the safety of the multitude and the preservation, perhaps, of the lives of women and children which would be in imminent peril in the event of a clash between the factions of spectators incited to violence by the pictures on the screen.

It would seem that the owners of the picture houses would be willing for the protection of their personal interests to submit to a wise and proper censorship in this particular.

A riot in a moving picture house over the scenes displayed there would certainly ruin the future business of that house, especially if innocent spectators were injured in the ensuing panic.

It is better to take the precaution proposed than to regret the consequences of the neglect.

No doubt a warning from the proper authorities would be sufficient; but if it is not the application of a sort of martial law in the premises may be imperative.

We can't afford to encourage tumult of this kind in this country over matters that do not concern us as American citizens.

There is nothing to show whether this "calamity howl" is aimed at real war topicals, or at studio war dramas. We have no disposition to protect the latter from the customary supervision of the National Board of Censorship, which has always been absolutely fair and equitable. For the manufactured war drama, being originally conceived in the imagination of a producer or script writer, and not on any battlefield, needs examination as much as any drama of peace; perhaps more.

But the idea of censoring any topical of the war, unless it should record directly scenes of personal inhumanity and brutality, is as ridiculous as it would be to censor the pictures printed in the newspaper press.

Newspaper war bulletins are very carefully censored at their source, it is true; but that is solely for the preservation of military secrecy, and not at all for the moral protection of the newspaper readers. Nothing, indeed, is too gruesome or brutal for the press; yet it is not apparent that those dispatches which do get through are arousing any racial feeling in this country.

There seems to be a peculiar misunderstanding of the exciting causes of racial feeling. Race burlesque or comedy, dramatic misrepresentation, may and often do arouse race protest. *Facts* never do. News of pictures showing the victories or defeat of any nation cause joy or sorrow—not belligerency.

The heterogeneous races of people that go to

make up America all are stricken with awe and grief that their fatherlands must shed each other's best blood. In the world's greatest calamity there is no room for personal antagonism. The great cry of the people of this country is for news—anything that will give them the facts of the big encounter. The newspapers can get little; and what they do get is made up of rumor, unofficial report and the remnants of military censorship. The bare possibility that the camera-men at the front may manage somehow to send actual pictures of the conflict to this shore is the greatest hope of those whose hearts are wrung by the terrible uncertainty.

We have said often that we did not approve of official censorship of motion pictures in any form. But we will not argue that point now. If the authorities must censor, let them examine the war dramas that are manufactured; but hands off the only intimate representation of this terrible history that we can hope to get—the rare work of the death-defying, hardship-enduring, danger-ridden cameraman at the front.

GERMAN FILM GAME DEPRESSED.

That the motion picture situation in Germany is far from satisfactory, without even considering the added complications due to the war now in progress, is illustrated in an item which has only recently been received by the *International News Service,* dealing with conditions as they were before the commencement of hostilities. It reads as follows:

Political and a certain amount of industrial unrest, added to the rigid demands of the censor have hit the moving picture business in Germany a blow that has proved a knockout to hundreds of hitherto prosperous concerns. The theaters and the film factories alike have been hard hit. The strike of the producers against the new police censorship fee of 25 cents for every 20 meters of film manufactured is still going on, but it is acknowledged that several manufacturers are evading the strike agreement by having their products censored through the theater owners, so that they need not appear in the matter themselves.

At the moment the indications are that the film manufacturers will finally cave in and pay the tax out of their diminishing profits, a sort of compromise by compulsion. Meanwhile the cinematograph theaters are beginning to close their doors under the strain of increased taxation combined with declining patronage. Some of these establishments in Berlin pay as much as $25,000 a year in the form of the municipal "amusement" tax. The newer and larger ones have been gotten up to outvie Solomon's Temple in the splendor of their hangings, panelings and illumination, and with reduced prices and higher taxes have a hard time to live. Without the 20 cents charged for checking your hat and coat (which must be given up), most of the theaters could not live at all. It is significant that one of the largest foreign film-making firms operating in Berlin has halved its prices at a stroke.

IN MEMORIAM.

There has just passed from among us a man who, in the brief space of six years, rose to pre-eminence in the councils of our trade; who, in the stress and strain of that great achievement, never forgot to be a staunch friend, a considerate employer, a man and a gentleman. For the fame and fortune that he took from the motion picture he returned more than a fair equivalent. We shall miss him sorely; for our industry has found few men like Charles Jackson Hite.

Just A Moment Please

Right off the bat, Ye Editor wants to threaten his associate, C. R. C., with sudden death if he shoots us any more still pictures like the one of the Eclectic elephant retreating in "Bungling Bunk's Bunco." It comes pretty close to taking the prize for the world's worst still picture. If Jumbo had been "coming" instead of "going," it might not have been so bad—but "going"—it's impossible. Friend Schafer has suggested running it over the caption "Meet Me Face to Face," but even then we don't believe it would pass the Censor Board.

O'ERHEARD AT THE PICTURE SHOW.

"Oh goody, here's another Pauline picture."
"Wish those folks would sit down, I can't see a thing."
"Isn't Bunny just too funny for anything."
"Me for these Keystone comedies all the while."
"I'll bet those war pictures are faked. It can't be possible they've got real pictures of the fighting in Europe this soon."



Speaking of pictures, reminds us that we have the honor to offer our readers this week a striking likeness of our old friend Ben Beadell. No, Ben didn't realize he was going to break into print this way, or perhaps he would have chosen a different pose. Anyway, the picture shows the world's champion caster engaged in "still" fishing. Attention is also called to the fact that the piscatorial pole which has long been the envy of John Rock, Al Haase and other Izaak Waltons (hope that's the right name) is clearly shown in this picture. We guess this squares up any old scores we may have had to settle with Ben, so, for the present, and in order to avoid prematurely cashing in on our life insurance policy, we'll "lay off."

OUR BURG.

Folks on the north side of our village have been much disturbed lately by the click of Chas. Nixon's typewriter, far into the wee sma' hours. Evidently Chas. is getting ready to flood the scenario market.

The w. k. Goatman has journeyed into the wilds of Wisconsin, there to try his luck at fishing. We don't know what kind of bait he took along, but we know he'll come back with some fish stories.

Don Meaney, one of our former w. k. cits. postcards us that life in Noo Yawk is great.

Our whole Village was saddened last wk. by the news of Chas. Hite's death. Our former fellow villager was respected and admired by all who knew him and all unite in extending their sincere sympathy to the Hite family.

WHADDAYA S'POSE THEY DRINK?

While visiting the Essanay plant recently we were much surprised to behold a lot of gaudily painted signs in various parts of the institution, all of which bore the mysterious words: *"Water, For Fire Only."*

OUR WAR CORRESPONDENT.

Spitzeldorf, Province of Boozooslum, Germany, August 7, 1914.—(delayed in transmission). Arrived safely here, yesterday, after a stormy passage. Riot occurred aboardship when the chef served German frankfurters and the crew consisting of French, English and Russians refused to resume their duties until French fried potatoes, English muffins, and Russian cavier were placed on the bill of fair. Out of funds, please rush financial aid immediately and fresh supply of lead pencils.

Col. Heeza Nutt.

Thank Heavin the Col. was still alive on August 7.

Yep, we said "on Aug. 7."

Lord knows what's happened to him since.

But we're still hoping.

N. G. C.

Eclectic Picture Leaves One Guessing

Film Ends Dramatically

THE twelfth episode of "The Perils of Pauline" is absolutely essential if one would wish to understand or appreciate the thirteenth release. Hitherto the episodes have stood on their own merits on the strength of a new thrill, or a complete adventure, but this one is worked out on a different plan.

It leads us through a kidnaping scene, pictures some good views of a Gypsy camp and exciting fight and rescue scenes, but right at the crucial moment—one of those kind of suspenses when the breaking down of the projection machine would throw everybody out of their seats—an insert tells us that the big thrill has been postponed until the next release, some two weeks away. It is safe to say that since the beginning of the series no one scene has contained more pent-up curiosity and fear for Pauline's safety than the last scene in this episode in which the heroine admires and fondles a basket of flowers in which a rattlesnake has been hidden.



Pauline is made prisoner in the Gypsy camp.

Owing to her misunderstanding Harry's reason for preventing her attending her friend's wedding Pauline refuses to make up with him and tells him he is foolish and unjust in suspecting Owen of plotting against her. Harry receives his scolding in silence, then points out an article in the morning's paper and leaves her. Pauline is horrified by the account of the breaking up of the wedding to which she had been invited. It seems that in some unaccountable manner the lions' cage door became opened and the beasts rushed in on the party who were dining.

She seeks out Harry and begs his forgiveness In the meantime Owen visits the lion tamer who has returned to his Gypsy home and bribes him to kidnap Pauline. Later, an old Gypsy meets Pauline and induces her to have her fortune told. In consenting Pauline walks directly into Owen's trap. While seated by the road, having her palm read, she is attacked and carried off by some wicked-looking men.

When Harry returns he is alarmed by Pauline's disappearance and sets out in search of her. On the road he meets a girl from the Gypsy camp. In answer to his questions the girl, prompted by jealousy, tells of Pauline being brought into the camp by her lover and offers to lead him to the place if he will agree to thrash the kidnaper. Harry makes the promise and is soon actively engaged keeping it. A well-aimed bottle puts his opponent out of the fight and he and



While her fortune was being told, evil men crept about her.

Pauline immediately make their way back home.

Now that her wish has been fulfilled, the Gypsy girl is sorry for her lover and vows vengeance on the former captive. In accordance with her idea of revenge she conceals a rattlesnake in a basket, covers it over with wild flowers and leaves it with the butler to be delivered to Pauline.

The butler carries the gift into the drawing room in which Harry and his adopted sister are seated.



The kidnapers threaten Pauline with death.

Delighted at receiving such fragrant flowers, Pauline picks several of the top ones and then reaches down to take them all out when—that is where the film leaves one gasping for breath.

A FILM much above the ordinary production is offered by the Eclectic company in its three-reel feature "In the Lions' Den," now being re-

leased. It is cleverly plotted and differs from the every day offering inasmuch as its ending does not leave the principal characters, their friends and relatives all well supplied with happiness, wealth and sweethearts or whatever other motive might have incited their actions. The ending is thrilling and tragic, but not disappointing, because it comes as a natural sequence to the events of the story.

The film is artistically colored and a real pleasure in itself aside from the interest aroused by the story it tells. It is tinted by the Eclectic hand-color process and is as nearly perfect in its light effects, shading and detailed coloring as one could wish. An illustration of the latter is seen in the designs in the rugs. Each figure is perfectly defined, no matter how small or how many colors it contains.

The cast interpreting the roles is more than ordinarily capable. Seldom does one see an entire group of players who are so apparently unconscious of the camera and so natural in their emotions whether they be mirthful or tensely dramatic.

In the opening scene Theodore Reibeth is seen entering a picture theater in which Aut Nissen is being featured in a photo-drama. He becomes greatly impressed by her beauty and charm and arranges with his friend, the director, to meet her at the studio and



Scene from Eclectic's "In the Lions' Den."

see her work in a scene. On leaving the studio he finds her handbag lying near the curb, and, with this as an excuse, pays her a visit. After that he becomes a frequent caller.

His serious nature receives a severe shock one night at a party when he discovers the actress practicing her coquetry on some other men. In the heat of anger he denounces her, telling her that their friendship is at an end.

Some time later Aut Nissen reads of Theodore's marriage and plans a fiendish revenge. He calls in answer to her note and is disarmed by her cordial manner. She playfully begs to be allowed to blindfold and lead him to a surprise. He consents and, to his horror on snatching off the handkerchief when the girl leaves him, finds that he is in a lions' den.

A rope hangs from the ceiling and by jumping he manages to grasp it and pull himself up just in time to escape one of the savage beast's attack. By constant swinging he finally reaches the balcony railing, pulls himself over and hurries out of the house, falling in a faint in the street.

Some strangers pick him up and carry him back into the house where, on recovering his senses, Theodore sees Aut Nissen standing beside him. The shock of the past events and the fear that he may again be left to the mercy of the lions, proves too much for him in his weakened condition and he dies. In spite of her vengeful trickery the actress really loves Theodore, and is so despondent at his death that she climbs the balcony railing, jumps down among the lions and they put an end to her grief.

"BUNGLING BUNK'S BUNCO" is all that its name implies and more. Not only does Bunk bungle and bunco, but what is worse, he gets caught at it each time. It is a three-reel farce comedy made by the Pathe Players in the American studio and is being released through the Eclectic Film Company.

It furnishes a happy relaxation from anything, hot weather, conversation, dramas or the usual run of comedies and will provoke laughter from the most pessimistic. The fun follows in the wake of Bunk's efforts to prove his hunting prowess and courage to his sweetheart, and since Bunk does nothing else from the beginning of the first reel to the end of the third the picture is a continuous string of mirth.

The film was made in St. Augustine and abounds in just the right kind of tropical scenery. The interior settings are wonderful. In many of them it is almost impossible to tell exactly where the trees in the foreground end and the painted scenic backgrounds begin.

W. R. Seymour plays the titular role, and plays it well. Lillian Wiggins has a prominent part in Lillian Marston, the object of Bunk's struggles through heroism. The cast, taken altogether, is quite a large one and contains many important but short parts, two of which are those of the Persian princess (Countess de Merstina) and her father (Charles E. Bunnell).

Takes a Big Contract

What is perhaps the largest industrial film undertaking yet assumed by any company is the combination of contracts recently made by the Bon Ray Film Company, of Woodside, Long Island, with practically all of the Southern States. The Bon Ray Film Company has agreed to have something like 250,000 feet of film descriptive of the industries, scenery and advantages of the Southern States, completed by November first. These films will be exhibited in the respective state buildings of the Southern States at the Panama-Pacific Exposition. The contracts were negotiated by F. E. Holliday, president of the Bon Ray Film Company, within the past two weeks, while on a trip over the South. The business details of the work are being handled by S. I. Connor, G. W. Brennan and Albert Blum, and the camera work by Otto Gilmore, W. J. Kraft, and William Colfax. These men are now all at work in the South.

House Peters a Benedict

House Peters, the New York motion picture actor who has just concluded his contract with the California Motion Picture Corporation at San Rafael, recently joined the ranks of the benedicts. Mrs. Peters is a New York girl and crossed the continent to join the star in San Rafael. It is understood that the couple will take an extensive honeymoon before the husband returns to his picture work.

Splendid Trio of Edison Comedies

True Love Triumphant

THE theme of "A Summer Resort Idyll" is not entirely a new one, having been used in different ways before in books, plays, and photoplays, but it is one of those subjects that always offer advantages for introducing new views and situations, comic or dramatic, though the general framework might be the same, that of a successful man who changes places and names for a time with a less fortunate friend and enjoys the novelty of standing on the side and seeing whether it is his personality or the combined power of his wealth and name that is most influential.

The Edison version of this complication is a comedy and will be released September 16.

Augustus Phillips takes the part of the young millionaire who tires of being forever patronized and changes places with a poor friend while on a visit to a fashionable summer resort. He sees his impersonator become popular instantly, while he is not only disregarded but snubbed outright whenever he invites himself into any of the conversations—with one exception, a young girl who is attracted to him because



Viola Dana, who played "Poor Little Rich Girl" on stage, in Edison's "The Blind Fiddler."

he does not seem to be dependent on wealth to make an impression.

William Wadsworth in the role of the young millionaire is besieged by all the marriageable girls at the resort and is nearly overwhelmed by the attentions and photographs showered on him.

Phillips proposes to his one and only admirer and is accepted. He discloses his true identity and the girl, for a moment, seriously considers breaking the engagement but is finally convinced that the recovery of his name will make no difference in the disposition of her lover.

When the rest of the girls learn which is the real millionaire they, of course, greet Wadsworth frigidly, and at the depot give him a rousing farewell in the form of several well-aimed heads of cabbage, and numerous tomatoes, eggs, and cantaloupes.

IN his pursuit of a wife Wood B. Wedd has been jilted many times, but never quite so badly as in "Love by the Pound." It is not that there is any more frigidity in this "turn-down" than in the others that makes it seem so heartless, but rather because the girl he picked out to marry didn't seem to consider him seriously as a suitor and neglected to notify him



The love-sick Wood B. trains to increase his weight.

when she gets married, leaving him still attempting to qualify for her hand.

As usual William Wadsworth is the ambitious Wood B. Wedd, and Arthur Housman, his ever faithful friend Darby Jenks. Jessie Stevens and Frank A. Lyons are the two "heavies" in the picture. Slowly but surely Wadsworth is getting around to all the women in the Edison studio with his plea for a life partner. On or about September 20 is when the picture will be released.

Wood B. Wedd meets a woman who is, in his



Wood B. again falls in love.

opinion, as many others have been, just the person to make his wife. When he approaches the subject, however, he is told that he is too thin, but that if he increases his weight to equal his sweetheart's, who

weighs over two hundred pounds, there may be some hope for him.

Wood B. buys, eats, and drinks anything recommended to him as a fat producer but without success. In the meantime the object of his affections meets a stout man, falls in love with him, and becomes his wife. Still training for an increase in avoirdupois, Wedd meets his fat friend on the street, is introduced to her husband, and faints from the shock.

SLAPSTICK of the right sort has been injected with good results into "Post No Bills," an Edison comedy to be released on September 23. The action is fast and humorous but never destructive, and the story holds through it all.

Arthur Housman and Gladys Hulette have the leading parts and are supported by William Wadsworth, Harry Gripp and Mrs. C. Jay Williams.

Will Stark and Bill Stivens, billposters, are considerably peeved when they see the rain wash off their freshly posted bills, and mix some paste that will hold in any kind of weather. They are so successful in their attempt to get a good paste that when Stivens shakes hands with Stark, while he has some of the new mixture on his hand, it is almost impossible for them to break the grasp.



Stivens poses for a picture.

Stark is in love with Nellie Prim, but seldom gets a chance to see her because of her Aunt Susan. Knowing that the cranky Susan would never agree to their marriage, the young couple elope and then return for forgiveness.

In the meantime Stark's partner, Stivens, has become antagonized by Aunt Susan's feelings toward his friend. To get even, he puts a big poster of a ballet dancer on the side of her barn, and poses beside it for an acquaintance who wants to take his picture. Aunt Susan is in the barn at the time and, hearing voices outside, opens the window to see who it is, just as the man snaps the picture. The developed negative shows a photograph of Aunt Susan's head on a ballet dancer's figure.

At first, when appealed to, the indignant old maid refuses to forgive her niece's elopement, but when Stivens and his friend show her the picture and threaten to have it printed in the paper if she doesn't forgive the newly-married couple, Aunt Susan gives in and promises to end her hostilities towards Stark.

Part Ten is Exciting

Part ten of "The Million Dollar Mystery" is highly exciting, for in this portion of the Thanhouser serial story Florence is kidnaped by Brane and taken aboard a small launch which Florence sets afire in order to escape. Before the picture ends she is once more rescued by the redoubtable Jim Norton, so we can breathe easy for another week.

As the picture begins we see Jones, the butler, and Norton being shadowed to a railway station by Braine and others of the conspirators. Norton is separated from Jones and ere he can prevent it shanghaied aboard a small fishing schooner. Braine, meanwhile, has learned that Florence is in the care of some humble fishing folk at a nearby village, and he goes there, disguised as her father, in order to kidnap her.

Braine's rough treatment of Florence, who is still dazed and only half conscious, as a result of the terrible experiences through which she has passed, leads the fisherman and his wife to refuse to allow her to depart with Braine. Foiled in this plan, Braine summons others to his assistance and Florence is taken away by main force and loaded aboard a small launch. Realizing that she is again in the clutches of the conspirators, the brave girl sets the boat afire, hoping thereby to be seen and rescued by some passing boat.

When a fishing schooner pulls up alongside and transfers, Braine, Florence and the others to its decks, Forence is delighted to behold Norton among the crew of the schooner. The sight of him restores her mentality and the two at once set about planning a scheme to outwit Braine. Braine has demanded of the captain of the fishing schooner that he be put ashore, and while he is in his cabin changing his clothing, Norton manages to surprise and overpower him.

Dressing in Braine's clothes and false beard, Norton comes on deck, whispers his identity to Florence, and is put ashore as Braine. Once the two are ashore and safe from observation Norton pulls off his disguise and the two enjoy a hearty laugh at Braine's expense, for that gentleman is still a prisoner in the cabin of the fishing schooner, as the film ends.

Pathe Actor Honored

Cabled reports from Paris to the American newspapers on August 14 stated that Commander in Chief Joffre of the French army had conferred the first medal of the war upon corporal of dragoons Escoffier for "conspicuous gallantry in action."

Pathe Freres have just received private advices that the hero thus signally honored is the well known actor Escoffier, a member of their stock company in Vincennes and a man of fine talent.

M. Escoffier has appeared in a number of big Pathe and Eclectric features among them being "Germinal," "Leaves of Memory" and "Rocambole."

No Increase in Carbon Prices

In this season of the general increase in prices of commodities of all kinds, the Kleine Optical Company announces that its stock of carbons will be sold at regular retail prices until exhausted. Unlike a number of supply houses, no advantage will be taken of theater owners to institute a general raise on stocks purchased at the usual figure before the war. Carbons are being sold in limited quantities to single purchasers.

Thoughtlessness Causes Tragedy

Splendid Dramatic Offering

TEEMING with dramatic action that goes straight to the heart and presenting a set of characters that appear to be living, breathing people, the two-reel release of the American Film Manufacturing Company for August 31, entitled "The Aftermath" is one of exceptional merit.

The theme of the story deals with the awful results of thoughtlessness and with the love of a man for his mother who is guilty of murder. The setting is in a home where nothing exceptional has ever happened and the sudden intrusion of the dramatic into this peaceful atmosphere serves to focus the interest strongly.

The real appeal of the production, however, lies in the acting. William Garwood, Vivian Rich, Louise Lester and Harry Von Meter form the quartette upon whose shoulders falls the burden of realistically portraying the emotions of their characters in situations which are so delicate that the slightest confusion of motive would spoil the effect. This splendid group of "Flying A" stars, however, have a perfect understanding of the roles they interpret and this, coupled with their splendid histronic powers, results in the development of life-like characters. Jack Richardson also does fine work in a limited role.



Tom sacrifices himself.

The settings are very well arranged and the photography is of the best. The supernumeraries used in several scenes in the first reel show a great deal of life and appear to sense the fact that they are portraying a certain type of people.

The picture is one which is certain to hold the interest of the varied classes of motion picture patrons throughout the two reels and is one which no exhibitor will make a mistake in booking.

The story opens with a strike scene at the shops of Harrison Gage, a wealthy manufacturer. Tom Morrison, whom the strikers look up to as the man who will lead them through their trouble, talks with the men and asks them to be patient for a while, telling them that eventually they will triumph. The strikers, however, have families to support and when they are forced to go without their salary for a few weeks they are in need. Some of them become desperate and break into several houses, some of which are in the neighborhood of the Morrison home.

Tom's mother is nervous and, despite her son's reassurance that nothing will happen, she asks him to purchase a pistol for her protection as she fears their home will also be entered. Tom's father has just been appointed detective but says nothing to the family that day as he wishes to keep it a secret until he has made his first arrest and then surprise them. The daughter, Ann, is a great favorite of her father's and the two are inseparable pals.

Harrison Gage sends his son, Frank, to see Tom and endeavor to settle the strike by means of arbitration. The two men meet on the street, just as Tom is going to buy the pistol for his mother and decide to talk the matter over that night at the Morrison home. Tom returns at supper time and gives the pistol to his mother and she places it under her pillow. After a short time Mr. and Mrs. Harrison and Ann retire and it is not long before young Gage arrives.

Tom and Gage sit down and discuss the strike pro and con but neither will give ground to the other and as the minutes grow into hours the argument becomes warm. A policeman passes the house and hears the dispute but feels that it is not his place to interfere and so the men continue the discussion.

Mrs. Morrison awakes suddenly and hears the voices in the room below. She believes that the prowlers she feared have broken into the house and at once takes the pistol and starts down the stairs. Gage sees



Detective Morrison refuses to arrest his son.



Mrs. Morrison asks Tom to buy her a pistol.

that he cannot convince Tom that the strike is wrong and starts to leave. He is just at the door when Mrs. Morrison reaches the staircase. Through carelessness she pulls the trigger of the pistol and the bullet strikes Gage.

Tom, who did not accompany Gage to the door, hears the shot and when he reaches the fallen man his mother is standing over the body with the revolver in her hand. She collapses a moment later.

The policeman hears the shot, as does Mr. Morrison and Ann. All rush at once to the spot. Tom knows they are coming and in an instant decides the course he will take. He places the pistol in his pocket and flees from his home. The policeman sees, and believing him to be the murderer, follows. Morrison also believes that his son is guilty of the crime and is heartbroken when he is assigned to the case. Ann pleads with him not to follow Tom but it is no use. His newly acquired position as an officer of the law forces him to pursue his own son.

The night slowly passes into morning and Ann watches at the side of her mother's bed while Morrison, with other detectives, searches for Tom. The man who has shielded his mother flees before them



Ann hesitates before calling her father.

and succeeds in covering his trail in such a manner that they cannot locate him.

He is about to catch a freight train to another city when a vision of his mother appears to him and he knows that he cannot leave her. He retraces his steps, again dodging his pursuers, and returns to his home. Mrs. Morrison is still unconscious and her condition is now serious. Tom kneels at her bedside while Ann, feeling it her duty to call her father, struggles between emotions.

Morrison, failing to locate Tom, returns home for dinner and the boy starts to escape but as his mother recovers consciousness he stops to tell her he is safe. Then he sees he is trapped and surrenders to his father, but the detective cannot arrest him and tells him to go. The police come to the house and Morrison, believing his son has gone, tells them they may look upstairs.

The officers of the law go to the door of Mrs. Morrison's room and see Tom and Ann kneeling at the bedside of the mother, who is now dying. Just before she passes away she confesses the fact that it was she that fired the fatal shot and the police know that there is no further need for them and leave. With the death of Mrs. Morrison the penalty of her thoughtlessness has been paid and at her bedside three silent figures, the broken hearted husband, and devoted son and the loving daughter, mourn.

The cast is as follows:

Tom Morrison .....William Garwood
Ann Morrison, his sister.....Vivian Rich
Mrs. Morrison, their mother.....Louise Lester
Richard Morrison, their father.....Harry Von Meter
Harrison Gage, a wealthy manufacturer.....Tom Gulliver
Frank Gage, his son.....Jack Richardson

Noblewoman Acts for Keanograph

Baroness von Saxe, a member of one of Germany's oldest and most distinguished families, whose castle at Dresden is one of the show places of that city, recently qualified as an impromptu screen actress, when with her daughter Leonora, she appeared in a scene in "Money," the seven part production of the United Keanograph Film Company of Fairfax, California.

The two ladies were induced by James Keane to face the camera in a scene taken in the Union Iron Works in San Francisco. Incidentally, the baroness's sumptuous limousine, her footman and chauffeur were pressed into service, livery and all.

The interest in motion pictures which led the baroness to take a trip to Fairfax to see a motion picture studio and the work of producing "Money" was actuated by the fact that her father, a general in the German army now facing the Russian legions on the frontier, was the first nobleman in Germany to install a projection machine in his castle. The baroness says that some of her happiest home moments were those spent in the miniature theater in which she saw screen presentations of our American subjects.

Reel Fellows Hold Rousing Meeting

One of the most successful meetings held by the Reel Fellows Club of Chicago, was enjoyed on Wednesday evening at the Advertising Club headquarters, where the members banqueted and enjoyed a well selected program furnished by the entertainment committee. Beside vocalists, singers and monologists, the club was entertained with a variety of the latest dances as interpreted by French and Jasper. Regardless of the warm weather the attendance was the largest enjoyed since the inception of the club. Also many new members were admitted bringing the club membership far above the hundred mark.

(Continued from Page 340.)

of the screen gives a realistic imitation of all theatrical sounds. The fine interpretations given the film is fully appreciated by the Parisian audience, which frequently show its approval by loud applause.

About a month ago when the Lord Mayor of London was the guest of the Paris municipality M. Poincare, President of the French Republic, presided at the official consecration of the cinematograph at the Gaumont Palace. The building was decked in gala attire for the occasion, the sides of the entrance flanked by the Republican Guard while the guests of the municipality and prominent citizens of Paris were entertained in a royal style by the house of Gaumont. The French press in its observations said:—"It was the greatest cinema in Paris, to which was accorded the signal honor of entertaining the delegates of the foreign municipalities, the guests of the town of Paris."

Baumann Organizes Popular Program

Quality Films Assured

SOME day, no doubt, a history of the motion picture industry will be written which will tell the story of this wonderful business, step by step, from its insignificant beginnings down (or shall we say up) to the marvelous accomplishments of latter days.

Across the stretch of years from the time when 50-foot films were eagerly welcomed by public and exhibitors alike, to the motion picture of today—in its thousands of feet of story—there has been building an achievement unrivaled in the world's history of business development.

The needs of the film world in the early days called for men of brains, of ingenuity, of physical strength—men unfaltering in the courage of their convictions—men of ideas.

One who answered the call many years ago, or rather who came forward without call, in realization of the opportunities the field offered, was Charles O. Baumann, president of the recently formed Popular Photo Plays Corporation and his coming added to the galaxy a star of first magnitude.



The President of The Popular Photo Plays Corporation.

The march of progress in the motion picture industry has been laid along the path of new ideas—of this necessary qualification Mr. Baumann seems to have an apparently inexhaustible fund. In 1908 he entered the field and met the business as it existed then. His first venture was in the purchasing of films from manufacturers and renting them to exhibitors, for that's how the business was done in those days. In this way he acquired a thorough knowledge of the tastes of the motion picture public and the needs of the exhibitors.

As in other industries, the blight of monopoly began to fasten itself upon the motion picture business and Mr. Baumann soon saw that he was having difficulty in obtaining pictures of the proper quality and attractiveness to suit the requirements of his customers' needs.

Being a man who decides quickly, he lost no time in meeting his first crisis. With characteristic decision he made the bold stroke of entering the manufacturing business and formed in 1909 the New York Motion Picture Company. Along about this time other men, emboldened by the success which had met Mr. Baumann's efforts, entered the field of independent manufacturing and as he realized that "in union there is strength," he formed the Motion Picture Distributing and Sales Company to handle the product of the manufacturers who had followed his lead. Mr. Baumann accepted the office of treasurer of the sales company and became its guiding spirit. His progressive ideas were put in force and from a rather humble start an organization was built which was soon transacting a business of upwards of $8,000,000 a year, throughout the United States and Canada.

In 1912 Mr. Baumann took another step forward. Several of the plants and brands of the Sales Company were combined with others of equally high standard and the Universal Film Manufacturing Company was organized.

Always a personality with high ideals and a craving for quality throughout, from the conception of a film to its method of distribution, Mr. Baumann realized while filling the duties of president of the Universal corporaton, that his best work and work most pleasurable to his tastes might be fruitful in concentrating on two or three brands and making them regardless of expense or investment absolutely the best to be had.

He therefore resigned from the Universal corporation and with Keystone, Kay Bee and Broncho brands entered the manufacturing field again. Within a very short time these brands were in popular favor due in part to his untiring efforts and his ever insistent demand for pictures of quality. All this is history, and a splendid commentary on the character and mental equipment of one of the big dominating men of the industry.

There may be some who attribute much of the success of Charles O. Baumann to luck, but they will not be those who count it an honor and pleasure to know him. He has matched steps with progress in his chosen field of endeavor and perhaps kept a foot or so in advance, for in his most recent project he has startled the motion picture industry with an idea, radical in its newness, yet entirely logical.

The basic plan of the new Popular Program, which will be released by the Popular Photo Plays Corporation, is quality—quality in scenario—quality in direction—quality in cast—quality in photography—and quality in distribution. In the last mentioned phase is to be found the new big idea. Each exchange-booking office that will handle Popular Program releases will be under the control and ownership of men

who will have full power to arrange with exhibitors for service direct in their respective territory. The old plan of exchanges managed by "lieutenants" of ex-exchange combinations has been abandoned.

In the flesh Charles O. Baumann is a genial faced, good natured man of middle age, with a compelling personality that fairly radiates good cheer, enthusiasm and love of living. In his eyes, those unfailing guides to character and ability, and in the brisk, snappy enunciation, are to be found the keys to the reason for his success. A true friend, as scores of his less fortunate brethren are quick to testify, a clean living, clean-minded man, whose greatest pleasure in life is his work, yet who finds time for playing of the right kind —and there you have Charles O. Baumann.

Hammerstein Opens Theatre

On Friday evening, August 21, Oscar Hammerstein formally opened his new Lexington Opera House, one of the largest and most beautiful motion picture theaters in the country. The story is now universally known of how Mr. Hammerstein erected the theater with the intention of making it a home for grand opera, but was prevented from carrying out his original purpose by an injunction obtained by the Metropolitan Opera Company restraining him from presenting grand opera in New York City until the year 1920. He then decided to combine the best in motion pictures with opera as the program for his new theater, and the result is an entertainment which appeals to the better class of people by its truly artistic character and "Hammerstein" presentation.

The house itself embodies all the latest improvements in theater construction and is a model of comfort and safety. It has a spacious foyer, wide aisles, roomy, soft-cushioned seats and thirty-one exits which lead to Fifty-first street, Lexington avenue and the court.

The feature of the evening was the five-part Eclectic war drama, "The Last Volunteer," made by an all-star cast of Pathe players in the Pathe American studio. Other pictures shown were a Keystone comedy with Mabel Normand and Roscoe Arbuckle; an Eclair Scientia film, and the filmed version of the Vitagraph silent comedy, "The Honeymooners," in which John Bunny, James Morrison and Mary Charleson appeared for a long run at the Vitagraph theater.

Aside from the screen attractions there was an admission's value alone in the organ recital and the excerpts from two famous operas. A scene of Act IV fram Aida was rendered by Madame C. Sirish, G. Tricario, D. Solomon and S. P. Vernon, and a scene of Act III from Faust by Madame C. Sirish, D. Solomon, G. Simondet and S. P. Vernon.

The audience showed their appreciation of this, "The Highest in Art," by applauding until, after the seventh or eighth curtain call Oscar Hammerstein responded in person and made a short speech. It was brief and to the point. He thanked the people for their appreciative spirit, referred back, in a few words to the trials and hardships through which he has passed and said that, though it were impossible for him to present opera in the theater as he had intended the public would always find it a place where they would receive courteous treatment and be entertained by the highest and best in the operatic and picture art.

The theater is under the general management of the treasurer, Lyle D. Andrews, and Fred L. Bennage is pictorial manager. Max Hirschfeld has the important duty of conductor of the orchestra, and A. Bomboni will give recitals on a $50,000 organ constructed especially for the theater. Good projection is assured by a Gold Fibre screen and two 6A Power's machines.

Film Abounds in Action

"The War of Wars," a photoplay expressly written for Ramo Films, Inc., by Paul M. Potter, the dramatist of "Trilby," was filmed at the outbreak of the present war by Jacquest Crosier, a staff correspondent of that company residing at Nancy, the last French town on the road from Paris to Strasburg. The scene of the play is the village of Grandpre, one



"The Germans at Longwy on the French frontier," scene from Ramo's "War of Wars."

of the small communities now devastated on the Franco-Belgian frontier, and the events which it relates in dramatic form are those which have actually happened since the beginning of hostilities.

Job Seeker Steals Films

A motion picture company at room 1012 Candler building, New York, advertised in the newspapers last week for a "hustler" to do exchange work.

Beginning at 6:30 o'clock on Tuesday morning the self-confessed "hustlers" began to gather. They overflowed the hallways on the tenth floor and formed in battle array on the sidewalk in front of the building.

Police answered to hurry calls from the overworked elevator boys and began to chase the youths.

One lad looked around for something to occupy his time—and his hands. The door opposite to room 1012 was partly open. Conveniently, temptingly near was a small pile of tin boxes, containing prints of "Master of the World," the three-reel feature subject of the Film Releases of America. A girl in this office was at the far corner of the room. Hearing a slight noise, she turned to see an arm disappear through the door, a can of film going with it.

Running to an outer office she told a man employe, who rushed out. The corridor was empty. Both elevators were guarded but the film was not recovered. Detectives are working on the case.

Sans Grease Paint and Wig

By Mabel Condon



Marguerite Snow.

WHEN the patrons of Fifth avenue and Broadway shops have donned their fall hats, and when the gold has begun to show in the falling leaves in Central Park. that is the time of times to talk about Marguerite Snow. For the autumn, early autumn or late autumn, is her particular season of the year. It is nature-decreed. And "Peggy" is the beneficiary. She loves the colorful browns, gold-tinted, and the soft reds, tone-mellowed, and they, in turn, show their fondness for Peggy by becoming her well.

"Besides, September 9 is my birthday, so I love the fall of the year," rejoiced Peggy, with a satisfied expression in her brown eyes as she reached a brown leather cushion and dropped it over the slipperless foot which protruded from her curled-up corner of the brown divan. For officially it was a not-at-home hour for Peggy, but unofficially she was home and privileged to rest in a negligee, and a corner of the divan, if she wished. And because one of her slippers of dull blue, a match to her negligee of the same shade, had lost itself under the divan, she expressly wished.

"Because," she referred to her liking for autumn time, "the tones and the tints of this season of the year are the ones I like best. So, naturally, I like the season too." Naturally. "Besides," she went on, "the fall has always meant the beginning of new activities to me; the opening in a new part, a new city, maybe, a new show—and always the getting of new gowns and styles, that have ever been such a change from summer ones. The fall—well, it means new life to everything, except to the things that it puts to sleep for the winter. And they're all the better for the auumn and the sleep," she philosophised, thereby holding out a promise of all things well for the fall and its adoptions.

"In pictures, of course," she went on, caressing the pillow that covered the foot, "the fall doesn't typify all these things. For one season of the year is as busy as another on the picture stage. That's what makes my work so different. When I came into pictures it was just as though I hadn't worked on the stage at all, for I had to learn everything from the start. And so many people think that going into pictures from the stage is—well, is like going on a vacation.

"I felt that way myself once; but that was before I had started to work out my contract. It was only then I began to see that working before a camera was a serious occupation, and before long I realized is demanded the same amount of earnest preparation that a stage appearance does. Not in the memorizing of lines, of course, but in an instant and thorough grasp of what is expected of one.

"And the demand it makes upon one for clothes!" The eyes and hands of Peggy lifted themselves toward the buff ceiling and the sleeves of the dull blue negligee took the opportunity to slip back from the white, slender wrists of the Thanhouser days. "It's not that the wear on them amounts to anything, but, my dear, it's the variety."

"Yes, but look at the result," I murmured in defense of the public that rises up, men and women, and blesses the screen artist who does not wear the same suit, even the same two suits, throughout a picture.

"Exactly" returned she who is "Marguerite" Snow when her stateliness of manner asserts itself, as it does when she is on a favorite topic. "I prefer to see people dress the part, whatever that may be, and I *know* that appearance means a very great deal on the screen. Appearance is a study, and clothes are as much a part of this study as grease-paint and—"

"Wig?" I ventured, and Miss Snow returned the laugh that best suits her frolicsome name "Peggy."

"Yes,—wig! Seriously, though, I believe in the doctrine of clothes."

"Nobody could doubt it," I answered, thinking of the films in which Miss Snow has proved the worth of this doctrine. And then, too, there was the night of the Thanhouser dance, on the coldest night of last winter, when Peggy Snow appeared in a stunningly severe gown of trailing black which set off, beautifully, her richness of hair and skin and eyes. And there was unmistakeable pride in the way which James Cruze introduced her as "my wife," that night.

As the Countess Olga in "The Million Dollar Mystery"series, Marguerite Snow has all the scope in the world for her clothes creed. That though, is secondary, in consideration to what the Snow role really calls for; that is dramatic ability. And Miss Snow has it.

"It was my ambition for years before I started," she said from out of her corner of the divan, on that day that the elusive slipper supplied a lone qualification for Miss Snow's right to the title Cinderella.

"My father was a theatrical man and I began work with him when I was a little girl. We played a reportoire of all the plays a person thinks of, now, as having been the foundation of things theatrical. We traveled and worked together for years. When he died, I worked on by myself and made the coast-to-coast trip many times. Then I took a fancy to Washington, D. C. and played stock there at the Belasco theater for a time. After that I went under Henry W. Savage's management and made a brunette 'College Widow.'

"It was at the close of a season in this role, that I was one of a visiting party to the Thanhouser studio. It was my first intimate knowledge of the world of pictures and I was overwhelmed with the wonder of it. The whole party was invited into a

scene and to my amazement, I was asked to work permanently in the company, after that little trial.

"And I've never lost my interest in the work for each new role brings with it a new problem of part and—yes, clothes," she laughed at the recurrence of her favorite doctrine and then added seriously, "When you figure that the clothes I got for the 'Million Dollar Mystery' series alone, cost me thousands of dollars, can't you see how big a doctrine it is?"

There was no disbelief offered as a counter and Miss Snow returned to a further mention of those early days at the Thanhouser studio.

"The first pictures I worked in were 'A Marble Heart,' 'A Woman's Loyalty' 'She'—that's the one that introduced Jimmie"—(meaning "Jimmie" Cruze) —"into the company. Then there was 'East Lynne,' and 'Undine,' and 'The Woman in White,' and 'Carmen,' and 'Dora Thorne.' These are some of the early ones. It's been three years since I came here and adopted the 'Forty-five' minute town for my own.

"We worked down in Florida one year; that was the time Jimmie and I got married. And since then we've played here in the east and have lots of joy which our friends share with us, here in this little apartment. Being right next to the studio, we're always ready—sometimes," she added with a laugh, thinking, I guessed, of the times she hasn't been ready at the director's call.

"But one can't always be ready," she apologized. I agreed and glanced in the general direction of the run-away slipper.

And standing one one foot, Peggy Snow-Cruze smiled a good-bye at the company whom she made at home during her official not-at-home hour.

Press "Finds" Child Actress

"Finds" in theatricals are numerous. Especially this is so when the press agent's brain becomes weary and lax. Many a press man has "found" someone. Many of the "finds" have made good, and a great majority of them have fallen by the wayside. The proof of the celluloid, however, is in the selling, this is the reason this "find" has not been discovered until this late date. "The Littlest Rebel" was produced three months ago. Mimi Yvonne, the child actress, played the role of Captain Carey's seven year old daughter. That she was a child actress was not discovered until the unreeling of the six part Civil War drama a few days ago. The story of her discovery is interesting. She and her mother were crossing the Atlantic on their way from Liverpool, their home, to New York. Frank A. Tichenor, general manager of the Photo Play Productions Company became acquainted with little Mimi, and for five days watched her closely. On his arrival in New York he called on her mother at the Hotel Belmont, and there pleaded with her to let him use Mimi in the production of "The Littlest Rebel." Mimi's mother emphatically refused. Several visits followed, with the result that Mimi was finally permitted to "try out." The opening of "The Littlest Rebel" in Chicago at the Studebaker theater, has opened the eyes of Mr. Tichenor, for he had "discovered" that the press comments on little Mimi are indeed flattering, that the press and public have taken it upon themselves to star her in this dramatic attraction. Mimi will be seen shortly in another production the title of which will be announced later.

Blackwell Working on First Subject

Carlyle Blackwell, late of the Famous Players and formerly leading man and director for Kalem, is now installed in his own studios in Los Angeles at the head of the Favorite Players Film Company. The first subject which will be turned out by this popular star is to be an adaption from Charles Neville Buck's novel, "The Key to Yesterday," and will be four reels in length. Work on the production is now going forward with great rapidity and it will be ready for release within a short time. Mr. Blackwell plans to produce one picture a month at the present time but will shortly add more players and increase the output. He is now negotiating with some of the most popular stars appearing before the camera to take the leading roles in adaptions from plays and novels which have met with unqualified success. He is an actor whose appearance on the screen assures a finished performance and is also a director of exceptional ability.



Carlyle Blackwell.

Owns Rights in Five States

A. M. Gollos, of the Photoplay Production Releasing Company, states that his advertisement in the last issue of Motography should have carried the announcement that he now owns the state rights on "The Littlest Rebel" for the states of Illinois, Wisconsin, Indiana, Minnesota and Michigan.

This film showed to approximately 52,000 people in four weeks at the Studebaker theater. The Vista theater, a new house opening at Forty-seventh and Cottage Grove Avenue, ran "The Littlest Rebel" on the first night to 3,500 people.

Mr. Gollos states that Jones, Linick and Schaefer have booked the film for the Orpheum, Keystone, Century, Plaza, Crystal, Garfield and Lyceum theaters with repeat options.

Actress Awards Contest Prizes

Some time ago Princess Mona Darkfeather conducted a competition for children offering prizes for those who drew the best pictures of an Indian maiden. Over three thousand drawings were received and the prizes have been awarded. There were five classes, arranged according to age. Two of the first prizes went to America, one to Scotland and two to England.

Altogether the English children took far more pains with their drawings and took more prizes than their American cousins. Mona has sent special prizes to forty-six kiddies and has given away over three thousand photographs, for she sent one to each child who contributed to the competition.

Electric Heating of Theaters

Successful English Experiments

THE King's Hall Theater, High street, Lewisham, S. E., London, England, has the distinction, says *The Electrical Times*, of being at present the largest building in England to be heated exclusively by electricity. It has an area of 160,000 cu. ft., and the theater has a seating capacty for 1,400 persons. Recognizing the hygienic advantages of electric heating and that patrons would appreciate a uniform temperature, with freedom from draughts and the stifling atmosphere so often met with in picture theaters constructed with no regard for scientific heating or ventilation, the promoters of the scheme decided to adopt electricity for all purposes from the start. The building was therefore constructed specially for electric heating, and the experience of over eighteen months, covering two complete winters, has more than justified this enterprising departure.

In all, the connected heating load amounts to 95 kw., a further amount being absorbed by the motor generator for the projector and the lighting supply. Current is taken from the two-phase 200-volt supply of the South Metropolitan Electric Light and Power Company, Ltd., the load being balanced across the two phases. The accompanying illustration (Fig. 1) shows the switch and fuse chamber outside the building, the arrangement of the fuses being neat and get-at-able. Labels on the fuses show at a glance the heating units they control, the cases being earthed in every instance. The panels shown relate to the heating only, those for the motor generator and lighting being on the right-hand wall beyond the reach of the camera. Fig. 2 shows one of the heating units complete. It comprises three "Hestia" convectors rated at 3 kw. apiece, placed in a recess in the wall; a fan for circulating the heated air which passes up a duct above the heaters, and a recessed box containing the automatic switch and "Diamond H" heat-regulating switches for local control. The automatic switch is operated by a Grundy thermostat placed on the farther side of the building diagonally to the heater, so that it is not influenced by the local heat from the convectors. There are eight such units in the building—two in the vestibule and three either side in the theater. A 3 kw., heater with thermostatic control is fitted in the manager's room, two similar units in the staff room, and two portable 3 kw. heaters, one at either end of the orchestra.

The heaters are cylindrical in form, with nechrome spirals wound spirally over asbestos-covered tubes. Cold air can be drawn either from outside the building, from inside, or partly from both, the source being controlled by an adjustable damper.

Above the convectors is a duct terminating in an outlet in the wall about 8 ft. from the ground, in which is housed a 15-in. exhaust fan. This draws up the cold air from below through and around the heating elements, the hot air being discharged into the hall at a temperature regulated by the local switches. Thus the center heater has three-heat regulations, absorbing 1, 2, or 3 kw., while the outer pair are controlled together, the power consumption at the three heats being 2, 4, and 6 kw. Ruby lamps are fitted behind a glass panel in the heater case, and in the case of the two outer convectors can be switched on independently of the heating coils. The lamp in the center heater is shunted permanently across the element terminals, so that an optical indication is given when the thermostat switches the heaters into circuit.

The thermostats are set to maintain an average temperature of 58° F. throughout the building, and so sensitive are they that a variation of half a degree either way is sufficient to close or open the relay circuit. During the winter, when the outside temperature is in the neighborhood of freezing point, the main switches are closed about four o'clock in the afternoon, and immediately every heater comes into operation. By 6.30 p. m., when the entertainment commences, the temperature has reached the required degree, and one by one the heaters are automatically

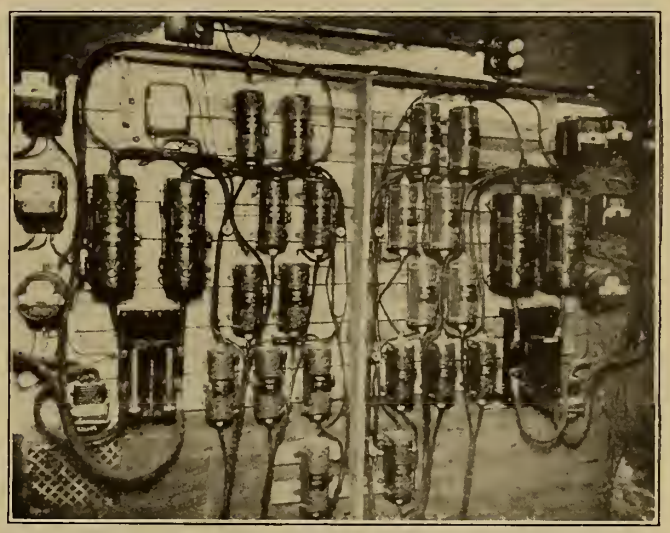


Fig. 1.—Switch and fuse chamber for heating installation.

switched off. In the spring the required temperature can be reached in something like half an hour after switching on, while in the summer, when no artificial heat is required, the apparatus is used to cool the atmosphere. For this purpose the fans are operated independently, and draw cool air from outside through the dead convectors, the air passing around broken ice placed in trays.

Two forms of the Grundy thermostat are used, one being that adopted at Lewisham, and having seven compound metal expansion strips, while the other is a modified type with a single such strip. These strips, being composed of brass and a special steel alloy having different coefficients of expansion, and being held rigidly at the top end, with a flexible coupling at the lower extremities, are influenced by changes in temperature, the effect being to bend or flex the strips one way or the other. This movement causes a trigger to engage with a slot formed in a rocking lever which carries contact pieces at either end, arranged to dip into mercury cups. In the second form of thermostat these contacts and mercury cups are replaced by a closed glass tube about 1 in. long containing a globule of mercury, platinum wires being fused into each end. A very slight displacement of the com-

pound strips suffices to throw the rocking lever into its extreme position, the lever tilting this tube and making contact between the wires at one end or the other, thus closing a relay circuit and opening or closing the main switch. The thermostat is operated by a couple of dry or Leclanche cells, the wiring between the thermostat and switch being such as is used for bell work.

The pattern of thermostat used at Lewisham is enclosed in a wire mesh casing so as to protect the moving strips, without shielding them from temperature changes. In the alternative pattern a polished wooden box is employed, with wire mesh panels in front, sides, top and bottom, a thermometer being mounted inside the door.

The distance between the fixed upper pivot of

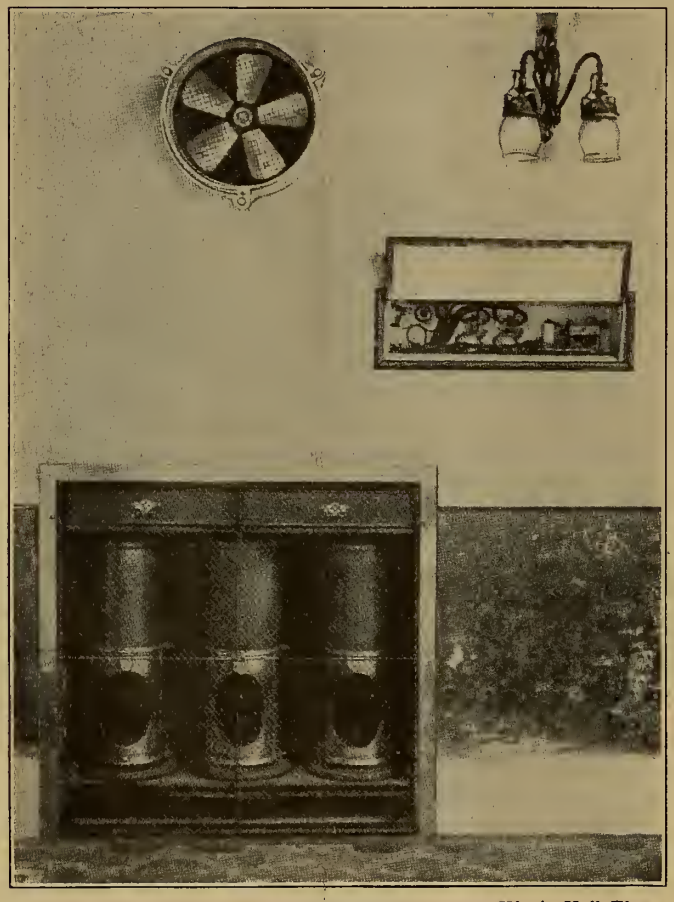


Fig. 2.—One of the three 10 kw. heating units at the King's Hall Theater.

the bi-metal strips and the moving tongue or trigger at their free end varies with changes in temperature, and this might cause the latter to miss, or to engage too deeply in the slot, and prevent further movement. The parts are therefore so designed that allowance is made for this variation in the distance, and this is an important feature of the device. The trigger, after having thrown the rocking lever, is free to continue its movement. This permits the compound metal strips to expand indefinitely in the same direction, without being strained and their adjustment altered, as would otherwise be the case. When the temperature varies so as to cause the strips to flex in the opposite direction, the trigger moves over the rocking lever until it reaches and engages with the slot, thus overbalancing the mercury tube and reversing the electrical connection. The strips are free to continue to expand in this direction also.

With a thermostat, in which a straight-on or rubbing contact is made, the continued expansion of the bi-metal strips would not only strain them, but would affect their adjustment, while when the expanding strips had nearly established contact with the fixed terminal, vibration of the building or other causes might cause intermittent contact and unnecessary movements in the main switch. This is impossible with the Grundy thermostat, which establishes a quick and positive contact as soon as the rocking lever is actuated, no local vibration affecting the movement. If set, say, at 60° F., the thermostat will always maintain the same adjustment without attention. It is set as follows:—If it be desired to maintain the temperature at, say 60° F., an independent thermometer is placed in the neighborhood, and when this registers 60°, the side screws at the upper end of the strips are adjusted so that the tripper is placed directly over the center of the slot in the rocking arm. A variation of as little as ½° either way will then and at all subsequent times cause the tripper to engage with the slot and overbalance the mercury tube, thus closing or opening the main circuit as may be the case.

A thermograph is placed on the wall and records graphically the changes in temperature night and day. It acts as a check upon the attendant whose duty it is to switch on the heaters, for within ten minutes of starting up the temperature curve shows a sharp upward movement, thereby indicating the time at which the heaters were placed in circuit. Recording ammeters are used to check the consumption of the heaters and to give a permanent chart showing the thermostatic action, while they act as a further check upon the attendant.

In the roof of the theater there is a 4-ft. exhaust fan taking current at 400 volts across the outers of the supply. The linked d.p. switches controlling it can be seen at the top of Fig. 1. It will deal with a large volume of air, and clear the theater atmosphere in a few minutes.

The main switch is operated by two solenoids energised with current from the thermostat battery circuit. They are provided with plungers that overbalance a carriage carrying a second sealed glass tube containing mercury. The carriage has prongs at either end dipping into deep mercury cups, the prongs being insulated from the lever. From the surface of the mercury to the tops of the cups a depth of about 3 ins. is allowed, thus obviating all risk of splashing of the mercury when making or breaking the main circuit. The use of an overbalancing contact tube in the relay circuit makes it impossible for the main switch to occupy any intermedaite position between fully on and right off, and it also cut off the current from the first solenoid coil after it has done its work, and makes connection with the second coil so that it may be energised with the next movement of the thermostat. Each main switch controls one heating unit only, and is designed to break a circuit carrying 50 amps. at 200 volts.

The current consumption for a complete year for heating and ventilating at the King's Hall amounted to 31,040 kw. hrs.

This works out on the basis of a cent per kw. hr. —a rate at which energy can be purchased in a number of districts—at $325, a reasonable price for the comfort, cleanliness, simplicity, and saving in labor involved by electric heating and ventilating, while

the expense of constructing an underground heating chamber, with a chimney, is avoided, as well as the cost of attendance.

Thermostatic control ensures the minimum of current consumption for the required duty, for, being automatic, there is no risk of the heaters being left in circuit after the required temperature has been reached, while, on the other hand, there is no possibility of the temperature falling below that degree, as might be the case if the human element were introduced.

The building was designed by Percy Leeds, Esq., under whose supervision the work was carried out. That the electric heating appeals to the public is proved by the popularity of the theater, which is said to be the most successful in the district.

Colonial Studio a Very Busy Place

Now Filming First Subjects

CHURCHES have served many and varied purposes after being abandoned as places of worship, but few have housed as bustling and energetic a group of people as Christ Church at 226-30 West Thirty-fifth street, New York City, now being used as a studio by the Colonial Motion Picture Corporation.

This company is a new, and will soon be an important factor in the motion picture business. It is capitalized at $2,500,000. and backed and supported by men who know the business from beginning to end and have not jumped into it haphazardly. James D. Law, the president, is a man thoroughly capable of guiding the enterprise through the maze of competition and difficulties it will encounter. In his eight years in the motion picture industry Mr. Law has acquired a broad and practical knowledge of both the manufacturing and distributing ends of the business, and is known as a man with whom it is a pleasure to deal because of his straightforward, business-like methods.

The reins of vice-president and general manager are in the hands of Frederick S. Dudley, for some time vice-president of a $2,000,000 corporation, and an executive of sound judgment, experienced in handling large affairs. John D. Dunlop is treasurer, and a more capable guardian for the funds would be hard to find. He is also connected as stockholder, officer, and director with several other commercial and financial institutions. Hudson Maxim, the world-famous inventor of "Maximite," "Stabilite," and other explosives adopted by the United States government, has been secured as technical expert. Mr. Maxim is consulting engineer and experimental expert for the E. I. Du Pont De Nemours Powder Company, and acts as advisor to the Colonial experimental department.

The important duty of director-in-chief is performed by T. Hayes Hunter, formerly chief producer of the Biograph Company, and, prior to that, director for a number of famous theatrical firms among whom are David Belasco and Klaw and Erlanger. Roland Phillips, editor of the *Cosmopolitan Magazine,* is a director and through him the motion picture rights on many notable literary works have been secured. Gilbert Parker, the famous author, is chairman of the International Board and will supervise the Colonial's interests abroad.

The educational department has been well taken care of in the appointment of Alfred H. Saunders, well known trade-paper man, as manager, and Rich. G. Hollaman as director. Mr. Hollaman is a pioneer in the motion picture field, and is president of the Eden Musee and the Grand Central Palace. Duff C. Law, the technical director, is the inventor of many processes which have considerably lessened and improved the work connected with the making of motion pictures. The inventions of both Mr. Maxim and Mr. Law are controlled exclusively by the Colonial Motion Picture Corporation.

E. J. Carpenter, the studio manager, has plenty of credentials as a theatrical man, having been in the business for fifteen years. He has successfully presented "The Blue Mouse," "The Wolf," "Forty-five Minutes from Broadway," "Girls," and others, and is also the owner of a franchise on the Progressive Burlesque Circuit. This fall he is putting out "The Shepherd of the Hills." Verily, Mr. Carpenter is a busy man, but he ushers one through the studio with the courtesy of a person who has nothing else to do but point out things and answer questions.

Entering through the arched doors of the church, you pass the time of day with John Alden and Priscilla, whose life-like figures decorate the outer hallway. In the front part of the main floor carpenters are busy



A pretty set in the Colonial studio.



A thrilling duel scene in a coming Colonial drama.

making sets for the painters who are as busily engaged painting them. At the rear of the main floor is an extensively equipped property room. A flight of stairs leads up to the studio proper, off of which is Mr. Carpenter's office. Across on the other side of the studio floor are the women's dressing rooms, but en route you have good cause to marvel at the lighting equipment which makes every inch of the eight thousand feet of floor space usable. The lighting plant is acknowledged to be one of the largest in use for a single stage. Two hundred and twenty-four Cooper Hewitts and a number of Kliegle lights furnish day-light illumination. The floor is entirely covered by an overhead lighting arrangement so controlled by a switchboard that a light, or two, or three, can be spotted anywhere in the group. The advantage of this is easily seen in scenes in which only one portion of a room is lighted as by a candle or lamp. The height from floor to roof is about sixty feet and is kept well supplied with fresh air by the co-operation of a big suction fan at one end and the windows at the other, not to mention the vents in the roof.

There are six dressing rooms on this floor, all fitted up with the latest improvements, including full-length mirrors, electric lights, hot and cold water, shower baths, and lavatories. The mezzanine floor has sixteen dressing rooms for the men, all modern, and equipped as the others with hot and cold water, etc. The extras have spacious, comfortable rooms, electric lighted and furnished with large mirrors and enclosed clothes racks.

The picture now in course of production is "The Seats of the Mighty," and if stills, costumes, a capable cast, and able directors can be taken as evidence it is going to be a nine reel feature that is a feature, not merely a multiple reel production. The entire properties used are estimated at a value of $250,000. Of course, these are only rented, but the revenue for that privilege runs into five figures. One of the sets used, a large bedstead inlaid with mother of pearl and copper, a dressing table, and wardrobe carried a duty alone of $12,000 when it was brought into this country. After this mammoth film which they expect to finish in about three weeks a number of popular books will be picturized, "The Gentleman from Indiana" first, and after it all of the Wallingford series, "54-40 or Fight," "The Iron Woman," and a number of others.

Only the two principal leads in "The Seats of the Mighty" are under contract. One is Millicent Evans, formerly leading lady for Biograph and well known on the legitimate stage for her work with Douglas Fairbanks in "The Cub," with William H. Crane in "The Senator Keeps House," and for having played leads in a number of other Broadway successes. The other is Lionel Barrymore, also formerly of Biograph and brother of Ethel, and eldest member of the famous Barrymore family. Among the remainder of the cast are such favorites as Lois Meredith, Glenn White, Thomas Jefferson, and Grace Leigh.

The renting, premium, etc., on the costumes often runs as high as from $317 to $500 per day. In one setting they used tapestries, rugs, and furniture whose total insurance amounted to $150,000. Nothing is spared that can improve on the picture. The gowns are all of the proper color for the occasion at which they are used and are made of the best material.

The Colonial Motion Picture Company has broken into the picture field with but one idea. That is to make good pictures, regardless, and with that as its guiding light it promises big things. Its plan of distribution is through the state-right agencies. The factory for developing is in Philadelphia and the executive offices are located at 18 East Forty-first street, in New York City.

Popular Character Man

William H. Tooker, who plays the leads in the productions of the Life Photo Film Corporation, is an actor of long standing on the legitimate stage, having been under the direction of such celebrated managers as David Belasco and Klaw & Erlanger. Mr. Tooker played the part of "Lawrence Westbrook," banker, in the five part feature release of the Life Photo Film Corporation, "The Banker's Daughter," and the title role in "The Greyhound," by the same company. Mr. Tooker has also played the part of "Dr. Sherwood" in the last release of the Life Photo Film Corporation, the western psychological drama, "Northern Lights." He is a finished artist. His work, in Europe, has been pronounced by the critics the highest form of dramatic acting. Mr. Tooker hails originally from Minneapolis and is a stage as well as a moving picture favorite with the public.



William H. Tooker.

Beauty Products in Demand

The "Beauty" productions being released by the American Film Company, are meeting with general approval among the exhibitors throughout the country. The one and three-sheet lithos issued allow more extensive advertising and insure the exhibitor a full house. Harry Pollard plays the lead with Margarita Fischer playing opposite and the two make an exceptional pair. There are being prepared at the present time a number of subjects on the order of "Whithering Roses," "The Other Train," etc., which have proven such phenominal successes.

The Vitagraph Company's factory at Paris was lately shut down on account of the employes being drafted in the French army, and all business was practically suspended. The work has been resumed this week, however, and the marine service between this country and the Old World has been resumed, so no further inconvenience is expected.

Wallace Beery, the famous "Sweedie" in Essanay comedies, caused "Chick" Evans to sit up and take notice when he drove a golf ball down the fairgreen for 250 yards. "Chick" and "Sweedie" are the principals in a coming Essanay comedy, "Champion Chick Evans Links with Sweedie."

Brevities of the Business

Although Barry O'Neil has been solely directing for the past five years it is quite admissible to classify him under the heading of Lubin Famous Players, as he has been a famous player for over twenty years. Though born in New York, little observation is necessary to tell that he is of Irish parentage and in his stage career he has favored Irish roles especially of the Boucicault type. Since his engagement in the Lubin studio the management has forced upon him such masterpiece productions as Charles Klein's plays, "The Lion and the Mouse" and "The Third Degree," which were five reel features not only directed by O'Neil, but enhanced in spectacular effect by scenes and action which in the Klein manuscripts were only spoken of. One of O'Neil's greatest productions was the famous earthquake photoplay, entitled "When the Earth Trembled," written by Edwin Barbour. The scenes in this picture were most thrilling, houses collapsed and interior scenes showed players of the cast buried in the ruins. In this wonderful picture the interiors of four different houses were constructed for what is called break-aways. O'Neil was the architect.



Realism is O'Neil's great asset; he will take his company a thousand or more miles to get atmosphere. In taking Eugene Walter's drama "The Wolf" some scenes required the settings of Northern Canada—the hunting grounds of the Hudson Bay Company with the trappers, snowshoe men, dog sleds and wolves. The principal players with two cars of equipment were taken north for two weeks and secured the atmosphere which could not possibly have been secured in a more temperate clamate.

Barry O'Neil's method of directing is firm, but tempered with kindness, producing the best results without the friction which so often handicaps the work of more excitable stage managers. The public which enjoys the masterpieces of the animated screen is filled with admiration for the players, but seldom hears of the men behind the guns, who really are responsible for a convincing and brilliant production.

Named after an illustrious predecessor, Elmer Ellsworth Fulton had a hard job cut out for him, but the ownership of the biggest motion picture supply jobbing house in the world would seem to indicate the he has made the best use of his opportunities and upheld the reputation which goes with the name. Born at Canton, Ohio, April 28, 1861, and dependent on his father and mother during his early years he was forced to accompany them on a migration to Cory, afterwards to Titusville, Pennsylvania. In 1871 the family moved to Washington, Indiana, where E. E. finished his schooling by graduating from the local high school. Following his father's demise in 1875 and with the prospects of a position being better in a large city, the family moved to Indianapolis, Indiana, where young Fulton took up the study of telegraphy, working for the Western Union Telegraph Company and later being shifted all around the country for the company. He engaged in the hay and grain business at Dayton, Ohio, in 1882, by his operations gaining the sobriquet of "Corn King of the Miami Valley." At one time he shipped a single consignment of 2,500,000 bushels of corn, this being the largest shipment ever made at Dayton. A disastrous fire cleaned him out and grasping an immediate opportunity he married the girl of his choice and moved to Chicago, where he got a position on the Board of Trade for the Postal Telegraph Company.



Mr. Fulton has been since that time, a commission broker in the hay business, publisher of a hay and grain trade journal, a manufacturer of wire fence material and bale ties, in the hay implement manufacturing business, and in 1906 he went with the Enterprise Optical Company as office manager. Under his supervision this business branched out and became one of the big factors in the projection machine business.

In 1910 Mr. Fulton left the Enterprise Optical Company and started out for himself in a little office in the Railroad building at Chicago as special representative for Lubin films west of Pittsburgh and Buffalo, also jobbing machines and supplies. In 1911 his business had grown so extensively so that he took over a lease of a floor at Lake and LaSalle streets. Since that time more and more space has been added till the company now occupies several floors. A part of one floor is devoted to a model moving picture theater, where the Lubin films are shown to exhibitors.

Mr. Fulton owns the Morse theater in Rogers Park, so he qualifies as a bona fide exhibitor. He has three sons, is a member of the Ohio Association of Commerce and claims to have no fads except work, although he has been arrested for speeding his automobile through Evanston.

Over four hundred Chicago theaters are these days running slides calling attention to the fact that Robert R. Levy is a Republican candidate for clerk of the criminal court at the primaries which will be held on Wednesday, September 9. Mr. Levy as the trade well knows is the president of the Revelry Theater Company, 342 East Forty-seventh street, Chicago, a director of the International Moving Picture Association, and president of the Illinois State branch of the same organization. He was born in New Orleans, La., December 25, 1873, moved to Chicago in 1875, and has been a resident of that city since that time. He was educated in the Chicago public schools, is married, the father of two sons, and resides at 4639 Prairie Avenue. Mr. Levy is also the proprietor of the Forty-seventh Street Drug Company, and for the past twelve years has been engaged in the erection and sale of apartment buildings in the Hyde Park district. He is a member of the Chicago Retail Druggists' Association, the Masonic Fraternities, the Elks, the North American Union, the Independent Order of B'Nai B'rith, the Hamilton Club and the Illinois Athletic Club, and has never before been a candidate for public office. For some time an effort has been made by the exhibitors of Chicago to secure representation in various political lines, but up to the present time very few motion picture men have announced their candidacy for public office. Mr. Levy is popular, energetic and capable and MOTOGRAPHY has no hesitancy in recommending for him the united support of all motion picture men eligible to cast their vote for him. Certainly it will give the exhibitors of Chicago a fine opportunity to demonstrate their power, and the advertising power of their screens, in boosting the cause of any candidate. All of the exchanges have Robert Levy slides which they are prepared to furnish, without cost, to the exhibitor asking for them. Get a slide and boost for "Bob," exhibitors, if you want to place one of your number in office.



Much of the credit for the excellent work being done by the western Kalem Company in Santa Monica, Cal., belongs to Albert W. Hale, the managing-director, who has been with the company only a short time but has made his presence felt in every department.

George Kleine's four-reel war film entitled "European Armies in Action," which deals in an educational manner with the warring armies, received special commission from the Frisco Censorship Board for exhibition in the Golden Gate City last week. San Francisco has determined to vigorously bar out all film calculated to excite racial feeling at this time but this was regarded as an exception to the rule.

The W. H. Bell Feature Film Corporation of Chicago moved their offices from the Monadnock Building to 804 Powers Building last week.

Director Captain Lambart of the Vitagraph Company, who stood next to Chad Fisher, a camera man, when he was killed by lightning in Yonkers, N. Y., recently, is still suffering from the shock.

Fred L. Bennage, formerly advertising and publicity manager for the Progressive Motion Picture Corporation, is now pictorial manager of Hammerstein's Lexington Opera House. Mr. Bennage knows the motion picture and theatrical game from bottom up, and at one time was manager of a concern operating a string of sixty-seven theaters. With this experience behind him the Lexington's standard of entertainment will not suffer under Mr. Bennage's supervision, and a host of friends wish him all possible success in his new undertaking.

C. A. Maddox of Kansas City and William Conn of Minneapolis recently severed all connections with the Ramo Films, Inc.

Grace Cunard and Francis Ford are at present producing "The Mystery of the Roses" which is another of the "Lady Raffles" series. Miss Cunard says that ever since a statement appeared in the papers that she was likely to go into vaudeville that she has received hundreds of letters begging her not to desert the pictures.

William Garwood is giving another of his cameo cut characterizations in "Faith in Humanity" in which Louise Lester has a fine part.

Stella Razeto of the Selig Polyscope Company is a great lover of flowers and she has thoroughly enjoyed playing in "The Reparation" for the reason that many of the scenes have been taken in one of the most beautiful gardens around Los Angeles.

Bess Meredyth is doing some fine work with the Al E. Christie comedy company at the Universal and is equally successful with her efforts in the scenario direction. The versatile actress more than doubles her salary by her ability to think up new plots and to put the stories of well known writers into scenario form. She does not neglect another little item which adds to her bank account either, the breeding of her dogs, but she continues this because she is genuinely fond of the "bow-wows" and not from a money making standpoint.

Carlyle Blackwell is well on the way with his four reeler "The Key to Yesterday" from the well known book of Charles Neville Buck. He made one journey by auto to Pine Crest and took some outdoor wooded scenes and then journeyed to San Diego for his sea and ship matter. Jack Dillon who was with him when he was with the Kalem Company is assisting him generally, and his brother, Max Blackwell, is the general manager of the "Favorite Players" company as the organization is known.

"Casey Jones," the dog mascot of J. P. McGowan's company at the Kalem studios in Glendale, Cal., is familiar to almost every employee on the Salt Lake system and when the company are taking railroad scenes, which is nearly all the time, Casey is apt to jump into a moving train and go for a journey with the baggage man. Miss Helen Holmes, his mistress, recently received a wire from San Diego saying "Casey Jones aboard, will bring back with me." On the following day "Casey" turned up to supper as though nothing had happened.

E. K. Lincoln, leading man of "The Littlest Rebel" and formerly star of the Vitagraph Company, has made arrangements to appear in person at several of the large theaters where this feature is being exhibited.

Donald MacDonald and Bruce Mithgell have organized the "Thistle Photoplays." Three-reel features and one-reel comedies will be put on with Dorothy Davenport, Ed. Alexander and others in the cast. A. W. Coldeway will look after the scenarios and Bert Longnecker is the camera man.

Claire Whitney, has resigned from the Solax-Blache and is at liberty. She has just completed a temporary vaudeville engagement in Edgar Allen Wolff's playlet, "A Little Mother," in which she appeared at the Brighton Beach Music Hall. Miss Whitney was obliged to refuse an offer of the Eclair Company to join their organization at Tucson, Ariona, because of the illness of her mother with whom she lives at No. 209 West 118th street, New York City.

James Lackeye, who has become known as "one of Vitagraph's fat men" has deserted the screen to join Lew Fields company in the legitimate stage production "The High Cost of Living."

All is activity at the Lasky headquarters in Hollywood, Cal. Cecil De Mille is busy working on "The Man From Home," with Charles Richman, Oscar Apfel, is producing "Bobbie Burnit," and Edward Abeles is preparing to appear in "Ready Money," while Bessie Barriscale is on hand for "The Rose of the Rancho."

It is dark at present at the Lubin and Pathe Pacific Coast studios. Wilfred Melville of the former is taking a holiday and Director Hartigan of the latter has departed for the east.

Charles Chaplin, Jess Dandy and Roscoe Arbuckle of Keystone are acting in one comedy together. Can you imagine it?

Frank Montgomery and Mona Darkfeather of the Universal are in New York City at present for an indefinite period.

F. C. McCarrahan took up the position of general manager for the Photoplay Productions Releasing Co. at the Powers building on Wednesday. His many friends join in best wishes.

ROLL OF STATES.

CALIFORNIA.

The Savoy theater, San Francisco, reopened August 23 under management of D. J. Grauman of Grauman's Imperial Theater.

Plans for the remodeling of the Visalia theater in Fresno have been completed by Architect Klump and the $15,000 house will soon be under way.

The Exactus Photo Film Company is preparing to locate in Palo Alto with a capital of $150,000, and produce educational and dramatic films.

A list of 20,000 moving picture films suitable for use at the Pasadena High School is now being made by Carl H. Carson, a member of the faculty. A cinematograph was installed there last winter at the expense of the teachers.

Fire, supposedly originating from defective electric wiring, caused $2,000 worth of damage to the Bakersfield Opera House on August 7.



Phillips Smalley in scene from "Helping Mother," three-part Rex drama.

DELAWARE.

The Avenue theater, Wilmington, opened on Saturday, August 22, as a high class moving picture theater at popular prices under the management of John Demaree.

All States Film Corporation, New York. Capital stock, $5,000,000. To manufacture and deal in motion pictures of all kinds. To take special pictures of wars, etc. To carry on theatrical performances of all kinds. Incorporators, Joseph F.

ILLINOIS.

Schiller Film Company, Chicago; capital stock, $20,000; general motion picture business. Fred Plotke, Morris J. Drezner and Charles Lorneman.

Animated Film Advertising Company, Chicago; capital, $10,000; general photographic and moving picture business; incorporators, D. W. Powell, R. L. Powell, R. H. Levin.

Roy Rogan, manager of the Orpheum theater, has arrived in Joliet to prepare for the opening of the 1914-15 season at the North Chicago street playhouse on August 23.

Herbert Johnson has purchased the Majestic moving picture house in Paris.

Havana is to have a new opera house building. It will be built between the Fette building and the New Bank building.

Leading Features Company, Chicago; capital, $2,500; to manufacture, etc., motion picture films, etc. Charles C. Green, William G. Bronson et al.

Dove Amusement Company, 1,500; dramatic and moving picture shows; Herman Frank, Harry J. Urie and Jacob Schwartz.

Carl F. Windt, manager of the Dundee Opera House at Algonquin, has arranged to give a moving picture show in Columbia Hall every Saturday night.

Dr. Pullen has erected a new opera house in Havanna with a seating capacity of 900. William Wright will be manager.

INDIANA.

A Chicago moving picture concern is trying to locate in Lafayette. An offer has been made to the proprietor of the Sugar Bowl confectionery store, 640 Main street. They intend to erect a house to seat five hundred people.

Plans for a new moving picture house in Terre Haute were announced Monday by Rodney W. Leonard, an architect, who is preparing the sketches for a play house to cost $4,000.

The new American theater in Terre Haute, which will be opened September 1, will be one of the finest and most modern moving picture houses in the state.

James R. Barnes, the new manager of the Murat theater, arrived in Indianapolis last week.

The Twentieth Century theater, Sixth avenue, Gary, has been secured by Edward G. Elbe and William O. Kennedy.

The old Jefferson Avenue Presbyterian church in Evansville is to be remodeled and become a moving picture theater.

Fred Steckman, manager of the Sourwine Opera House in Brazil, has gone to Cumberland, Md., where he has accepted a position as superintendent of a construction company. A new manager for the house has not yet been selected.



King Baggot in the Imp two-reel drama, "The Silent Valley."

IOWA.

The Princess moving picture theater in Ft. Madison has again changed ownership, Mrs. Louis Otten having disposed of it to E. F. Hoffman of Dallas, Texas.

Bids for the new moving picture theater to be erected on Fourth street west, Waterloo, by J. E. Bryant, are being sought of contractors.

The Grand Opera House in Ft. Madison, for some time owned by M. E. Ackles of Keokuk, has been sold to a firm of Quincy lawyers, Covert & Lancaster.

Church people of Rock Rapids have declared war on C. E. Eckliff, who has opened a moving picture show, which will run Sunday evenings as well as week days.

W. D. Hix is putting up a building in State Centre to accommodate the moving picture theater. The house will be occupied by W. L. Harper.

The Star theater motion picture house on Main street, Dubuque, which has been closed for the past month because of the warm weather, reopened last week.

C. C. McDonald has built a new picture house in Exline.

The management of the Empress changed recently when J. L. McClinton purchased the interests of Mr. J. A. Clay, who will retire from the business.

W. S. Butterfield and Marcus Heiman of Chicago have been in Waterloo completing arrangements for the erection of a high class moving picture theater to be built on the mill race site. The building will be 72x120 feet, and will be ready for occupancy about Thanksgiving.

J. E. Bryant will shortly open a picture theater on Fourth street west, Waterloo.

The motion picture show at Sioux Rapids which was recently sold to William Fraser of Spencer has been resold to Hulgar Christensen.

Wm. Fraser of Spencer has purchased the J. A. Meadows moving picture theater at Sioux Rapids.

KANSAS.

Beloit's new theater, the Grand, opened its doors for the first time last Saturday night.

The Grand theater recently opened in Beloit under the management of Mr. Burgan.

C. C. McCloister, manager of the Star theater, in Wichita, will expend $10,000 in remodeling same. When completed the theater will seat 700.

KENTUCKY.

Grace Baptist church at Westmont has been purchased for a moving picture theater and the congregation will erect a new church.

The S. & P. Film Supply Company, Louisville; capital, $1,500; incorporators: C. A. Pressy, F. M. Sheldon and R. H.

The Bijou theater on Broadway, Paducah, changed hands recently when its former owner, J. A. Lindell, bought it back from T. L. Coyle, to whom he sold it last April.

The Hill Top Amusement Company recently obtained a permit for the erection of a motion picture theater at Frankfort avenue and Pope street, Louisville. The structure will cost approximately $12,000.

A permit for remodeling the Empire theater building at Shelby and Market streets, Louisville, at a cost of about $1,500, has been taken out.

A contract has been let for building a $25,000 moving picture theater at Frankfort and Pope streets, Louisville. The incorporators are G. S. Walflort, J. T. Botts and F. D. Stoll. The stockholders include several business men of Clifton and Crescent Hill. The theater will have a seating capacity of about 1,500, and expects to be operating within ninety days.

Star Amusement Company, Louisville; increasing capital from $7,500 to $25,000.

Broadway Theater Company, Louisville; increasing capital from $50,000 to $70,000.

LOUISIANA.

Representing manufacturing interests of more than ten-million-dollars capitalization, the Motion Picture Trades Club of New Orleans, composed of resident managers of film exchanges represented in this city, was formally launched at an enthusiastic meeting in the library of the Association of Commerce last Thursday.

MARYLAND.

Thomas D. Goldberg will shortly erect a picture theater at 3107 West North avenue, Baltimore, to cost approximately $10,000. The contract, which has been awarded to Thomas B. Stanfield & Co., calls for a one-story building of ornamental construction, which is to have dimensions of 37.9 by 98 feet.

Another motion picture parlor and amusement place for the northwestern suburban section of Baltimore was assured by the announcement that Thomas D. Goldberg will erect a house at 3107 West North avenue, to cost $10,000.

MASSACHUSETTS.

New England Motion Picture Co., Boston; capital, $150,000. F. E. Farnsworth, president, Somerville; E. L. Knight, treasurer, Springfield.

MICHIGAN.

The Calvert Theater Co. is to erect a two-story brick theater, store and apartment building at Woodward and Philadelphia avenues, Detroit.

The Rosedale Theater Company will soon start work on its brick theater building on Woodward avenue, Detroit.

Antonio Dodero of Florence is erecting a theater building on South Main street, Crystal Falls.

T. Johnson has opened a moving picture show in his building on Midland street, Merrill.

Plans have been completed for the Grand Boulevard theater, to be erected on the south side of the boulevard east of Woodward avenue, Detroit.

Roy M. Clark, representing the Zenith Motion Picture Company of Chicago, has completed the work of taking motion pictures in Hancock and Houghton.

Contractor Joseph Nordella has begun work on the new picture theater for H. W. Buchu in Grand Rapids.

A movement has been started in Flint to close all picture houses on Sunday. It is meeting with strong opposition.

MINNESOTA.

Following a general survey of moving picture theaters conducted under direction of Commissioner Hicken of Duluth, ten proprietors last week were served with notices by Police Chief Troyer to improve fire protection facilities in their houses.

Motion picture theater proprietors of Minneapolis were urged to take great precaution against fire hazards in their places of business, in a talk by State Fire Marshal C. E. Keller before the local association at the West hotel on August 13.

Good, clean pictures may be shown on Sunday, provided no town ordinance prohibits their exhibition, according to an opinion given by Attorney General Lyndon A. Smith. His opinion was sought by K. H. Balcon of Browerville.

An open-air picture show at the southwest corner of Hawthorn avenue and Tenth street, Minneapolis, is projected by August Fitzer. He applied last week for a city license, which will be considered by the council committee September 2.

Explosion of film at the Isis theater, 30 Sixth street south, Minneapolis, slightly damaged the operating room recently. The theater was fairly well filled, but the audience left quickly when asked to do so by the management.

MISSOURI.

The New American Floating theater under the management of H. E. Steiner, played at the Booneville wharf for the first time on Wednesday night, August 19.

Mayor Henry W. Kiel of St. Louis delivered the address of welcome at the opening performance of the new Lindell theater, Grand avenue and Hebert street, August 15.

St. Louis managers are showing great activity in the remodeling line. Plans have been made for the reconstruction of the Imperial theater building, at Ninth and Pine streets and work is progressing on the new Pageant theater, at 419 North Sixth street, under the management of the Columbia Theater Company. Several other houses are also retouching their houses.

Community Service and Film Bureau, Chicago; capital $15,000. General motion picture business. Incorporators: Leo J. Doyle, Le Roy Hackett and John T. Evens.

B. T. Buckles has purchased a picture show at Carterville, which will be managed by Clayton Webster.

A. W. Durrin, formerly engaged in the newspaper business, has associated himself with Joseph H. Gilday in the management of the Twelfth street theater, 211 East Twelfth street, in Kansas City.

MONTANA.

A Nordeeh, Shelby, purchased the Grand moving picture house from A. J. Shults. Harry H. Kock will be operator and manager.

NEW JERSEY.

Ground has been broken for the erection of a motion picture theater on Kearney avenue, Newark, by Daniel Rentschler. It will measure 42x100 feet in ground dimensions and will cost approximately $20,000.

Under the joint auspices of the Anti-tuberculosis League of the Oranges and the State Board of Health a series of motion picture exhibits will be held at the Jenkins' playground, West Orange.

NEW YORK.

All Theaters Film Accessory Co., Inc., Buffalo.—Theatrical, general motion picture and supply business; capital, $75,000. Incorporators, R. A. Caskie, P. W. Webster, E. A. Kingston, Buffalo.

Brooklyn can boast of another splendid photo-play house in the Cumberland theater, Greene avenue and Cumberland street, which threw open its doors to the public for the first time last week.

A vote of 51 per cent of the population will be necessary before Rockville Center can have picture exhibitions on Sunday.

Saxony Theater Co., Manhattan; theatrical; $9,000; M. H. Saxe, 1482 Broadway, New York; Eugene Lee, Solomon Goodman, New York.

All States Film Corporation, manufacturing and sale of all kinds and classes of films; capital, $5,000,000. Incorporators: S. A. Anderson, J. F. Curtin, New York city; J. M. Satterfield, Dover.

Joseph A. Wasserman has leased to Samuel Levy the moving picture theater at 819 East 180th street, New York, for five years.

Substitute plans have been filed for a one-story moving picture theater at 343 West 110th street and 244 West 111th street, New York city. It will have a frontage of 9.8 feet on the former street and 25 on the latter, extending through the block. The S. & R. Amusement Company is the owner.

E. Plath will build a one-story moving picture theater, 33.4x75.10, at Nos. 6-8 Delancey street, New York city, to cost $25,000.

The Manhattan Avenue theater at the southwest corner of Manhattan avenue and 109th street, New York city, built several months ago, has been leased for five years at a rental of $13,000 a year by the 109th Street Theater Corporation.

The decision on the matter of granting a permanent injunction restraining the mayor and police from interfering with Sunday exhibitions in Binghamton, which is up to Justice McCann in Elmira, has not been handed down yet.

The A. E. R. Realty Corporation, New York City, having a capital of $250,000, has been incorporated with the Secretary of State for the purpose of engaging in the realty, construction, theatrical, and motion picture business. The directors are Edgar Allen, M. S. Epstin and Charles L. Robinson.

The Colonial Motion Picture Corporation, of New York City, has reduced its capital from $2,500,000 to $250,000.

The firm of Edgar Allen-M. S. Epstin, theatrical proprietors and managers, of New York City, has increased its capital from $2,000 to $175,000.



A photo taken of the "Reel Fellows of Philadelphia" on their first outing to Atlantic City, New Jersey, on Sunday, August 16.

Foreign Film Corporation, manufacturing and license moving picture films; capital, $100,000. Incorporators: F. R. Hanl sell, G. H. B. Martin, S. C. Seymour, Philadelphia, Pa.

Allentown Amusement Co., conducting places of amusement; capital, $50,000. Incorporators: F. R. Hansell, Philadelphia, Pa.; G. H. S. Martin, S. C. Seymour, Camden, N. J.

The old Star theater at 52 South Pearl street, Albany, will be remodeled by Hartigan, Dwyer and O'Brien at a cost of about $6,000.

Alliance Films Corporation, $150,000. Andrew J. Cobe, F. M. Bartlett, Harry G. Kosch, 115 Broadway.

Life Photo Film Corporation, (New York). Grantwood, manufacturing motion pictures; capital, $100,000. Incorporators: E. M. Roskam, L. Abrahams, H. Tobias, H. Loewenthal, J. T. Goldberg, New York City.

The Far East Corporation, New York; motion picture exhibitors, fairs, etc.; capital, $50,000. John W. Stephens, 723 St. Nicholas avenue; Walter C. Sampson, 320 Broadway; A. D. Abbott 508 Longacre building, all of New York.

Ames & Co. have leased for the Brooklyn Terminal Realty Company the new Kingston moving picture theater on St. John's place, near Kingston avenue, New York, a 600 seat house with 1,000-seat open air annex, for a term of years, to the New Kingston Amusement Company.

The moving picture theater at 2368 Jerome avenue, Ozone Park, was damaged by fire to the extent of two hundred dollars. Arthur Hubbs, owner.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

Current Releases

Monday.

D	8-24	The Man From the Past	Biograph	1,000
C	8-24	Nearly a Widow	Edison	1,000
C	8-24	Sweedie Springs a Surprise	Essanay	1,000
D	8-24	The Primitive Instinct	Kalem	2,000
T	8-24	Pathe's Daily News, No. 53		
E	8-24	Edible Fishes of the English Channel	Pathe	500
S	8-24	Picturesque Normandy, France	Pathe	500
D	8-24	The White Mouse	Selig	2,000
T	8-24	Hearst-Selig News Pictorial, No. 51	Selig	1,000
D	8-24	Ward's Claim	Vitagraph	1,000

Tuesday.

D	8-25	The Mystery of the Octagonal Room (Tenth of the Chronicles of Cleek)	Edison	1,000
D	8-25	Two Men Who Waited	Essanay	1,000
D	8-25	The Counterfeiter's Plot	Kalem	1,000
C	8-25	The Widow and the Twins	Lubin	500
C	8-25	The Lucky Rube	Lubin	500
C	8-25	Circumstantial Evidence	Melies	1,000
S	8-25	Rapids and Falls at Trondjen	Pathe	333
S	8-25	Picturesque France, Lower Brittany	Pathe	333
S	8-25	From Havre to Buc by Hydro-Aeroplane	Pathe	333
D	8-25	The Sealed Oasis	Selig	1,000
C	8-25	Rainey, the Lion Killer	Vitagraph	2,000

Wednesday.

E	8-26	The South African Mines	Edison	500
C	8-26	Buster and His Goat	Edison	500
C	8-26	Fable of the Difference Between the Learning and the Learning How	Essanay	1,000
D	8-26	The Cave of Death	Kalem	2,000
D	8-26	The Attorney's Decision	Lubin	2,000
T	8-26	Pathe's Daily News, No. 54	Pathe	
D	8-26	The Decision of Jim O'Farrel	Selig	1,000
C	8-26	Josie's Declaration of Independence	Vitagraph	1,000

Thursday.

D	8-27	The Terrible Lesson	Biograph	1,000
C	8-27	Slippery Slim and the Fortune Teller	Essanay	1,000
D	8-27	The Aggressor	Lubin	2,000
C	8-27	The Elopement of Eliza	Melies	1,000
T	8-27	Hearst-Selig News Pictorial, No. 51	Selig	1,000
D	8-27	The Mysterious Lodger	Vitagraph	1,000

Friday.

D	8-28	The Birth of the Star Spangled Banner	Edison	2,000
D	8-28	Seven Sealed Orders	Essanay	2,000
C	8-28	When Men Wear Skirts	Kalem	1,000
D	8-28	The Better Man	Lubin	1,000
C	8-28	A Low Financier	Selig	500
C	8-28	Breaking Into Jail	Selig	500
C	8-28	Such a Hunter	Vitagraph	1,000

Saturday.

C	8-29	Spending It Quick	Biograph	500
C	8-29	Baseball—a Grand Old Game	Biograph	500
D	8-29	To Forgive Divine	Kleine-Cines	2,000
D	8-29	Treasure Trove	Edison	1,000
D	8-29	Broncho Billy's Indian Romance	Essanay	1,000
D	8-29	The Car of Death	Kalem	1,000
C	8-29	The Kid's Nap	Lubin	1,000
D	8-29	The Man Who Smiled	Melies	2,000
D	8-29	The Harbor of Love	Selig	1,000
C	8-29	Josie's Coney Island Nightmare	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Melies, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

Advance Releases

Monday.

D	8-31	The Counterfeiter's Daughter	Biograph	1,000
C	8-31	The Buxom Country Lass (9th of Wood B Wedd series)	Edison	1,000
C	8-31	Love and Soda	Essanay	1,000
D	8-31	The Brand	Kalem	2,000
T	8-31	Pathe's Daily News No. 55	Pathe	
D	8-31	Who Killed George Graves?	Selig	2,000
T	8-31	Hearst-Selig News Pictorial No. 53	Selig	1,000
C	8-31	The Wrong Flat	Vitagraph	1,000

Tuesday.

D	9-1	The Voice of Innocence	Cines	2,000
T	9-1	The New York Police Department Carnival	Edison	1,000
D	9-1	No. 28 Diplomat	Essanay	1,000
D	9-1	The Hand of Fate	Kalem	1,000
C	9-1	Never Too Old	Lubin	500
C	9-1	The Green Alarm	Lubin	500
C	9-1	Flee, You Are Discovered	Melies	1,000
D	9-1	Life's Crucible	Selig	1,000
D	9-1	The Hidden Letters	Vitagraph	2,000

Wednesday.

C	9-2	A Village Scandal	Edison	1,000
C	9-2	Fable of the Regular Beanery and the Peachy Newcomer	Essanay	1,000
D	9-2	The Oil Well Conspiracy	Kalem	2,000
D	9-2	By Whose Hand	Lubin	2,000
T	9-2	Pathe's Daily News No. 56	Pathe	
C	9-2	To Be Called For	Selig	1,000
C	9-2	The Lost Cord	Vitagraph	1,000

Thursday.

C	9-3	The Chief's Love Affair	Biograph	500
C	9-3	Love and Hash	Biograph	500
C	9-3	When Macbeth Came to Snakeville	Essanay	1,000
D	9-3	The Face in the Crowd	Lubin	2,000
C	9-3	A Case of Imagination	Melies	1,000
T	9-3	Hearst-Selig News Pictorial No. 54	Selig	1,000
D	9-3	The Upper Hand	Vitagraph	1,000

Friday.

D	9-4	The Viking Queen	Edison	2,000
D	9-4	Under Royal Patronage	Essanay	2,000
C	9-4	The Winking Zulu	Kalem	1,000
D	9-4	The Shell of Life	Lubin	1,000
C	9-4	The House That Went Crazy	Selig	1,000
C	9-4	The Barrel Organ	Vitagraph	1,000

Saturday.

D	9-5	For the Cause	Biograph	1,000
D	9-5	Hearts of the Forest	Edison	1,000
D	9-5	Broncho Billy, the Vagabond	Essanay	1,000
D	9-5	The Gamhler's Reformation	Kalem	1,000
C	9-5	A Fool There Was	Lubin	1,000
D	9-5	Pawn Ticket "913"	Selig	1,000
C	9-5	Too Much Uncle	Vitagraph	2,000

MISCELLANEOUS FEATURES.

The Lost Paradise	Famous Players	5,000
Alone in New York	Warners	5,000
The Tyranny of the Czar	Sawyer	4,000
The Odyssey of the North	Bosworth	
The King of the Bowery	Sawyer	4,000
Detective Swift	Eclectic	3,000
In the Lion's Den	Eclectic	3,000
Vendetta	Kleine	5,071
The Lure	World	5,000
Germania	World	5,000
Kit, the Arkansaw Traveler	Kalem	3,000
The House Next Door	Lubin	5,000
My Official Wife	Broadway Star	5,000
Uncle Bill	Broadway Star	3,000
The Film Detective	Picture Playhouse	4,000
At the Old Cross Roads	Select	5,000
The Kidnaped Heiress	Warners	3,000
The Suicide Club	Apex	4,000
The Valley of the Moon	Bosworth	7,000
A Suspicious Wife	Twentieth Century	4,000

Mutual Program

Monday.

D	8-24	This Is th' Life	American	2,000
D	8-24	Our Mutual Girl, No. 32	Reliance	1,000
C	8-24	Not yet announced	Keystone	

Tuesday.

D	8-25	Conscience	Thanhouser	2,000
C	8-25	Susie's New Shoes	Beauty	1,000
D	8-25	Granny	Majestic	1,000

Wednesday.

D	8-26	The Sheriff's Sister	Broncho	2,000
D	8-26	Lodging for the Night	American	1,000
D	8-26	The Stolen Ore	Reliance	1,000

Thursday.

D	8-27	The Village 'Neath the Sea	Domino	2,000
C	8-27	Title not yet announced	Keystone	
T	8-27	Mutual Weekly, No. 87	Mutual	1,000

Friday.

D	8-28	The Old Love's Best	Kay-Bee	2,000
D	8-28	The Keeper of the Light	Princess	1,000
D	8-28	The Song of the Sea Shell	American	1,000

Saturday.

D	8-29	Through the Dark	Reliance	2,000
C	8-29	A Run for His Money	Royal	1,000
C	8-29	Title not yet announced	Keystone	

Sunday.

D	8-30	Frenchy	Majestic	2,000
C	8-30	Bill No. 5	Komic	1,000
C	8-30	Arty, the Artist	Thanhouser	1,000

Monday.

D	8-31	The Aftermath	American	2,000
C	8-31	Title not reported	Keystone	
D	8-31	Our Mutual Girl No. 33	Reliance	1,000

Tuesday.

C	9-1	A Modern Othello	Beauty	1,000
C	9-1	The Milk-fed Boy	Majestic	1,000
D	9-1	A Mother's Choice	Thanhouser	2,000

Wednesday.

C	9-2	The Wrong Birds	American	1,000
D	9-2	When America Was Young	Broncho	2,000
D	9-2	The Miner's Baby	Reliance	1,000

Thursday.

D	9-3	The Silver Bell	Domino	2,000
C	9-3	Title not reported	Keystone	
T	9-3	Mutual Weekly No. 88	Mutual	1,000

Friday.

D	9-4	Stacked Cards	Kay Bee	2,000
C	9-4	His Winning Way	Princess	1,000
D	9-4	Turned Back	Reliance	1,000

Saturday.

C	9-5	Title not reported	Keystone	
D	9-5	In the Nick of Time	Reliance	2,000
C	9-5	Flanagan's Luck	Royal	1,000

Sunday.

D	9-6	For Those Unborn	Majestic	2,000
D	9-6	The Mascot	Komic	1,000
C	9-6	Little Mischief	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	8-24	Jim Webb, Senator	Imp	3,000
C	8-24	A Rural Affair	Sterling	1,000
D	8-24	There Is a Destiny	Victor	1,000

Tuesday.

C	8-25	Barreled	Crystal	500
C	8-25	Bashful Ben	Crystal	500
D	8-25	The Trey of Hearts, Part 4	Gold Seal	2,000
C	8-25	Universal Ike at the Dance of the Little L. O.	Universal Ike	1,000

Wednesday.

T	8-26	Animated Weekly, No. 129	Universal	1,000
D	8-26	The Character Woman	Eclair	2,000
C	8-26	The Little Automobile	Joker	1,000
D	8-26	The Miner's Romance	Nestor	1,000

Thursday.

D	8-27	Universal Boy in the Chinese Mystery	Imp	1,000
D	8-27	For the Secret Service	Rex	2,000
C	8-27	Snookie's Disguise	Sterling	1,000

Friday.

C	8-28	For the Love of Money	Nestor	1,000
C	8-28	This Is the Life	Powers	1,000
D	8-28	Counterfeiters	Victor	2,000

Saturday.

D	8-29	Law of the Lumberjack	"101" Bison	2,000
C	8-29	Well! Well!	Joker	1,000

Sunday.

D	8-30	Out of the Depths	Rex	1,000
D	8-30	The Janitor's Son	Frontier	1,000
D	8-30	Mesquite Pete's Fortune	Eclair	1,000

Monday.

D	8-31	Mr. Burglar, M. D.	Imp	1,000
D	8-31	The Man from No-Where	Sterling	2,000
D	8-31	The Tale of a Hat	Victor	1,000

Tuesday.

C	9-1	Curing a Lazy Wife	Crystal	1,000
D	9-1	The Trey of Hearts No. 5 (The Sunset Tide)	Gold Seal	2,000
C	9-1	Universal Ike Jr. Almost Gets Married	Universal Ike	1,000

Wednesday.

D	9-2	The Jackpot Club	Eclair	2,000
C	9-2	Father's Bride	Joker	1,000
D	9-2	The Foreman's Treachery	Nestor	1,000

Thursday.

T	9-3	Animated Weekly No. 130	Universal	1,000
D	9-3	Tempest and Sunshine	Imp	2,000
D	9-3	Daisies	Rex	1,000
C	9-3	A Bogus Baron	Sterling	1,000

Friday.

C	9-4	A Baby Did It	Nestor	1,000
D	9-4	The Storm Bird	Powers	500
S	9-4	Beautiful Corsica	Powers	500
D	9-4	The Derelict and the Man	Victor	2,000

Saturday.

D	9-5	The Return of the Twin's Double	Bison	3,000
C	9-5	Oh! What's the Use	Joker	1,000

Sunday.

C	9-6	The Boob's Nemesis	Rex	1,000
D	9-6	Under Arizona Skies	Frontier	1,000
C	9-6	No Show for the Chauffeur	Eclair	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Fronier, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, SEPTEMBER 12, 1914 No. 11



MARGUERITE SNOW
WITH
THANHOUSER

OF CONGRESS SEP 5 1914 PERIODICAL DIVISION

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Released September 14. HEARST-SELIG NEWS PICTORIAL. One reel.

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SPECIAL—Released September 14. Three reels. A special three-reel Selig Jungle-Zoo feature, in which Bessie Eyton and Charles Clary portray the leading roles. Jungle-Zoo scenery and a horde of wild animals.

The Eugenic Girl

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Jim

Released September 16. A one reel drama. A heart-interest story of a simple country youth whose love was rewarded.

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Margaret Snow as the Countess Olga

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Each new episode of this thrilling serial production is more interesting—more fascinating. Twelve episodes are now appearing. Audiences are held spellbound by the powerful acting—the exceptional thrills. The crowds on "Million Dollar Mystery Night" are becoming greater and greater. The public knows a good thing.

Remember this clincher: $10,000 will be paid for the best 100-word solution of the mystery. Exhibitors, if you want to line up with the biggest attraction ever presented, get in touch *at once* with the Syndicate Film Corporation. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

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The Thanhouser Three-a-Week

Tuesday, Sept. 8. "Jean of the Wilderness." (2 reels). A drama throbbing with human interest. Featuring Morris Foster, Edward Hoyt, Mignon Anderson and John Lehnberg.

Friday, Sept. 11. "In Danger's Hour" (1 reel). Featuring the Thanhouser Twins (Marion and Madeline Fairbanks), Arthur Bauer and Carey L. Hastings.

Sunday, Sept. 13. "The Emperor's Spy." A one reel drama featuring Morris Foster.

THANHOUSER FILM CORPORATION, NEW ROCHELLE, NEW YORK

Head European Office, Thanhouser Films, Ltd., London, W. C., England

Thanhouser Releases Will Continue to be Features of the Mutual Program.

Thanhouser



The war dance of the Senecas in Selig's two-reel production "Ye Vengeful Vagabonds."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, SEPTEMBER 12, 1914 No. 11

Baseball Manager Stars in Film

Two Eclectic Features

THE fact alone that John J. McGraw, manager of the New York Giants, plays the leading part in the three-reel Eclectic feature now being released, "Detective Swift," is enough to assure its popularity. Aside from this, however, the picture contains an interesting detective story, good acting, and some of the most wonderful natural scenery that has ever been used as the background for a photodrama.

A great number of the scenes were taken on the Giants-White Sox tour around the world. The action takes one across the great Libyan desert, past many of its points of interest, and through some of the principal cities of Egypt. A few of the places which are included in the picture and which a tourist would travel miles out of his way to visit are Cairo, Heliopolis, the pyramids, the Mosque of Mahomed Ali, and some of the famous Egyptian ruins. At times the natives play quite prominent parts, a number of Arabs mounted on pure bred Arabian horses being used.

As Detective Swift, Mr. McGraw is in the limelight most of the time. He makes an intelligent officer of the law and is perfectly at ease before the camera in all but one or two scenes which, it is safe to say, were the first ones taken. Frank McGlynn directed the picture, both in the Pathe Freres studio and on the world tour, and also plays one of the principal parts, that of Count Otronski, a thief with an international reputation. Mrs. Hans Lobert, Estelle Coffyn, Mae Tunnison, and Lucy Leach all do excellent work in support of this pair.



The detective disturbs Otrouski's confidential chat.

In the first scenes Count Otronski is seen admiring, and finally stealing, a beautiful pearl necklace which has been placed in a drawer of Mrs. Smith's dressing table by her maid, Alice Caldwell. When the burglary is discovered Alice is accused and arrested. Detective Swift is detailed on the case. He hears Alice's story and believes in her innocence but is powerless to effect her release until after the real thief has been apprehended.



Detective Swift searches for a clue.

In searching for clues around the Smith residence he finds a piece of a cuff hanging from one of the porch railings and bearing its owner's laundry mark. He follows the clue and is led to one Count Otronski who is sailing for Europe. Swift books passage on the same boat, and makes the acquaintance of the count, posing as a Chicago business man. The count grows suspicious of his agreeable fellow passenger, and plans to rid himself of him by leaving the boat at Alexandria, crossing Egypt and rejoining the vessel at Port Said.

Swift follows in close pursuit and in a last desperate effort to lose him Otronski bribes a band of Arabs on the Libyan desert to waylay the American following him. When Swift arrives at the Arabian encampment he is seized and about to be bound when one of them notices a ring on the captive's finger which bears the talisman of the tribe, and which Swift received as a present from Sheik Hassan some time before, on one of his visits to America.

With such powerful credentials as these, Swift is released and aided in every possible way to catch the fleeing count. He reaches the steamer just in time and later astonishes the count by confronting him on deck. Baffled in all his schemes, Otronski asks a passenger, Mrs. Gerard, to take care of the

jewels for him. Swift sees the transfer and informs the lady of the manner in which the count came into possession of the necklace. Mrs. Gerard at once gives him the jewels and pleads that her name be spared notoriety.

The real object of his trip now being accomplished



Detective Swift is detailed to handle the case.

Swift has the captain place Otronski under arrest and wires New York to release Alice Caldwell as the real thief is in custody. Shortly after his arrival home Swift receives a check for a large sum from Mrs. Gerard with a letter of thanks for keeping her name out of the papers in connection with the arrest of Otronski. Swift's generosity suggests a plan to him which he immediately carries out. Alice Caldwell becomes more deeply indebted than ever to the detective when she receives Mrs. Gerard's check, endorsed over to her, as a compensation for the weeks she spent in jail awaiting the success of Swift's pursuit.

THERE is a gripping story and a strong moral in the three-part Eclectic drama, "The Woman Without a Heart," now being distributed. The climaxes and situations are strongly emphasized and the moral is plain and convincing; all without lowering the film's high standard in any way.

A girl's blind selfishness is the key-note of the story. Her one and only ambition is to live luxuriously and dress well. To realize her vain desires she treads rough shod over the hearts and feelings of those nearest to her, leaving a trail of broken hearts and disrupted homes in her wake. In the end the reaction of her coquetry reduces her to a wandering, homeless exile; a fitting sequel to a life so empty and self-centered.

The picture is well produced, artistic scenes, substantial settings, clear photography, and good acting being apparent at all times. Personality and earnestness are seen in each characterization. The members of the cast seem to be keyed up to the right height of emotion at every situation without bordering on overacting at any time.

Marie Summers lives with her mother in one of the poor tenement districts in London. Hansen, a hard working man of modest means, is in love with Marie and believes his love is returned. She, however, is dissatisfied with her poverty stricken surroundings and longs for finery and gay life. She appeals to Hansen for money and, receiving it, buys herself stylish clothes and leaves home.

A young banker named Warner sees her, is attracted by her beauty, and falls in love with her. He believes her story as to her being an orphan and, after their marriage, gratifies her every whim. At a party one evening Marie arouses her husband's jealousy by her flirtation with one of the other guests. For the first time since their marriage he suspects her of being a coquette.

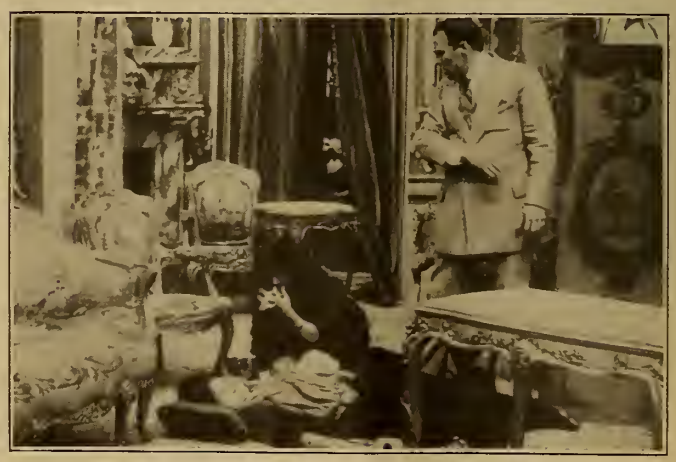
Hansen learns by accident that Marie is Warner's wife. He attempts to see her and is discovered in her room by Warner. Marie explains his presence by saying he is a thief and begs her husband to let him go free. Hansen returns to Marie's mother, who is quite sick, and informs her of his experience. She determines to visit her daughter in spite of her weakened condition, and, arriving at the house, enters the room while her daughter is telephoning to Warner.

In her surprise Marie lays the receiver on the table, leaving the connection open, and confronts her mother. Mrs. Summers pleads for assistance but receives only a selfish refusal. Finally Marie pushes her mother aside and hurries to the reception to which she has been invited and which Warner has asked her to delay attending until his arrival. Mrs. Summers is seized with a spell of coughing and is barely able to drag herself to the table to call for help into the telephone transmitter.

When Warner arrives she is dead. He is filled with disgust by his wife's brutal selfishness and divorces her. Wandering down one of the streets Marie sees the Baroness Sutton's carriage approaching. She allows the horse to brush her in passing and falls, pretending to be injured. She is taken to the baroness' home and works her way into that lady's favor.

The baroness' son, Herbert, returns home from a trip abroad and at once falls a victim to Marie's coquettish wiles. They become engaged and letters of announcement are sent out. Warner is the recipient of one of them and calls to offer his congratulations. The meeting between him and the bride-to-be is a severe shock. He warns his friend of the true nature of his former wife. Herbert is so depressed by the news that he commits suicide.

Again an outcast, Marie returns to her former



Warner witnesses the death of his wife's mother.

home to seek Hansen's forgiveness or rather, protection, but is refused. Shunned as a leper by all, she dies of privation, thus receiving the reward of her selfishness.

Pilgrim Picture Carefully Produced

"Ye Vengeful Vagabonds"

THE two-reel release of the Selig Polyscope Company on September 14 entitled "Ye Vengeful Vagabonds" can best be described as a pageant of pilgrim days, for the number of people employed in the production far exceeds the cast of any other picture by the same company that this reviewer has been privileged to see.

The charm of the play lies in the splendid handling and costuming of the large forces, however, rather than in their number, the two Indian tribes and the group of Pilgrims all showing unmistakable marks of having been watched with utmost care in regard to their every action and minute appearance.

The principals of the cast, Stella Razeto, Guy Oliver, Eugenie Besserer and Fred Huntly, give an excellent portrayal of the ancient type of New England folk, Miss Razeto and Mr. Oliver doing some exceptionally fine dramatic work in several of the scenes in the second reel.

The exterior scenes are beautiful in their arrangement and photography. Two Indian villages are shown which are close to perfection in the atmosphere of realism with which they are surrounded. A Colonial settlement is also shown, several log cabins, a large blockhouse and stockade having been erected for this purpose. Another scene worthy of special mention is the one in which the ducking stool is shown.

The story itself, which was written by James Oliver Curwood, is filled with dramatic action and considerable tension is worked up in the scenes showing the attack of the Indians upon the settlement and the rescue of the Pilgrims by another tribe of savages. The quiet manner in which the film ends is unusual and is certain to be favorably received by the "fans," who are thoroughly tired of the conventional lovers' embrace.

The story is set in a Puritan village near Boston town and at the opening of the first reel we see Heinrich Von Winkle, the vagabond of the settlement, and Betsy Spratt, the gossip spreader, both of whom are



One of the many "big" scenes in Selig's "Ye Vengeful Vagabonds"

very undesirable citizens, receiving their punishment via the ducking stool. Jan, the son of Heinrich, and Peggy, the daughter of Betsy witness the humiliation of their parents and both are filled with anger and shame. They seek to comfort the old folks when they are released but they are in bad temper and refuse to allow the young people near them.

Thus Peggy and Jan are brought together and as



Jan and Peggy fall in love

both feel sorry for the other a deep love is born between them. The days pass and the old people nurse grouches against those responsible for their ducking and determine to get even, although they can think of no way of evening their score. Jan makes his living by hunting and is about to start into the forest to search for game and goes to say good-bye to Peggy before he leaves.

As he is about to leave they realize their love and embrace tenderly. Jan starts away but in passing through the settlement is stoned by the Puritans who brand him as the son of a vagabond. Peggy returns to the settlement by another route and finds that she is also shunned by the women, who call her the daughter of a witch. The sensitive girl is heartbroken but bears her cross in silence and continues to do good among the weaker Puritans without attracting the notice of her tormentors.

In the forests Jan meets the young chieftain of the Mohawks, an Indian tribe in the neighborhood who have never bothered the settlers but who are continually at war with the Senecas, another tribe whose village is also nearby. The chief and Jan are the staunchest friends and, with several other Mohawks, start on the hunting trip.

In the village Heinrich and Betsy finally think of a plan to avenge themselves upon the people who punished them and decide to lead the Senecas, who hate the settlers, to the village and escape punishment themselves while the others in the settlement will be murdered. Heinrich at once sets out on his mission of treachery and manages to make his way to the chief of the Senecas. The savage leader is delighted with the prospect of the riches to be gained by the slaughter and promises Heinrich that he will not only spare his life and that of Betsy and their children but also give them a share of the spoils they will secure in the raid.

Heinrich returns to the village and steals into the blockhouse, dampening the little supply of pow-

der that is there with water to render it useless. He then tells Betsy of the success of their scheme and together they await the coming of evening to summon the savages from the nearby hills.



Jan and his wife start for Boston town

In the meantime Jan and the Mohawk warriors have completed their hunt and return to the Indian encampment in high spirits over their many trophies. After feasting with the tribe until late in the afternoon Jan starts on his long homeward tramp. The sun sinks in the West and darkness settles down upon the forests. Peggy, all unmindful of the tragedy at hand, goes to bed while Betsy waits eagerly for word from Heinrich.

The vagabond creeps from the settlement and goes to a hill overlooking the little village where he lights a fire. On another hill the Senecas watch for the signal and the moment they see the fire they start toward the little group of cabins. Heinrich rushes to the home of Betsy and tells her that the time to escape has come so Peggy is aroused and the three rush into the woods, according to Heinrich's agreement with the Indians. The girl does not know what the excitement is about and her mother refuses to tell her but forces her to come with them.

Jan hears the war cries of the waring tribe as



Jan visits the village of the Mohawks

he nears the settlement and realizes what it means. As he hurries toward the village to warn the people who stoned him only a short time before, he meets his father and the two women. Heinrich orders him to come with them but Jan says his place is with the people of his village and when he refuses to flee Peggy says she will go with him. So while the lovers go to the settlement to spread the alarm the old people flee into the woods.

The Senecas strike and the Pilgrims are hemmed in the blockhouse without powder. There is but one chance of saving the lives of the settlers and that is to secure the aid of the Mohawks. None will risk their life in the attempt, however, until Jan, the vagabond's son, says he will go. He kisses Peggy goodbye and steals through the battle-line of the Senecas to the village of the other tribe.

The Mohawks are only too glad to engage their enemies in battle and within a short time they arrive at the settlement, led by Jan, and put the Senecas to rout. It is then that the village people realize the worth of the vagabond's children, but Jan and Peggy have no desire to remain in the settlement and a few days later they are married and start for Boston town.

And the plot of their parents was never known for the Senecas, when they saw the rival tribe coming, believed they had been trapped by the old people and killed them.

The cast for the production is as follows:

Peggy Spratt.....Stella Razeto
Jan Von Winkle.....Guy Oliver
Betsy Spratt.....Eugenie Besserer
Heinrich Von Winkle.....Fred Huntly

Lubin Actor an Author of Note

Motion pictures have no more interesting or lovable "old man character" than "Uncle Ned" Barbour. His wonderfully human portrayals of the roles assigned to him have won him as high a place in the silent drama as he held for years upon the legitimate stage, where he is well known as a character man. He has collaborated in dramatizing "The White Horse Squadron," and "Northern Lights" as well as being the author of "Antietam" and several of other well known successes. "Uncle Ned" did not come to the pictures because he was "done" as a legitimate actor, but because the same energy that made him leave his home in Kansas at the age of fifteen and join the army to fight Indians in the West, is still with him, and like another "young fellow" he wanted to "get in on" something new and make a "go" of it. Besides his excellent acting he has contributed many valuable scenarios to the Lubin Company. Probably the most successful of his photoplays is the five-reel feature "When the Earth Trembled." He declares he is only getting started.



Edwin Barbour.

Sans Grease Paint and Wig

By Mabel Condon



Richard Tucker.

"NOT that I would have objected to becoming president of the bank, some day," said Dick Tucker, as we moved down two places on the long bench in the outer office of the Edison studio, thus making room for the golden-haired child and her mother, "but there were several men ahead of me who would have had to die first. And," he added, yielding another inch in favor of the child, "they were discouragingly healthy."

"Ungrateful," I sympathized and fell in with the suggestion that we remove to the small bench beside the small window.

"I was born in Brooklyn and went to school there," went on the man who is a favorite lead in Edison pictures, his tone intimating that he hadn't at all minded being born in Brooklyn and the result of his schooling speaking for itself in the culture which distinguishes him. Culture, however, is really his birthright, as is also the quiet dignity which by its very nature makes the role of dignified lead his preference. He is often seen in comedy and character parts, however, but to know him well is to know that dignified leads are the beneficiary when played by the calm, cool, gray-eyed Dick Tucker. His is the variety of dignity and calm that causes waiters to give him instant attention, always. That's the type of man Mr. Tucker is.

"But it was in Rochester that I began work as a bank-clerk," he took up his life history. "I was promoted four times; twice because of the men resigned, and then I stayed at one desk because nothing short of resignation or death on the part of the men in advance of me could have put me any higher. And there's nothing easy about working in a bank," he assured me. "The bank-clerk's work begins when the bank closes. And the usual hours in that Rochester bank were from eight-thirty to eight-thirty. There was nothing to look forward to, so I quit. Besides," he added, and it gave promise of being the real reason, "I had been studying plays and hoped I might get a chance to go on the stage. So naturally, I came to New York."

"Naturally" I echoed, and wondered how long the portly gentleman with the out-size handkerchief would tolerate the feet of the golden-haired child in their tattoo against his white trouser-leg.

"And how long before the chance came?" I requested. And the man with the pompadoured brown hair that waves precisely and has the look of never being other than just that way, replied:

"O, some time. There was more studying and there were several positions as bookkeeper in big stores before I got a try-out on the stage, at all. I was living with an uncle," he diverged and smiled a ghost of a pleasant smile at memories that must have been pleasant. "He was an Episcopal minister," he resumed, "and a man of broad ideas. So I went on the stage. Of course, I suped for a time. Then my first triumph came as leading man in stock. Afterward, there were two years with Mrs. Fiske in 'Pillars of Society'; then Hauptmann's 'Hannele' and later the final tour of 'Salvation Nell.' And between times there was stock in the middle West."

"And pictures?" I was about to ask when the inner door of the outer office flew open and through both door and office rushed William Sadler, the fashionably wide skirt of a winter over-coat outspread behind him.

"O-hello!" he greeted us from the outside of the small window. "Just came out for a breath of air," he gasped smilingly from behind the handkerchief that mopped the rotund surface of the Sadler countenance.

The fascinated gaze of the portly gentleman clung to the fur collar which stood up about the Sadler ears; and the portly one's out-size handkerchief began animated service.

"Ready—Sadler!" came somebody's voice and he of the overcoat responded with a "So long!" and a rate of speed equalled only by his coming.

"He's working in the 'My Friend From India' film," explained Mr. Tucker as we brought our heads in out of the window. It was then that we noticed that the portly one had removed the white trouser-leg from the vicinity of the child's active feet and, also, that he had converted Mr. Tucker's magazine into a fan. The result was an expression of almost perfect peace on the portly features, and as Mr. Tucker didn't regret his magazine, peace continued to hover over the outer office.

"And pictures?" I was again inspired to remind Mr. Tucker, but this time it was Andy Clark who hove into view and the outer office. He wore the suit that is most typical of Andy, a messenger-boy's uniform, and it did not require the damp bundle under Andy's arm to let one know that he had been swimming. For his hair was damply sleeked down over his forehead and his face shone with the variety of shine that results only from allowing the sun and air to serve as a towel.

"S' fine!" commented Andy with a nod, as he strode on through the inner door. And from that we judged that the water and sport had met with the approval of the athletic Andy.

"Pictures?" Mr. Tucker answered the question I didn't know he had heard. "I came to the Edison company fifteen months ago, and it's the only studio I've worked in. I've had other offers," he went on. And then said a thing that is characteristic of Dick Tucker. "But, I'd sacrifice much for class; so I've stayed on."

And "class" is the quality that distinguishes whatever part Mr. Tucker plays. "Of course, salary is con-

ceded to be the big consideration, but I think that a name that carries with it prestige, is just as big a consideration."

The film that Mr. Tucker had been awaiting a call for, almost all the afternoon, came just about the time he guessed it wouldn't. And as I departed from the outer office the golden-haired child and the portly gentleman, the latter making violent use of Mr. Tucker's magazine, still remained on the bench and the waiting-list.

To Film Works of Big Authors

The Universal Film Manufacturing Company has secured the film rights to several of the books and short stories by the leading writers of today. Among the authors names appearing on the list of coming productions by this company are Annie Fellows Johnstone, George Gibbs, Eugene Marlowe Rhodes, Campbell MacCollough, Molly Elliott Seawell, George Bronson Howard, Bruno Lessing, Louis Joseph Vance, Clara Louise Burnham, O. Henry, Jacques Futrelle, Arthur Stringer, Eleanor Gates, Booth Tarkington and William MacLeod Raine. The work of other well known writers will be added from time to time.



Herbert Rawlinson and Anna Little in the two-reel Rex drama "A Prince of Bavaria."

All Star Producing "Shore Acres"

For the production in motion pictures of the great drama of plain "down east" folk, "Shore Acres" by the author and eminent character actor James A. Herne, the All Star Feature Corporation which will present this success has engaged a cast which would do justice to any Broadway theatrical offering.

Charles A. Stevenson is cast in the role of Nathaniel Berry; William Riley Hatch who played Capt. Williams in All Star's "Paid In Full" and Peter Galbraith in "Pierre of the Plains" by the same company, will play Martin Berry. Conway Tearle the popular Broadway leading man is cast as Sam, and E. J. Connelley, one of America's leading character actors is cast as "Blake"; Violet Horner, formerly with the Imp, Reliance, Biograph and Vitagraph companies will play "Helen" and little Madge Evans, known throughout the world as an artist's model, will portray the character of "Mildred."

John H. Pratt, under whose personal supervision "Shore Acres" is being made, is now at Block Island with his company where, after arrangements had been made, the entire island was turned over to the All Star company that the production would be accurately pictured.

"Our Mutual Girl" in Kewpie Land

The excitement of her lost cameos at an end Margaret, "Our Mutual Girl," seeks new diversions and a trip to Gloucester to see John Hays Hammond is planned. Miss Jean Parke agrees to accompany Margaret on the trip but before starting they decide to visit Miss Rose O'Neill, the internationally famous writer and artist and creator of the Kewpie dolls, the happiest sprites in all the realms of toyland. Miss O'Neill welcomes them and after a chat gives Margaret one of the larger sizes of the dolls for which she is famous and several smaller ones. In the accompanying illustration "Our Mutual Girl" is seen with an armful of the presents and that she is more than pleased with them is clearly shown by the expression on her face. Miss O'Neill's home is justly called "Kewpie Land" for on all sides of it are found the delightful dolls. Some are large and some small but the ever-cheerful expression on the faces of all is the same.



Margaret and the Kewpies.

Balboa Forms New Comedy Company

The well-known vaudeville team of Ben Deely and Marie Wayne, of "The New Bellboy" fame, have joined the Balboa Amusement Producing Company, at its Long Beach, Cal., studios. Mr. Deely has evolved a series of comedy adventures of "Ima Simp, Detective," and has secured the services of William Wolbert, former director of Joker comedies, as director of the new Balboa aggregation. Charles Dudley, who has been a member of the Balboa's organization since it was formed, is one of the funmakers working with Deely & Wayne. Other character and comedy players in the new company are Henry Stanley, a veteran actor, Archie Warren, Brent Carruthers, Suzanne Rogers, Robert Barrow and Alice Brookton.

Pathe's Paris Plant Extensive

By William T. Braun

Mr. Braun, who last week contributed an article on the Gaumont studio, is this week able to get another article across from war-ridden Europe. Mr. Braun will be recalled as the former conductor of Motography's *projection department and has a wide knowledge of the motion picture industry in all its branches. He visited Europe this summer to inspect the foreign studios for this publication and to study theater architecture, in which he is deeply interested. Writing from Paris under date of August 15 he says in part: "Things are certainly dead over here. All news is censored before it reaches us and the soldiers are garrisoned outside of Paris at Versailles and Vincennes and strangers are not allowed to leave the gates of Paris if they expect to return. Consequently there is nothing to do but walk the streets, sit around, go up to the American Express office daily for mail, read the old Chicago papers and wait for the transports to come to take us home. At present we have a nice room, three square meals a day and nothing to do but wait. Searchlights play all over the sky every night looking for Zeppelins, but I guess there is little danger of their getting this far."*

PATHE FRERES, or Pathe Brothers, have one of the largest industries in Paris. No matter in what quarter of the city you may be, you are sure to find a Pathe Cinema, branch office, or some reminder of this immense establishment.

One naturally, therefore, expects to find the display rooms of a big concern like this housed in elegant quarters. Passing down the Boulevard Italiens, the cafe center and promenade of Parisian business life, we come to a large new stone building, the city home of Pathe. In the corner store we find the display rooms of the famous Pathe "Kok," or home projector, the regular theater projector, the home camera and the large studio camera. Next to this is the display room of the "Pathephone," the "Victrola" of France. You may enter this sumptuous hall at any time during the day and, seating yourself at one of the numerous machines, place the tubes to your ears, and hear a famous operatic selection, ragtime, or anything you desire.

Leaving the Pathephone salon you pass the entrance vestibule of the "Pathe Journal," leading to the offices on the upper floors. Next to this is the elaborately gilded entrance of the Pathe Cinema, one of the few moving picture theaters of Paris where exhibitions are continuous from morning until nearly midnight.

Entering the corner exhibition store we had the good fortune to find one of the salesmen who could speak English. He showed us the various models of theater projectors, both motor and hand driven. The machine bears little resemblance to the Pathe projector which the writer operated several years ago in Chicago. Many fireproof devices have been added; the outside revolving shutter is now made with two discs of three leaves each, the discs revolving in opposite directions. A roomy lamphouse contains the arc lamp, which has adjusting handles facilitating any adjustment desired. The whole is mounted on a fireproof stand absolutely rigid. The prominent machine of the display room, however, is the "Kok" or home projector. Several different models are on exhibition. The machine may be had either motor or hand driven. All of the types are very compact and the machine may be placed upon a table or stand. It is furnished complete with two reels, each holding about 350 feet of film, lenses, motor, transformer, drop cord, and one reel of film ready to be attached to a light socket.

In the rear of the display room is an exhibition room, fitted up in keeping with the rest of the rooms, for the exhibition of the "Kok." A picture about four by five feet is projected with a throw of about 25 feet. Although not quite as bright and steady as the theater picture the results are very satisfactory for home use; and considering the fact that cameras can be had whereby you may take your own pictures, interesting results can be obtained. The size of the picture on the film is about two-thirds the size of the regular film, but has three perforations on one side and only one on the other, thus making it impossible to use any other film on the machine, or the film on other machines.

About a mile southeast of the gates of Paris is the town of Vincennes, the home of Pathe films. The plant is near the famous forest of Vincennes, also the large fort and garrison. Arriving at the plant you enter the large open court, flanked on one side by the new and imposing administration building, on the other side by the film factory, the rear being brought up against the large power plant. All of the buildings are but a few years old and the whole plant is a marvel of cleanliness and order. After a short wait in the large reception hall, we are met by one of the American correspondents who takes us on a tour of the plant.

We first visit the power plant. A large bright room contains two large turbines generating power for the entire plant. The steam is generated in boilers on the floor below. Nearby is another power plant containing three 120-horsepower ice machines, used for cooling the emulsion after applying it to the film. These machines are fed by automatic stoked boilers.

As Pathe makes all its own film and much for private use, a large factory is necessary to supply the demand.

A large five-story building houses this branch of activity and the entire manufacture, including perforation, is carried on within the building. Several smaller shops and buildings complete the plant. About two blocks north is one of the numerous studios of the company. The building is about four stories high, the top being covered by a large glass studio. The lower floors are occupied by scenery and wardrobe storage, dressing rooms, and an interior studio lighted by artificial light. Arriving at the large studio on top, we had the good fortune to see a scene being rehearsed by Pathe's famous actor producer, Max Linder. The scene was the interior of a cafe, set in the familiar French fashion. About a dozen couples were seated at the table when Max, in the role of a bashful son, entered with his father. After they were seated, two cafe queens were invited over to the table by father, greatly to Max's embarrassment. He became highly excited when they attempted to kiss him in the famous French fashion and upset things in general, causing quite a furore among the guests. After drinking a few bottles of wine to quench his excitement, he became quite hilarious, and calling upon the orchestra to render

a ragtime, he danced one of the famous French tangoes with one of the queens to the strains of "I Want to Be Way Down in Dixie," at the same time using a plate for a tambourine, until all were very much disheveled.

Mr. Linder has a contract with Pathe to furnish a certain number of photoplays each week, and a poster advertising any of his comedies outside of a theater is sure to draw a crowd. Most of the artists are members of stock companies of famous Parisian theaters and spend their mornings and afternoons at the studios.

Leaving the studio two other outdoor scenes are discovered being taken in the immediate neighborhood. Separate factories for the manufacture of the Pathe projector and camera are situated near Paris, each employing a large number of men. A large establishment is maintained at Nice, where the wonderful atmosphere of the Riviera makes possible the taking of outdoor scenes the year round.

Siegmund Lubin Talks on Pictures

"The eternal question is asked of me every day," said Siegmund Lubin recently, "What will be the future of the moving picture; will it retrograde; 'Peter out;' die of old age; or will it progress? My answer is unhesitatingly that there is no question of its advancement and no limit to its quantity.

"The moving picture was first shown as a wonder of inventive genius and though the subjects were crude and rather uninteresting, it was admitted to be a marvel of photography. From this it has now reached the dignity of literature; it tells stories like plays and books and the greatest writers of the day are contributing their genius to the new art. We are now producing truthful and dignified versions of the best stage literature that is written; works of Charles Klein, J. Hartley Manners, Eugene Walter, Jules Verne and other masters. Yet to come will be the classics of Homer, Shakespeare, Moliere, D'Annunzio, Sheridan,



An exciting moment in Lubin's "Squaring the Triangle," released September 11.

Dumas, Poe, Sir Walter Scott, Bulwer, *et al,* some of which are now upon the way and the child of the coming generation will, through the moving picture, know the stories of the old masters which now are only given to the college graduate.

"The manufacturers of today are among the richest in the amusement world and spare no expense to perfect the most worthy productions. The old argument about the roller skating and bicycle craze, which only lasted a few years is not in the slightest sense a parallel to this subject. The moving picture is the most enjoyable and restful amusement ever conceived and the cost to the public is an economy.

"It is here to stay and become bigger and bigger every year. It will never kill the legitimate drama, but it will surpass it in patronage. Enormous theaters will be built to hold two to three thousand people, which will be supported by the working classes to whom the moving picture has been the greatest source of pleasure, education and instruction since its conception."

Universal Actress Also a Boxer

Being a picture actress naturally requires a great amount of training but it is seldom an actress dons the boxing gloves to secure it. However, this is the case with Anna Little, the clever leading lady of the Universal Company at their Hollywood, Cal. studios.



Anna Little and Leach Cross enjoying a boxing bout.

In the accompanying picture she is seen in action with Leach Cross, the New York lightweight. It is only one of the many forms of exercise she goes through almost daily to keep herself constantly in trim for whatever athletic "stunt" her director may call on her to perform.

Producing a Series Is Real Work

Cleo Madison, heroine of the "Trey O' Hearts," has been under a terrific strain since the series began and is glad it is half completed. Her director, Wilfred Lucas, is not sorry, either. Doubling in the parts of the twins, Miss Madison has scarcely ever been off the scene, and she has to be constantly changing makeup and clothes, as well as posing for many trying double exposures. She says she gets home in the evening and goes straight to bed. Lucas says he never gets to bed at all.

Margaret Joslin, the "Sophie Clutts" of the Essanay Snakeville comedies, recently returned from a visit with friends in Honolulu. She says the natives of that island are unusually demonstrative at the picture shows, the heroes being cheered whenever they appear while the villains receiving more than their share of hisses.

Wireless Men Rivals for Girl's Hand

"Sparks of Fate"

MELODRAMA of a vigorous kind will be the offering of the Essanay Film Manufacturing Company on Friday, September 18, when the two-reel feature, "Sparks of Fate," is scheduled for release.

The story deals with the rivalry of two wireless operators for the hand of a pretty girl, and thrilling scenes in the wireless station and aboard a sinking ship give ample opportunity for some spectacular effects. Director Calvert is to be complimented upon the realism he has put into his picture and the perfect naturalness of the majority of the scenes. To add still further thrills to the feature subject, a mid-lake rescue of the hero by an hydro-aeroplane is introduced and proves a thriller that will "make 'em sit up and take notice."

Francis X. Bushman enacts the role of the hero; Frank Graham and Bryant Washburn never appeared



The captain tells Graham how he was cheated.

more villainous than in the guise of Wilbur Hayes, the other wireless operator. Ruth Stonehouse is the dainty and charming heroine, for whose love the hero and the heavy struggle desperately throughout two thousand feet of film.

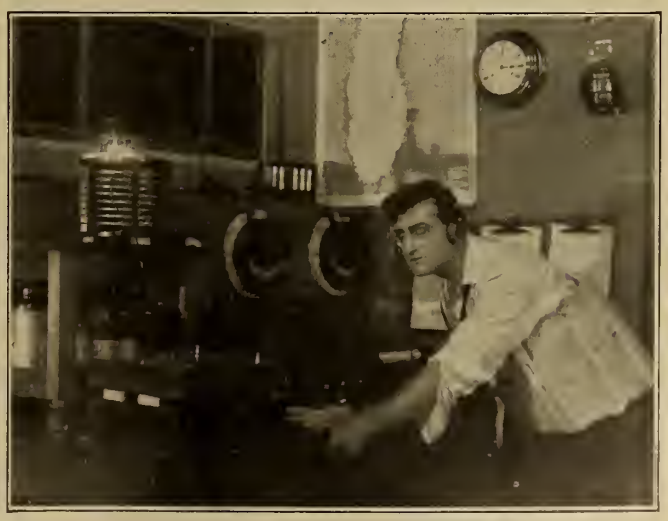
The wireless station on the shores of one of the great lakes, where operator Hayes is on duty at the key, is the opening scene of the picture, and one quickly understands that Hayes is none too friendly with Graham, the wireless man on the other trick. Meanwhile we see Graham, in company with pretty Ruth Donald, approaching the station from the little village below the hill. The two are laughing and chatting together and apparently having the time of their lives, but all is changed when they have stepped within the wireless room, for Ruth's smile vanishes and she appears uneasy and embarrassed while with her both suitors. Graham is not as happy and care-free as he appeared before and Hayes seems gruff and irritable.



Hayes wins the card game and the right to court Ruth.

The tension is only relieved when Graham dons his uniform and takes Hayes' place at the wireless table, thus leaving Hayes free to escort Ruth to her home. Bidding Graham farewell Ruth leaves with Hayes, and the two ramble slowly toward the little cottage where she dwells. Arrived there, Hayes, as he has done many times before, asks Ruth if she cares for him or Graham the more, and when the girl laughs and replies that she loves them both, Hayes angrily twists his cap and leaves her, muttering savagely to himself.

Ruth, meanwhile in her room, compares the photographs of Graham and Hayes and tries in vain to decide which one of the two young men she really does love the best. Hayes ponders and broods over the matter as the days pass, and finally one evening, when Graham is on duty, visits the station and insists upon



Graham sends out a frantic call for help.

Graham playing a game of cards with him, the loser to leave town and permit the victor to court Ruth unhampered by the other's presence. Graham, who has been busy in the game of cards with Captain Blank of *S. S. Melba*, at first treats Hayes' proposition as a joke, but ere long realizes that the other means every word he says. Reluctantly, at last, Graham consents to the game of cards.

The *Melba's* captain looked curiously on while the odd game begins and, though he says nothing of it at the time, beholds Hayes win the game by cheating, for Graham's rival is unscrupulous enough to hide an ace between the table and, later, to discard another card for the ace and thereby win the contest.

True to the agreement, Graham prepares to immediately leave town, and upon the suggestion of the *Melba's* captain takes passage aboard that boat. Before he departs, however, Graham mails a note to Ruth in which he tells the girl that he is leaving.

Next day Hayes devotes himself to Ruth and by his attentions seems to advance farther in her affections than he had been able to in the weeks gone by. Much encouraged, Hayes goes on duty that night, his mind already busy with his further plans for winning the girl he loves.

Meanwhile the *Melba* has encountered misfortune. Fire in the hold causes a panic among the crew and, to add to their troubles, a severe storm comes up. The burning ship pitches and rocks, tumbles and tosses about in the heavy sea, and at the most critical moment the wireless operator of the *Melba* is injured so badly that he can no longer continue to operate his key in an endeavor to summon aid.

Graham volunteers to assume the injured man's post and his offer is gratefully accepted by the captain. After what seems like hours of effort, Graham gets the wireless apparatus to going properly and again sends out his frantic calls for aid. In the lonely



Ruth surprises Hayes in the wireless room.

station on the lake shore Hayes receives the call for help. He excitedly takes down the message and is about to give the alarm when he suddenly realizes that his rival, Graham, is aboard the sinking ship. The calls at last cease and Hayes smiles grimly to himself, believing that by then his rival is gone forever.

Meanwhile things aboard the *Melba* have gone from bad to worse. The captain, learning that Gra-



Francis Bushman and Ruth Stonehouse as Graham and Ruth.

ham's efforts have resulted in no answering call, tells the latter of Hayes' treachery in the card game and confesses that he sat by and permitted the crooked game to end in Graham's defeat. When the boat begins to list and seems all but ready to plunge beneath the weaves, captain and crew take to the lifeboats. Hours afterward, Graham, who has been clinging throughout the night to a tiny life raft, is picked up by a hydroaeroplane and taken ashore at a small fishing village.

Ruth, in the meantime, receiving Graham's note and thinking that, perhaps, after all, he had not cared for her as much as she had believed, decides to accept Hayes, who, since Graham's departure, has been her constant companion. Hayes' happiness is complete when Ruth finally says "Yes," and he insists upon her setting a date but a week or two distant for the wedding. The notice of the wedding, as published in a newspaper, reaches Graham in the little fishing village but the day before the wedding is to take place, and, rising from his bed, he insists upon immediately starting for Ruth's home, to prevent her marrying such a cad as he now knows Hayes to be.

Once more the aviator, who has become one of Graham's best friends, is called upon for assistance and gamely he responds. A full two hours before the time is set for the wedding Graham is set down in the village where Ruth lives. Instead of going straight to her home Graham heads for the wireless station, where he suspects Hayes is still at work. Upon Graham's appearance in the doorway Hayes shrinks away in terror, for he believes it a ghost come to haunt him. So great is his terror that, leaving everything, he flees from the village and never returns.

Ruth, meanwhile, growing nervous over the absence of her bridegroom, and having heard of Graham's miraculous return from the dead, comes to the wireless station to investigate. There she finds Graham. A full explanation, during which Hayes' infamy is exposed, is made and the picture closes with Ruth clasped in the arms of Graham.

Artistic Film by "Flying A" Company

Photographic Effects Charming

A PHOTOPLAY whose entire action hinges on the return of an opera star to the town from which she ran away, and upon the conditions she finds there, is very likely to prove uninteresting and greatly padded unless those engaged in its production are masters of the silent drama.

The theme of "Lola," the two-reel release of the American Film Manufacturing Company for September 7 consists of this single action, but a more artistically handled story has seldom been seen on the screen. It is filled with heart interest that is certain to hold any audience spellbound throughout the full two thousand feet, while one charming bit of camera work after another unfolds the story with graceful deliberation.



Lola's vision appears to Larry.

Starting with an opening scene, which is decidedly novel in its performance of the double duty of introducing Winnifred Greenwood, who takes the title role, and also launching the story, and continuing until the final fade-out, the story is told by scenes which suggest far more than they portray and which entitle the production to the distinction of being "something different."

The acting is very human and its appeal genuine. Miss Greenwood is at home in the role of an opera singer, while Charlotte Burton does some fine emotional acting as her sister. Both transform themselves into lovable village girls in the vision scenes. Edward Coxen and George Fields do very acceptable work in the other important roles, while the support given by the remainder of the cast is very good.

The settings are neatly arranged, and the big one in a cafe is very spacious. The exterior locations are also well chosen and reflect careful advance study.

The opening of the story shows the triumphant return of Lola, a grand opera star, to the town which was formerly her home. During her rise to stardom she has thought but little of her family, but the familiar sights awaken a longing within her breast to again see her father and sister. After her performance she goes to a cafe with her manager and tells him the story of her early life.

Eight years before, she says, she was a village belle and her sister was a plain, home-loving girl. They went for a walk one day and met two young men, one of whom was Larry, a village youth, who was employed in the machine shops. Her sister, May, loved Larry, but the youth turned to Lola. The boys called a short time later and again the growing love of Larry for the pretty sister was shown. May accepted her fate and did nothing to oppose the match. Lola sang for the company and the pastor of the village church heard her and asked her to join the choir. This she did, and the charm of her voice attracted a theatrical agent who happened to attend the church one Sunday. He told her that when an opportunity presented itself he would write her, and she was pleased with the prospect of going on the stage.

Time passed and Larry's attentions continued, but Lola dreamed of her coming career before the footlights. May looked on from afar and longed for the man who loved her sister. Then one day the message from the theatrical manager came and, when her father refused to listen to her going to the city, Lola stole away.



The actress and her manager begin their search.



Lola is asked to sing for the boys.

As she finishes her story the heart of the actress suddenly feels the longing for the love of her family that comes to all people at times, and tells the manager that the next day she will have to look up her



May motions Lola to silence.

sister and father. He agrees to accompany her, and a moment later, amid the pleasure of the life she is used to, she tosses the serious mood into the discard.

The next morning, however, she sets off on her search, accompanied by the manager. She goes to her old home and is told that the family no longer live there, but is given an address where she will find her sister. She follows the directions given her and upon arriving at the house sees May kiss a little girl and send her to join her little playmates. The actress rushes to her sister and, as they are in each other's embrace, the door of the house opens and Larry, his eyes covered by black glasses, comes out. Lola is about to speak to him, but May, terrified, motions her to silence and tells the man that it is merely one of her dressmaking customers. He apologizes for the intrusion and returns to the house.

May then leads Lola to the garden and tells her of the events which have taken place since the day she left home. The morning after Lola's departure her father's rage was so intense that he was taken sick. The same day Larry met with an accident which cost him his sight. He was taken to a hospital and continually called for Lola. The doctor sent for the girl Larry loved, and when it was learned that she had gone away the effect it would have upon the man was feared and May was told to pretend she was her sister. She went to Larry and his fever at once abated.

Daily she visited his bedside and talked to him —and all the time he thought it was Lola. Soon he recovered his strength enough to walk around, but the doctor declared that he would always be blind. He wanted Lola near him all the time, and May was forced to continue her deception. In time they grew to love each other and married. She started to take in sewing and their living was earned that way, as Larry could do no work. Thus they had always lived, Larry still thinking he was married to Lola. May also tells her sister that their father had died from the effects of the illness which had come when she departed.

The actress is overwhelmed by the change and her heart feels heavy. Just then May's little daughter runs up and Lola gathers her into her arms. The tiny hands of the child pat her cheeks and the emotion which arises in the heart of the actress is too much for her to bear. She kisses her sister a loving goodbye and leaves her, never to return.

Lola rejoins her manager and they re-enter their automobile and are driven toward the hotel. And as they pass the throngs who idolize her, the actress realizes that if she had remained at home she would now be the wife of Larry and, while she lives a life of greater comfort than her sister, she knows that of the two she is the unhappy one.

The cast is as follows:

Lola, the prima donna.....Winnifred Greenwood
Larry.....Edward Coxen
May, Lola's Sister.....Charlotte Burton
Lola's Manager.....George Field
Her Father.....John Steppling
Theatrical Agent.....W. J. Tedmarsh
The Pastor.....Perry Banks

Vance Visits the Coast

Joseph Louis Vance, the author of "Trey O' Hearts," recently arrived in California and was feted and welcomed as only professionals can welcome one of their kind. The object of his visit was to consult Bess Meredyth regarding the scenarios she is writing from his serial, and he was extremely complimentary regarding the way in which she has made his stories into photoplay form.

Julius Stern, manager of the Imp studio, was recently appointed supervisor of the production of the Victor staff. At present the following directors are under Mr. Stern's supervision: Herbert Brenon, Frank Crane, George Lessey, George Roubert, Walter Edwin, Ben Wilson and Harry Meyers.

Life Photo Offers "Captain Swift"

"Captain Swift" adapted from the story by C. Haddon Chambers, is to be the next offering of the Life Photo Film Corporation. It is in five parts and is portrayed by an able cast with the favorites William Tooker, Harry Spingler, David Wall and George De Carlton in leading roles. The story is one of Chambers' best and its film version sustains the interest in as large measure as does the written tale. There are



Scene from Life Photo's new production, "Captain Swift."

western scenes and those of the East, with their social significance; and there is interesting and continued action. Altogether, "Captain Swift" makes a most acceptable photoplay.

Edison Comedies to Lighten Programs

Three Clever Farces

ON SEPTEMBER 25 the Edison company will release a two-part farce comedy, entitled "Grand Opera in Rubeville." As the name suggests, the plot is laid in a small country town, in which the advent of the opera causes a great deal of ludicrous excitement. A musician visits Rubeville as a means of escaping a board bill in another town, discovers that the people have ambitions, money and horrible singing voices, and works up a large following on the strength of the rivalry for prominence that exists between them.

In one part of the picture several seriously-acted scenes from an opera are introduced, in order that the spectator may appreciate the awkwardly funny reproduction by the amateurs. As Will Green, Herbert Prior injects a tinge of drama into the picture, giving it a serious, rather than a comedy, ending. The principal part is that of the deceitful, emotional Alphonse, in which role Richard Tucker provokes the greater number of laughs. The remainder of the cast is well chosen and their rural



The rehearsal scene in Edison's "Grand Opera in Rubeville."

characterizations are as comical as their parts allow.

Will Green is organist and director of the choir in the Rubeville church. His appointment of Eldora Perkins as soloist arouses a good deal of jealousy among the other members, they claiming that Green's only reason is that he loves Eldora.

It is into this state of affairs that Alphonse casts his lot when he takes French leave of his boarding house in a nearby town and journeys to Rubeville to earn his living in the easiest way possible. He learns of the choir's trouble and is inspired to teach vocal lessons, his class to be in opposition to Green's. The choir director soons finds his school deserted, all of his pupils, even Eldora, having changed to the class of the more pretentious and up-to-date musician, Alphonse.

Eldora soon becomes the favorite pupil of her new instructor and disregards Green entirely. The class progresses rapidly, in its own estimation, and becomes enthusiastic when Alphonse proposes that they present a famous opera. One of the wealthy residents of the town hears of it and buys his daughter's way into the company. Before the class begins rehearsing, he takes all the pupils and their instructor to one of the theaters in a large city where the opera



The angry fathers-in-law quarrel in Edison's "Twins and Trouble"

is being presented, so that they will know better how to take their parts.

The coming of wealth into the class completely changes the past order of things. Instead of Eldora, the rich man's daughter receives Alphonse's special attention. In the meantime Green becomes discouraged at the way things are going and takes a trip out of town. He visits Eldora's aunt and discovers a photograph of Alphonse in the album. He becomes inquisitive and learns that it is only the picture of a man who skipped without paying his board bill. This casually mentioned piece of information is enough to set him afire with eagerness to get back to Rubeville and expose the "professor."

Alphonse's suit with the rich man's daughter



The nursemaids discover their lover's perfidy in Edison's "Twins and Trouble."

has progressed pretty well when the time comes to present the opera. At the end of the performance, the director is surprised by the appearance of his former landlady, who denounces him as a "dead-

beat" before the audience. Eldora then begs Green's forgiveness for her treatment of him and is taken back in his affection. The officers seize Alphonse, but at his creditor's request free him. Daybreak the next morning finds a most dejected looking musician walking the railroad track with his back turned on Rubeville.

IN "The Adventure of the Hasty Elopement," Octavius vindicates himself and really captures a pair of automobile thieves. The fact that he spends hours chasing down a foolish clue and comes near being arrested himself does not overshadow his joy in the least when he finally stumbles on the real bandits and captures them with the help of some policemen.

There is much action in the picture which, combined with its humorous situations, will not fail to amuse. September 21 is the day on which it will be released by the Edison Company.

The story follows Detective Octavius' pursuit of thieves. Being a free lance sleuth, any and all thieves come under his jurisdiction. Generally they are not inconvenienced in the least by Octavius' conscientious efforts to trap them, but when the detective reads of the number of automobiles that are



Scene from Edison's "The Adventure of the Hasty Elopement."

being stolen throughout the city, he firmly decides that it shall be stopped.

With this commendable purpose in view he starts out in his auto, but does not go far before he is hailed by a pretty girl, who is in a great hurry to reach Woodmount, and asks him to take her there. Octavius consents and is charmed by his passenger's winning ways. He does not notice that she throws her handkerchief out of the car and so falls into the trap when she asks him to go back and get it. Octavius realizes his mistake when he turns around just in time to see his car disappearing down the road in a cloud of dust.

Positive that this is one of the thieves for whom he is searching, the detective jumps into a car standing in the street and sets out in pursuit. Seeing his machine in front of a house, Octavius rushes in just as the "thief," who really appropriated his car in order to escape her parents, is being married to the young man she was to meet at the parson's house. A moment later a policeman enters and arrests Octavius for exceeding the speed limit. The girl's parents enter while the party stands arguing, and general explanation follows.

Octavius sees his mistake in thinking her a thief, and he and the policeman take the borrowed machine back to the store in front of which it was standing.

Under one of the seat cushions they find a bunch of license plates and suspect that the machine is the property of the men they are hunting. From a hiding place across the street they see two men approach the auto. Calling another policeman, they surprise the fellows, capture them and, as is natural, Octavius takes all the credit to himself and feels like a "sure enough" detective.

THE mother-in-law joke has long ceased to be funny, but in the Edison single-reel comedy drama, "Twins and Trouble," to be released September 26, two pairs of dictatorial "in-law" parents mix up in a way that is seldom used either in stories or plays, and which is amusing in its true-to-life portrayal. When the newlyweds' parents visit them they take possession of the twin babies, father's and mother's wishes regardless. One day both Bob's and Betty's parents visit them and each attempts to exercise the right which, in their opinion, is surely theirs—that of holding one of the grandchildren.

As there are only two children to hold, and four people to hold them, a heated argument takes place. Bob sides with his parents and says that they ought to be allowed both insead of just one child to hold, while Betty takes the stand that her parents should not only have the pleasure of keeping the one child they have, but should also be given the other.

The result is, the young couple break up housekeeping and return home, each having one of the twins. It happens that the maids of both families are being courted by the same man. Bob's parents instruct their maid to take the baby out in the park, and Betty's do the same thing. One of the maids meets her lover and his duplicity is discovered by the other maid, who is passing near the spot. She denounces him for his deceit and he starts hurriedly away. The maids leave the babies on a bench and give chase. While they are gone a washerwoman comes along, places the twins in her big wash-basket and takes them to the nearest police station.

In the meantime, both Bob's and Betty's fathers have decided to go for the other baby and take it by force if necessary. They meet, start to fight and are arrested. While pleading their separate causes before the desk sergeant the station door opens and the washwoman enters with the innocent cause of the dispute. When the wranglers hear her story of finding the twins in the park they are happy to get them back again and agree to bury past quarrels.

When the maids return and fail to find the babies they notify the parents at once. Bob's excitement and worry is doubled when, on calling up Betty to tell her of one of the twins being lost, he learns that the other is lost, also. He and his mother hurry over to Betty's mother's house, and shortly after the two men enter with the twins.

Happiness now restored, the grandparents again want to hold the babies, but Bob and Betty decide "never again" and return home with them.

The Vitagraph director, Theodore Marston, and his company of players including Dorothy Kelly, James Morrison and George Cooper, have returned from a four weeks' stay in the Catskills, where they produced several pictures.

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CHICAGO, SEPTEMBER 12, 1914

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THE USEFUL USES OF PICTURES

WE are all familiar with the practice of the publicity film, and the theory of the school film. We know that their uses are growing constantly more important and more wide-spread. The power to entertain all the people is a wonderful attribute; and while the power also to instruct, to convey information, may be no greater, yet it does just as much to establish the motion picture as an essential part of modern civilization.

Every little while the film finds a new usefulness—not that it gains a new power, but that someone is ingenious enough to dream out a new work for it. So we learn that our government is to use the pictures in demonstrating the results that are being attained by the Forestry Service. Some of the features of national forestry that have been included in the motion pictures are lumbering, the pictures covering everything from the signing of the government contract to the sawing of the boards; planting, grazing and protection. In the Northwest one series of pictures traces the water supply of a great city from protection of the watersheds on a national forest to a point where it flows from a bubbling fountain on a city street.

Seven thousand feet of film will be used in making the pictures, but this will be reduced to 5,000 feet for exhibition purposes. The pictures are being made chifly for the Panama-Pacific exposition, but duplicate films will also be released throughout the country at the same time.

Then again, we hear that the motion picture film is invading the field of the patent specification and drawings. These films have been employed recently for demonstrating the intricate operations of complicated machines before patent courts. The pictures make the details much clearer to the jurors than could be accomplished by drawings and technical explanation. Few of the jurors are men of mechanical training, and the inter-relationship of the various parts of a complicated piece of machinery is often difficult for a layman to grasp.

In the experiments made, it has been found that the motion picture clears up the difficulty of successfully demonstrating inventions. In fact, the pictures have been found to make the workings of the machinery more understandable than the actual observation of the machine. In operation, the machine of involved construction generally goes through its several evolutions much too quickly for the layman to be able to follow them. The picture, however, can be slowed to any desired speed. When the operations are particularly intricate, it can be slowed down and the processes shown can be studied at leisure.

So successful has been the use of motion pictures in the field of patents that suggestions have been made that they would aid much in the class room of mechanics. It is believed that studying the operations of a machine on the film would prove much more fruitful than its study upon the chart alone.

So the uses keep on increasing; and some of them may appear strange and ingenious to the unaccustomed mind, while others are quite self-evident. But all of them, and many more that have never yet been tried, become immediately comprehensible when it is realized that the motion picture is, after all, only a photograph.

It can show many things that the ordinary photograph, the "still" picture, cannot show; but no field

into which the regular photographer enters is closed to the motion picture. Too often the layman conceives the peculiar idea that it is an institution, whereas it is but a vehicle for impressions. Those impressions may be anything in the world, according to the dictates of the one who produces them.

THE "CARBON FAMINE."

DISSEMINATORS of news all over the country have suddenly laid hold of the report that there exists a famine in carbons for projection machines. Following their custom of presenting all news in as spectacular a manner as possible, most of them predict that, deprived of their light sources, all the picture theaters will be forced to close in a few weeks. Others, rather more conservative, admit that at least one way out of the difficulty lies in a return to the old calcium light—an illuminant not so satisfactory as imported carbons, but still usable.

It is a fact, of course, that the present supply of imported carbons in this country is extremely low. It is also a fact that American-made carbons at present on the market are not of the right quality for the best projection. So it is quite evident that the trade will have to find some substitute, and that very shortly. But there is no occasion for undue excitement over the circumstance, which finds a present parallel in many other trades.

While American carbons in their present form cannot well be used, at least one carbon manufacturer in this country, with a plant large enough to supply the entire trade, has intimated that its laboratories can produce the proper quality for this specific use if encouraged to do so by the promise of continuous demand. This manufacturer says it was driven off the market by the influx of foreign carbons and has had no temptation to return to it in the face of such competition. Now that the competition is removed it is presumed the company hesitates because, if it should invest in extra plant and stock up several million carbons the war might cease and the old competiton return. But it has announced that it will place on the market very shortly a limited quantity of carbons, to be followed as soon as possible by an adequate supply. And we believe it will succeed in establishing a permanent business.

Even should war end tomorrow it is hardly possible that the foreign manufacturers could instantly resume their former trade relations, and continue their supply as though no interruption had occurred. The American manufacturer who can make carbons as good or nearly as good as those the picture men have been accustomed to using, must be very short-sighted if it does not seize the opportunity. This is only one of many chances that American factories will be given by the big war; but it is one of the earliest to arrive, and it should promise permanence. There is no reason why all the carbons used here should not be made here, if the home manufacturer can deliver the goods.

WARNING TO SOUTHERN EXHIBITORS

A man representing himself as P. Flex of the Coquille Film Company of New Orleans, and who has secured the checks of that company in some manner, is said to be operating in Texas and other southern states. He is passing out checks signed by F. W. Carter, supposedly the president of the firm.

Just A Moment Please

If the various motion picture manufacturers of the country carry out the latest suggestion of the National Board of Censorship, you may expect soon, when you take your seat in your favorite picture theater, to see flashed on the screen a sub-title something like this: "President Wilson has requested Selig to urge you to remain calm during the following battle scene. Be neutral, no matter what your feelings or sympathies in the matter." Or, "By order of President Wilson, expressed through the medium of the National Board of Censorship, Essanay asks you not to cheer while the Germans are being killed in the next scene," or "Hundreds of French soldiers will be shown leaving for the front in our next picture, but President Wilson has asked the National Board of Censorship to ask Pathe to ask you Germans to please refrain from hissing while this picture is on the screen."

We don't know who the feller was, because we weren't in when it happened, but somebody left the following four lines on our desk one day this week and evidently expects us to publish 'em, so here goes:

"I do not like a kicker,
It does not make for peace,
But the wheel that does the squeaking
Is the one that gets the grease."

OUR MAIL BOX.

Little Neck, L. I., August 28.

Dear Sirs: Now that the Braves are nearing the Giants, is Romaine Fielding? IMA PHAN.

No, Ima, but Rosemary Theby.

Speaking of names reminds us that the All Star press agent drops us a line or two re "Shore Acres," in which he says: "William A. Thompson is in charge of the camera and George Kleine is master of properties." Why, George!

OUR BURG.

Geo. Cox and Clare Hutton, who spent Sunday in Atlantic City, seeing the sea, is expected back this wk.

Franc Woodward was in Lima, Ohio, one day this wk. on biz.

Al Lichtman's friends in Our Village are expecting a visit from him this wk. Howdy, Al.

Jack Willis and Missus left for Omaha, Mon. of this wk.

Verne Day is batching it on the West Side and learning to talk Indian so he can book those Buffalo Bill pics.

E. H. Brient blew in on Mon. from a visit in the Effete East.

Clarence Caine ditched his straw lid prompt on the 1st. Clare is getting to be the Village Beau Brummel, say the girls.

Any producer of Western or Indian dramas desirous of securing a man to play redskin roles should communicate with the Goatman. The Goat returned from his two weeks' outing in the Wisconsin forests as brown as a berry and with a little makeup can easily get by as an Indian.

Our deskmate, after perusing a few of the afternoon war extras was heard to exclaim "Hock der Kaiser!" That's all right, Clarence, just you wait till the Hinglish and the French get through with him and there won't be enough left to hock. (Don't attack us, we're neutral).

Gordon Trent beat us to it, but honest to goodness we had the copy all ready to shoot to the printers, speculating on why Pathe continues to announce "Pathe Daily News—issued semi-weekly," when *The Telegraph* arrived.

OUR WAR CORRESPONDENT.

Charleroi, France, via Amsterdam.

After struggling through rivers, being lost in forests and all but jolted to death whlie riding beneath ammunition wagons, I am here on the German battle lines and facing the French and English. Yesterday we met and overpowered 200,000 of the enemy. The day before we slaughtered twice that many and the day before that four or five times as many as that. Reports reach us that the French have torn down Paris and moved the Seine down into the Bay of Biscay, but we'll get 'em yet. Pauline never experienced such perils as I have been through and Kathlyn's adventures were tame beside mine. No more news dispatches until I get expense account O. K'd. Supply pencils received.

COL. HEEZA NUTT.

William T. Braun, whose stuff on studios abroad appeared in our last week's issue, writes us from Paris on August 15 that the searchlights are sweeping the heavens in search of Zeppelins, but that he guesses "he should worry."

Guess by this time he thinks he *should.*

N. G. C.

Motography's Gallery of Picture Players

EDITH (BILLY) STOREY, of the Vitagraph players, was born in New York City, March 18, 1892, which makes the popular leading lady a little over twenty-two years of age. Both of Miss Storey's parents are New Yorkers, and as neither of them ever had any desire to follow the dramatic profession her spark—or rather fire—of genius is attributed to a probable theatrical ancestor generations back. She began her stage career at the age of ten and followed it until some five years ago when she became a member of the Vitagraph stock company. Miss Storey has an exceptionally strong and winning personality and can always be counted on to bring out the best that is in a character. Strong, emotional roles attract her by inclination and temperament, and though often seen in comedy parts they do not appeal to her.



Edith Storey.

JAMES MORRISON'S advent into motion pictures was neither by accident nor for want of something else to do. His career on the legitimate stage was successful but it did not offer him the right opportunity for the work he liked best—pantomime. Mr. Morrison was born and raised in Mattoon, Ill., and attended the public schools of that city. He later entered the University of Chicago, but left prior to receiving a degree. Theatricals then claimed his attention and he studied at the American Academy of Dramtic Arts in New York. After that he became associated with the Alberta Players in a vaudeville pantomimic sketch, and later appeared in "Brown of Harvard" and other road shows, the Marlowe and College Stock companies of Chicago, and different engagements in vaudeville. His success in Vitagraph pictures was instantaneous.



James Morrison.

EARLE WILLIAMS, Vitagraph leading man, is a Californian. His father, Augustus P. Williams, was one of the state's early settlers and emigrated from Booneville, Mo. Earle attended the Oakland grammar and high schools and his first position was as an office boy prior to entering the Polytechnic College of California. Mr. Williams' first theatrical engagement was as utility man in the Baldwin-Melville stock company in New Orleans in 1901. He has appeared in the Frederick Belasco company and the James Neill stock company played with Henry Dixey in "The Man on the Box;" with Helen Ware in "The Third Degree," and has taken prominent parts in many other stage successes. In time the enforced idleness between theatrical seasons proved irksome to Mr. Williams and he applied to the Vitagraph Company for extra parts.



Earle Williams.

NORMA MARIE TALMADGE is one screen star who has never appeared on the legitimate stage and has no aspirations to do so. She was born at Niagara Falls, N. Y., nineteen years ago and raised and educated in Brooklyn. During her summer vacation, shortly after her fifteenth birthday, she played in her first motion picture under Director Charles Kent, and before the high school opening in the fall had attracted so much attention by her remarkable work that she was permanently engaged and has been with the Vita- stock company; ever since. She is exceptionally versatile in her characterizations and has yet to make her first failure. During her few years as a photoplay star Miss Talmadge has appeared in every known variety of parts, and has been featured in one series known as the "Belinda" pictures.



Norma Talmadge.

Alco Corporation Important

Still another gigantic combination is added to the roll of feature film distributors with the formation of the Alco Film Corporation. Al Lichtman's Alco Film Company, Incorporated, was the nucleus about which gathered a number of important and well established feature producing companies to join with the Atsco Company, one of the largest picture equipment supply houses in the country, in forming the Alco Film Corporation, whose capitalization is said to be $1,500,000, and whose object will be to not only furnish exhibitors a program of de luxe features, but also to supply everything necessary in the way of mechanical and electrical equipment.

The newcomer in the field expects to be ready for business on October first, though its first release is not scheduled to appear until the fifth of October, when "The Nightingale" with Ethel Barrymore in the featured role will make its appearance. Thereafter one feature will be released each week and the output increased as fast as contracts can be arranged with producing companies capable of producing the superior kind of pictures upon which the Alco Film Corporation will insist.

The producing companies that have already become a part of the new combination are as follows: All Star Feature Corporation, California Motion Picture Corporation, Popular Plays and Players, Inc., Favorite Players' Film Co., and Excelsior Feature Film Co. The combination's initial announcement schedules the following releases: October 5, All Star Feature Corporation, Ethel Barrymore in "The Nightingale," by Augustus Thomas; October 12, California Motion Picture Corporation, Beatriz Michelena and House Peters in "Salomy Jane," by Paul Armstrong; October 19, Popular Plays and Players, Inc., Andrew Mack in "The Ragged Earl"; October 26, Favorite Players' Film Co., Carlyle Blackwell in "The Key to Yesterday," by Charles Neville Buck; November 2, Excelsior Feature Film Co., Octavia Handworth in "Path Forbidden," by John B. Clymer; November 9, All Star Feature Corporation, Digby Bell in "The Education of Mr. Pipp," by Augustus Thomas; November 16, California Motion Picture Corporation, Beatriz Michelena and House Peters in "Mrs. Wiggs of the Cabbage Patch," by Alice Hegan Rice and Anne Crawford Flexner; November 23, Popular Plays and Players, Inc., Jacob P. Adler in "Michael Strogoff," by Jules Verne; November 30, Favorite Players' Film Co., Carlyle Blackwell in "The Man Who Could Not Lose."

The problem of effective distribution is always the most important one which presents itself for solution and the Alco plan has been worked out as follows: Distributing centers in twenty ideally located cities in the country have been promoted. In each of these agencies or exchanges there will be interested a number of prominent exhibitors who will use the service provided by the parent company and whose influence in their respective communities is expected to go a great ways in convincing other exhibitors that the Alco service is of superior merit. The feature service will be cleared through these offices and, in addition, each office will be a branch sales room for the distribution of Alco equipment.

In dealing with the various feature producing companies the Alco corporation has contracted to take the entire output of each company for a period of five years. It is said that it has been agreed that none of the companies will make any releases through any other channels and that, as an important provision of the contract, no picture made by any of the companies which fails to come up to the required standard of merit will go any farther than the production stage.

Walter Hoff Seeley, principal owner of the Atsco Company, is president of the new corporation; Al Lichtman, who has most recently been president and general manager of the Alco Film Co., Inc., is vice-president and general manager; William Sievers, secretary and treasurer of the New Grand Central Theater Co. in St. Louis, is treasurer, and William H. Wright, previously known in the amusement world as treasurer of the Excelsior Feature Film Co., is secretary. By virtue of their official connection with the company, the foregoing are also members of the board of directors, in addition to Edmond Koelm, collector of the city of St. Louis, and James J. Reilly, owner of two prosperous theaters in Alton, Illinois; L. Lawrence Weber, the well-known New York theatrical producer; Samuel Newhouse, copper magnate, of Salt Lake City, Utah, and Robert Kane, general manager of the Atsco Company, New York City.

In Behalf of Neutrality

The National Board of Censorship mailed each manufacturer of motion pictures who submits his products to the board the following letter, under date of August 27:

"The preservation of a spirit of absolute neutrality on the part of the American people, as suggested by President Wilson in his recent proclamation, is a matter so vitally important that the National Board of Censorship makes the following suggestion:—

"When you are producing pictures containing war scenes, please precede the actual pictures with about five feet of caption asking the audience kindly to refrain from any expressions of partisanship as the pictures are shown. You will strengthen such an announcement very materially by adding that this request is directly in line with the policy of President Wilson.

"We further suggest that scenes which tend to arouse race hatred because of their realism and horrible detail be treated in a restrained manner.

"Thank you.

"Very truly yours,

"National Board of Censorship of Motion Pictures."

"Flying A" Director Receives Watch

Thomas Ricketts recently received a pleasant surprise when he was handed a wrist watch by the secretary of Richard Bennett, the famous star, as a token of esteem. The watch is a gold one and on the back is engraved the inscription, "T. R., A Good Old Soul. R. B." Mr. Ricketts says he never received a gift that he valued as highly as he does this token from Mr. Bennett.

A girl in Glasgow, Scotland, writes Kathlyn Williams of Seligs and asks: "Do you hypnotize the leopard before you fondle it, or merely chloroform it?" If the young lady in question had seen this same leopard endeavor to take a large bite out of Miss Williams' head, she would probably alter her viewpoint.

Labor Story Filmed by Famous Players

H. B. Warner Featured

THE first picture to be released under the Paramount banner is "The Lost Paradise" and it deserves to be ranked among the best of the Famous Players' productions. It is a forceful story of the struggle between an ironmaster and his down-trodden laboring men who want to be recognized as human beings with hearts, souls and feelings instead of just as mechanical parts of the factory's wheels of progress.

It contains many big scenes of the iron works showing the blowers and furnaces in action, which are worked into, and become important features in, the story. One of the strongest and most gripping points of the picture is where the shop committeeman calls the strike by waving a handkerchief from the office balcony. It is a tense moment and the spectator is held in doubt just a second then slowly the wheels and belts cease motion. By a special permit from E. H. Gary this and several other scenes were taken in one of his big steel mills, thus securing the best in realism and atmosphere.

H. B. Warner plays the leading role as Reuben



Labor and capital meet

Warren, the young superintendent of the Knowlton Steel and Iron Works, and does it admirably. Catherine Carter as the sweet, generous Margaret Knowlton has the only generally popular role in the cast. She, alone, is admired and loved by both factions. Arthur Hoops is seen as the egotistic "heavy," Ralph Standish. The work of the cast supporting these three is excellent. One of the truest characterizations of all is that of the old man who knows he is being treated unfairly by his employer but is afraid to resist because of the children dependent upon his scant wages. While employed in Dr. Standish's laboratory Reuben Warren invents a volta dynamo. The doctor presents the drawings to the ironmaster, Knowlton, who readily agrees that it is a practical and valuable invention. That night Dr. Standish is killed by an explosion in his laboratory, and in the fire which follows many drawings are destroyed one of which is that of the volta dynamo.

Knowlton takes advantage of the outline of the new dynamo drawn for him by Dr. Standish, secures a patent on it, and manufactures it as his own. Warren realizes that he is being robbed but is unable to prevent it. He is in love with Margaret Knowlton



An impressive scene in the Famous Players' production, "The Lost Paradise"

but because of the great difference in their stations is restrained from declaring his love to her. Dr. Standish's son, Ralph, is also in love with Margaret, is looked upon favorably by her parents, and finally becomes engaged to her.

Some time later a strike is called at the mills because of the low pay and long hours of the men. About this time the executors of Dr. Standish's property call upon Warren to interpret the doctor's writing



A strike is declared

which to them is unintelligible. In one of the books he finds an account of the doctor's visit to Knowlton with the plans of his invention, the volta dynamo. The superintendent calls upon his employer with this proof

and Knowlton confesses his theft. When Margaret learns of the wrong done Warren she breaks her engagement with young Standish and offers to him the contract that was given to the doctor's son—that of becoming half owner of the Knowlton Steel and Iron Works on the day of his marriage to her. Warren gladly accepts and becomes engaged to Margaret. Under his management as Knowlton's partner, the men are allowed to resume work under humane conditions and a higher rate of pay.

Current Educational Releases

The Straits of Bonifacio.—Pathe. Its swirling waters reflecting curious and changing silhouettes against the sky, the Straits of Bonifacia, in Sardinia, afford one of the most interesting boating trips to be found in Southern Italy.

The Russian Zoo (Osania-Novaq.—Pathe. The Russian Zoo, world famous for its completeness, has some of the most curious and rare animal specimens in captivity. One of the most noted specimens of this kind is the wild horse, the first of its kind ever brought to Europe.

Training Army Dogs, Sweden.—Pathe. Few people indeed thing farther than guns, powder and ball, swords, etc., when army equipment is mentioned. In Sweden, however, not the least of the separate departments of the army is that devoted to the breeding and training of the army dog. For the military service it has been found that the most intelligent and versatile canine is the Airedale terrier. This little animal adopts himself wonderfully to the many tasks and hardships imposed upon him by the military service.

In training the dogs various stunts and devices are resorted to by the army officers to develop the dogs' sense of smell. Crawling, jumping and climbing exercises also form a part of the day's routine. Quite as important as the morning toilet which fits the dog for his arduous day's work in the campaign, is the feeding time at the kennels after a day's strenuous activity.

A Basque Wedding.—Pathe. The wedding ceremonies of the natives of the Province of Basque, which lies in the Pyrenees Mountains near the Bay of Biscay, are peculiarly distinctive. Simple in the extreme without any of the costliness or shaw or honey-mooning of the average ceremony, the Basque bride and groom, after enjoying a hearty breakfast, settle down immediately to quiet married life.

From Grenoble to Aix Les Bains.—Pathe. Who has not heard of the wonderful French Alps? Exquisitely beautiful and quite unsurpassed in grandeur the giant mountains standing on every side of the tourist inspire awe and wonder at the accomplishments of nature. One of the most interesting of the many trips through this section is that from Grenoble to Aix Les Bains. Along the road one gets an excellent opportunity to observe the intricate and characteristic basic formations of the mountains.

At Sierroz the waterfalls and cataracts, resplendent in rainbow glory, are the common meeting place of all travelers. But one of the most beautiful and picturesque spots in all France is to be found at Lake Bourget. From the old side wheel steamer which makes excursion trips about the lake one is enabled to secure a magnificent view of the surrounding country.

The Art of the Furrier.—Pathe. Mole skins so eagerly sought by the fashionable customer are prepared for the market by the hunter who frequently makes his entire livelihood from the sale of the pelts of these little animals. A simple but effective device is used to catch the mole. It consists of a snare made of a noose attached to a rod bent to form a spring. As he inspects his snares the mole-hunter finds several of them sprung. Taking the mole out he quickly kills it and skins it. He then spreads it open and tacks it to a small board where it soon becomes stiff and dry.

Before they can be used commercially the mole skins have to be treated chemically to soften and preserve them. After they are thoroughly dried the furrier trims them and joins them together in long strips. These are matched together according to the various shades and then shaped into various garments. The rich fine fur lined with costly silks and satins betokens but little its humble origin.

Cairo—The Capital of Egypt.—Pathe. Cairo, the wonderful city of the ancient as well as the modern Egyptians. The panoramic view from the Citadel bridges the narrow congested streets and the quaint stone buildings as they stretch back as far as the eye can see like a great white sheet to the very shores of the river Nile. The tombs of the Khalifs, specimens of early architecture, attract the tourist. In ancient times when the city Cairo was walled for defense, ponderous iron gates closed out the stranger and warrior. The traveler still passes through these ponderous doors, not without, however, a feeling of awe and wonder. The great Citadel, built in 1166, is used by the English for governmental purposes. In it are to be found the Viceroy's residence, the arsenal, the mint and the public offices. Mosques, Arab cafes, public parks and military barracks, all reflect the peculiar life of the Egyptian, the Cairo Egyptian, the descendant of one of the oldest and powerful nations of the ancient world.

Rapids and Falls of Trondhjem.—Pathe. Sweden, always interesting for its very ruggedness and severity, for its magnificent forested hills and its deep narrow rocky valleys, has some of the most beautiful rivers in the world. Swedish streams are beautiful because they are different. Clear, cold water, foaming and churning in the narrow gorges, splashing wildly over hundreds of precipices, and down countless series of rocky steps, the Rapids and falls of the Trondhjem are typical of the great rivers of Sweden. No languid, quiet flowing mud saturated stream is the Trondhjem, but bright and flashing, crystal here, rainbow there, it is up and doing the work of a million men in supplying power and lighting for hundreds of mills and factories and towns throughout its entire length. While its cataracts are wonderful, it is the greater falls of the Trondhjem that rival the greater waterfalls of the world.

Heroine Escapes Death in Wreck

Thanhouser Serial Exciting

THRILLS galore abound in the eleventh installment of Thanhouser's "Million Dollar Mystery" serial, which is entitled "In the Path of the Fast Express." In the early part of the first reel a spectacular train wreck will set the audience gasping and the second thousand feet provides another thrill in a scene where James Cruse, the hero, in the role of Jim Norton, is bound to the railroad track while in the distance we see the fast express approaching. Florence reaches her lover too late to cut the ropes which bind him and drag him from the track, so, instead, she hurries to a nearby switch and sidetracks the express train and then returns to release Norton.



Norton fought grimly with the conspirators.

Of course Braine, the leader of the Black Hundred, and Countess Olga, the adventuress of the story, are strongly in evidence throughout the entire picture and as usual they are busy plotting ways in which to obtain information as to the whereabouts of the missing million dollars, although, as the picture ends, they seem to be as far away from the accomplishment of their evil purpose as they were when the picture series began.

The wreck scene in part one of the eleventh installment is splendid in many respects. The interior of the Pullman car is absolutely convincing, and through the windows one can obtain vague glimpses of the passing scenery, but in the scene where the wreck occurs is to be found the one weak spot of this reel, since the mere falling of the players to the floor of the car does not realistically indicate what has happened. The exteriors, however, in which a real wreck is shown and close-up views given of the wrecking crew at work, are above criticism and hold one spellbound while they are on the screen.



Florence hears the plot to kill Norton.

Jim Norton and Florence Gray, who in part ten of the picture have escaped from a tramp freighter, are seen in the opening of part eleven about to board a train for New York, since Norton is anxious to return Florence to her home in the city.

Just as the train pulls out of the station, Braine, who in part ten had been left bound and gagged aboard the freighter, makes his appearance but too late to board the departing train. Since Braine is sure both Florence and Norton are aboard the train, he hastens to a telegraph office and sends a wire to Countess Olga, explaining how he missed the train and urging her and others of the conspirators to board the train as it passes a point farther down the line.

Countess Olga is next shown receiving the message and she immediately sets out with a male escort to meet Florence and Norton, hoping that some lucky turn of fortune's wheel will place them both again within the power of the conspirators. Olga and her escort arrive at their destination in plenty of time to intercept the limited, and when the train pulls in, Olga and her friend take seats in the same Pullman and the countess quickly intrudes upon the *tete a tete* of Florence and Norton.

The three are intent upon their conversation when suddenly there is a crash and all is oblivion. The train is wrecked and all the passengers are hurled to the floor or doubled up in their seats. Vroon, the conspirator who escorted Countess Olga, is fortunate enough to escape with but a few scratches and, seeing Florence unconscious on the floor of the Pullman car, he decides fate has given him the very opportunity he sought, so taking Florence in his arms he makes his way out of the wreckage.

Climbing the railroad embankment and pushing his way through some woods which border the track, he comes out upon a little lane, just as a farmer is driving up in a buggy. A small bill changes hands and Vroon is able to place Florence in the farmer's rig and drive away. He takes her to a lonely cabin in the woods, where others of the conspirators are living, and though Florence has by now returned to consciousness and fights grimly against being carried within the cabin, the men are able to drag her into the little room and to bind her securely to a chair.

Meanwhile Norton has recovered from the shock he sustained when the train left the track and, beholding Olga unconscious on the floor of the car, he gathers her into his arms and climbs out of the wreckage. All about him other dazed and injured passengers are emerging from the wreck and already help has been summoned and a wrecking crew is beginning its work of clearing away the debris.

Placing Olga against a tree near the track, Nor-

ton returns to the wreck to seek Florence. Quickly he discovers that she is missing and also that Olga's companion is no longer in sight. He jumps to the conclusion that Olga's friend must have been one of the conspirators and has, most likely, taken Florence away to some hiding place of the Black Hundred. Hastening then to the car where the wrecking crew has established a temporary telegraph office, Norton sends a wire to his friends of the police department, telling them that Florence has again been kidnapped and urging that they send out a party at once to scour the country.

Returning again to Olga, Norton carries her to a nearby farm house where she can receive medical assistance, and, borrowing a horse, sets out to see if he can obtain any clues as to the direction taken by Florence's kidnapper. He is sighted from a distance by Vroon and the conspirators, and the band sets forth to ambush him. While Norton is riding quietly down a country lane the conspirators leap upon him and overpower him, and bear him away to the same cabin



Florence rescues Norton.

in which Florence is confined. They threaten him with death and tell Florence she can save him if she will reveal the hiding place of the million dollars—a thing which Florence is unable to do, since she does not know it.

Greatly to Florence's alarm Norton is then dragged forth by the conspirators and tied to the railroad track, in the path of the fast express which is due in a few minutes. The girl struggles with her bonds but it is not until she kicks out a window pane with her feet, and saws the ropes apart with the bits of jagged glass, that she is finally able to escape.

Immediately she is free, Florence rushes out to the right of way, side-tracks the coming express train and then releases Norton from his dangerous position on the tracks.

Meanwhile the squad of policemen summoned by Norton have arrived at a station near the scene of the wreck and hurry down the track toward the place of the disaster. They suddenly perceive ahead of them a band of men attacking a man and a girl. Rushing up, they discover Norton and Florence beset on all sides by the conspirators. The coming of the police results of course in the rescue of Florence and Norton and the arrest of many of the conspirators but, unfortunately, Vroon and several of the other ringleaders escape in the confusion.

Following their rescue, Norton, accompanied by Florence, sets out on a handcar to make his way into New York, and the police take their prisoners to the nearby station, there to await the coming of a train which will bear them all back to the city.

Newman Plants Busy

The Newman Manufacturing Company, which operates three factories in Cincinnati, Ohio, New York, N. Y., and Chicago, Ill., where it manufactures brass frames, railings, easels, etc., reports excellent business and is running full capacity. This is cheering information, in view of the general conditions now in existence throughout the country. The Western, Central and Southern states particularly are showing marked improvement in business conditions, and the Eastern and New England states will come along in due time. It is remarkable the number of new theaters which are now in the course of construction. S. J. Newman, secretary of the firm, who has a wide acquaintance among theater owners, reports that the majority are of the impression that business conditions will show a great improvement this coming fall.



Wonderful New Pathe Lens

The *New York Sun* of Sunday, August 16, in a long and interesting article, discusses the chances which the camera men will have in the present European war, and expresses the opinion that the difficulties in the way of securing first-class pictures will be greater than ever before, because of the unbending hostility on the part of the combatants toward both photographers and correspondents.

It states that if first-class pictures are secured it will probably be with such a telephoto lens as the new one of Pathe Freres, which can take a photograph of a man at 600 yards so big that he will fill the plate. The *Sun* further says that only one of these wonderful lenses has yet been made, and that it is the property of Pathe Freres. As the limit of the ordinary lens is about 200 feet, the possibilities of the new lens are understood when it is remembered that most of the fighting is done at ranges of 1,000 to 400 yards. So, with a lens capable of taking pictures at from 600 to 800 yards, the operator could get pictures of the hottest fighting, an opportunity lacking to the man with an ordinary lens.

"The Dollar Mark," George Broadhurst's Broadway success, has been filmatized by the World Film Corporation in five reels with Robert Warwick in the lead.

The Use of Mercury Arc Rectifiers

By H. M. Wible*

THERE are approximately 18,000 moving picture theaters in the United States, and probably at least three-fifths of these have only alternating current available. Therefore, as the very foundation stone of the moving picture business is light, it is unfortunate that in moving picture work alternating current does not give as good a light from the arc lamp as direct current. A direct-current arc is also much easier to operate for several reasons. First, the light comes from a concentrated point at the end of the electrode, as shown in Fig. 1, instead of from the arc flame, as in alternating current. This concentrated source is more efficiently utilized by the lens, and as the arc does not waver and shift in position like a flame, focusing is made much easier and requires less attention. Also, a greater arc length can be used which makes adjustment less delicate, as small changes of arc length cause less effect. There is not the danger that the body of the electrode will shut off the light, as often happens with an alternating-current arc because of its short length and flickering flame. The data contained in Figs. 2 and 3 was taken under conditions such as will be found to exist in moving picture theaters; i. e., the lamp was enclosed in a lamp housing; the light was directed through lenses on the screen at an arbitrary distance of the order of the throw commonly used; and the lens focused to give a clear picture on the screen. The pictures that were obtained were comparable in size to those shown in average moving picture theaters. The photometer readings were taken at the point where the screen had been placed for getting the focus. The values labeled "illumination" indicated by the curves are not candle-power of the arc but are values proportional to the intensity of light at the screen. The constant of proportionality is the same for both curves. These curves cannot be used to obtain absolute values but can be depended on as comparative tests between alternating current and direct current for moving picture work.

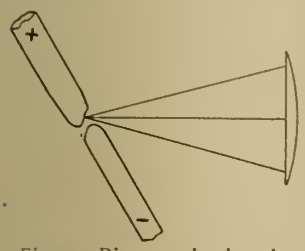


Fig. 1. Diagram showing the point source of light in the direct-current arc.

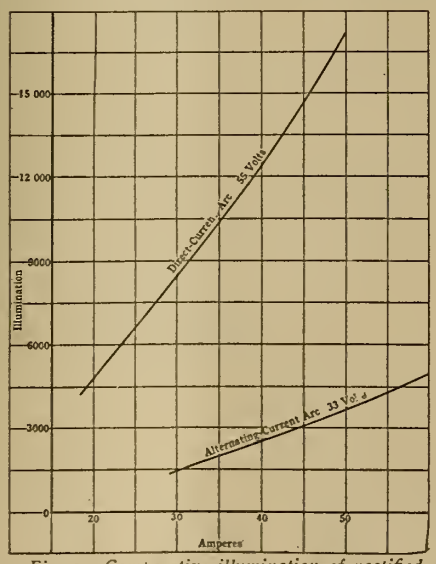


Fig. 2. Comparative illumination of rectified and alternating-current arcs based on the current required.

Since the direct-current arc is so greatly superior to that obtained with alternating current, many operators are making use of mercury arc rectifiers which have been designed for furnishing direct current to moving picture arc lamps, the power being taken from an alternating-current source. The ordinary outfits are manufactured in 30, 40 and 50 ampere sizes, the design characteristics and general appearance being the same. All direct-current moving picture arcs are of about the same voltage (55), and the operator usually requires all the current the outfits will give, especially when showing colored moving pictures; therefore, it should have the simplest possible method of control.

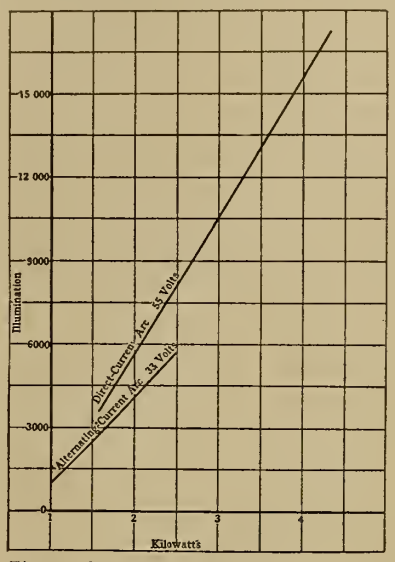


Fig. 3. Comparison of illumination from rectified and alternating-current arcs on a power consumption basis.

Each outfit consists of a cast iron main frame on which are mounted an auto-transformer, a reactance coil, a tilting mechanism, a five point dial switch, a bulb and a bulb holder, all enclosed in a perforated sheet steel cover. The auto-transformer with a large reactance coil in the primary circuit serves to give stability to the arc and to limit the short-circuit current (when the arc carbons are brought together in starting), to a value not exceeding 50 per cent of the normal rating of the bulb for continuous operation. Four different primary connections are provided to take account of such variations of line voltage from normal as may reasonably be expected. Each outfit is provided with an automatic tilting device, so connected that the closing of the arc carbon circuit causes it to tilt. This feature makes it unnecessary for the operator to leave his position in order to start the outfit and unnecessary to install the outfit in the booth. A tilting outfit capable of continuous operation is not used, as the bulb is not subjected to long periods of tilting. A tilting transformer is not used, as in the case of battery charging outfits, but a tilting magnet is so wound that it in itself performs the function of both

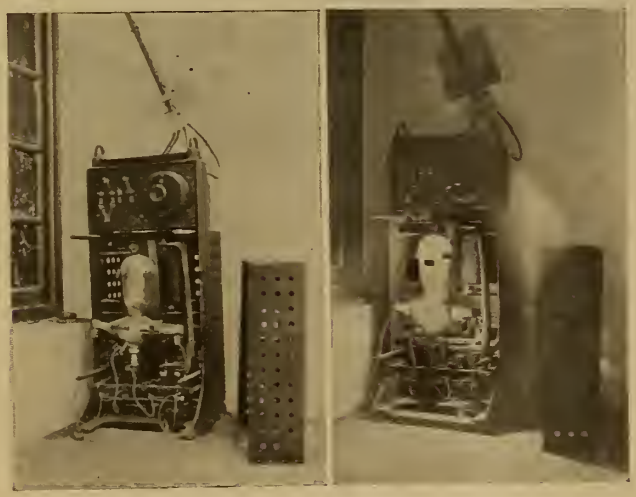
*Mr. Wible is a member of the sales department of the Westinghouse Electric & Mfg. Co., and his article first appeared in a recent issue of *The Electric Journal*.

transformer and magnet. It may sometimes occur that the bulb is not in operating condition, and as it is important, in moving picture business, that the show be a continuous performance, there is incorporated in these outfits means whereby connecting links, as indicated in Fig. 4 and Fig. 6, make possible the operation of the outfit as an economy coil to provide an alternating-current arc, and by means of the dial switch (Fig. 4) the current can be varied to the desired value.

There is considerable difference in opinion as to the amount of direct current that should be used under various conditions. However, it is the consensus of opinion that within reasonable limits, at least up to 150 feet, added length of the throw has little or nothing to do with additional current. As brilliant a picture can be projected with 30 amperes direct current at 100 feet as at 50, provided the size be the same in each case, the only difference being in the focus of the projecting lenses. There is practically no loss of light in traversing the air for distances ordinarily used for projection. Therefore, 30 amperes direct current is satisfactory for ordinary conditions; 40 amperes direct current will perhaps be required when there is an extra thickness of the film or there is considerable light in the theater, and 50 amperes direct current is generally used for showing colored moving pictures.

Operators claim that means whereby the current of the arc can be quickly varied between films is now an essential feature in the moving picture work, especially in cases of spot light and advertising matter where perhaps 15 or 20 amperes direct current is sufficient. This condition is met by an outfit such as shown in Figs. 4 and 5, whereby the current at the arc is varied by the means of a dial switch controlling taps on the reactance coil. This device permits a quick change in current without loss of efficiency, as the change is made by a reactance coil in the primary circuit.

From the diagram of connections shown in Fig. 6, it will be seen that the alternating current enters at *C*, passes through some portion of the reactance coil, as determined by the dial switch, then to the link connector and into either tap 5 or 6 of the transformer, then leaves



Figs. 4 and 5. Rectifier outfits with covers removed. The view on the right shows rectifier in operation.

the transformer at either tap 2 or 3 and back to the line at *A*.

In the direct-current circuit the current leaves at 7 or 1 of the transformer, flows through one side of the bulb to the lower terminal, then through the relay coil to the + terminal, through the arc lamp to the — terminal and back to 4 of the transformer. The relay serves to open the tilting circuit during the time the arc is operating

In the past there has been one objection to a mercury arc rectifier for moving picture work, namely, that the natural end of life of the bulb may come during a

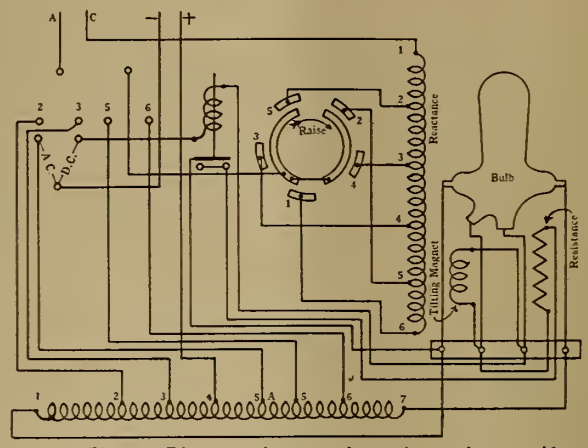


Fig. 6. Diagram of connections of complete rectifier outfit.

performance of the show and, unless the operator has a spare bulb on hand, the outfit would be entirely out of commission and a complicated condition arise. This objection is now entirely overcome in the design of the new outfit, as it can be operated as an economy coil to provide an alternating current by transferring a link connector from one terminal to another, as shown in the diagram. When the outfit is used as an economy coil the primary circuit is exactly the same as before, but the arc is connected across the center point 4 and to a special tap 5A of the transformer. This connection cuts the bulb out of the circuit but leaves the side leads of the bulb connected as before, i. e., alive. The alternating-current arc connections are so proportioned as to give a 60 to 70 ampere arc with the dial switch on the high point, which is about the limit in current with moving picture machines now in common use. This gives light somewhat inferior to that with the direct-current connection, but serves in case of emergency to keep the machine going.

Thus the mercury arc rectifier makes possible for projection work the use of a direct-current arc, the ideal for moving picture work, in territory where alternating current only is available. which has the distinct advantage that it does not produce the flickering light, so trying on the eyes, which is obtained from an alternating-current arc. Also, for the same amount of power input to a rectifier for a direct-current arc and to an economy coil for an alternating-current arc, the direct-current arc gives about 35 to 40 per cent greater intensity of light on the screen.

Filming the Arctic

Fred Granville, the well-known camera man, who went into the Arctic regions for the Sunset Motion Picture Company of San Francisco, has reached East Cape, Siberia. He has encountered great difficulty in securing pictures because of the heavy fog, but has secured about 15,000 feet of clear negatives. He expects to reach Nome in a short time.

Universal Scenario Department Moved

The scenario staff of the Universal Film Manufacturing Company in New York have been removed from their headquarters at the executive offices, 1600 Broadway, to the Imp studio. The change was suggested by Julius Stern, manager of the Imp studio, in

order that co-operation can be developed between the directors and the scenario department.

It is considered essential that these two departments work in unison and the move is certain to prove a great time-saver. It also enables the scenario men to judge what is necessary in the way of photoplays for the various companies under Mr. Stern's supervision.

Trolley Car Falls into Gorge

The Whartons have produced a picture to be released through Eclectic that contains a scene calculated to make even the most blase theater-goers gasp. The working title of the picture is "The Kiss of Death"—this being the name of a famous diamond around which the story is built. In the scene referred to, a trolley car runs wild and, finally, leaving the rails on a high bridge over a gorge, is dashed to pieces on the rocks far below.

To get this remarkable picture it was necessary to stop traffic on a busy trolley line for a number of hours, secure permission from a city to damage an iron bridge and, of course, buy a big trolley car outright. Thurlow Bergen, Elsie Esmond, William Riley Hatch and M. O. Penn are in the cast.

Director Compares Stage to Screen

Lawrence Marston, director of one of the original "big four" New York moving picture companies believes Granville Barker, London's foremost producer of Shakespeare on the speaking stage would do well to jump to motion pictures. Mr. Marston is convinced that the photoplay offers Mr. Barker an unequalled opportunity to present the Bard of Avon as he should be presented.



Lawrence Marston.

"It is an unwritten law of the motion-picture studio," said the veteran director recently, "that when scenes are located amid nature's backgrounds they must be filmed in the open. This possibility of staging classics out of doors is the greatest asset of the cinematograph and if Mr. Barker were sincere in his efforts to give Shakespeare the best mountings possible he would renounce the indoor stage and devote himself to elevating the new art.

"It is Mr. Barker's ambition to present the classics without the arbitrary divisions of acts and scenes. I think the cinematograph has anticipated him in this. Granville Barker's difficulties are those of every producer of 'indoor drama.' Mountains and cascades, real woods and the expanse of waters can be shown with fidelity to Nature only on the moving picture screen. Even in the most spectacular of Hippodrome and Manhattan Opera House productions the introduction of a ship or railroad engine, no matter how elaborate the mechanics of the set, merely excites admiration for the ingenuity of the stage director and does not convince.

"In the motion-picture, however, the Twentieth Century Limited in motion, battleships at sea, armies on the march, transatlantic liners coming up the bay against a background of skyscrapers,—any conceivable object can be introduced as a part of the attendant story with convincing realism.

"I firmly believe that the time is not far distant when the improvement of the motion-picture along lines already foreshadowed will compel the indoor theater to confine itself exclusively to plays of interior scenes.

Liberty Director a Seasoned Actor

Edwin B. Tilton, a valuable member of the Liberty stock company, inherited his talent for impersonations from his father, who was a well-known actor. Mr. Tilton, who has spent his last thirty years on the stage as actor, producer and manager, has been associated with many well-known stars. Some of the most important engagements were with Shook and Colber, C. B. Jefferson, Klaw & Erlanger, Henry W. Savage, Raymond Hitchcock, F. C. Whitney, John Cort, Mary Mannering, Bertha Kalich, Dorothy Donnelly, and Messrs. Lee and J. J. Shubert. Tilton is chief character man and director at the Liberty studios, and the work he has done before the camera thus far stamps him as an actor of sterling ability. Despite the fact that it is often difficult for a player who has been successful on the legitimate stage to adapt himself to picture work, Mr. Tilton has experienced no difficulty in mastering the technique of silent acting.



Edwin B. Tilton.

Essanay Stages Battle

The entire First Regiment, Illinois National Guard, was used one day last week in one of the big battle scenes of "The Plum Tree," the three- act mystery drama which the Essanay Company is producing. With the permission of Governor Dunne and the co-operation of Major John V. Clinnin, the actors in the drama, together with the soldiers, were transported on a special train to Miller's Station, Indiana. There, in a most picturesque ravine, a sham battle between Mexican "Revolutionists" and "Federals" was fought.

Margarita Fischer of the "Beauty" Company has been very distressed during the past few weeks owing to the severe illness of her mother. Mrs. Fischer is better now but her family still feel anxious about her.

Brevities of the Business

Master Seymour Wilson Schulberg is the original of the accompanying "pic," which looks out at you from pages that frequently sponsor the name of Seymour's respected father, "Bennie" F. Schulberg, of the Famous Players Company, he who was first of motion picture publicity men to make an ad copy a work of art. Seymour naturally is a great admirer of his father, and, like him, is individual in his opinions. For instance, Seymour, on being shown a likeness of himself expressed his opinion of the photographer's workmanship by the magical trick of producing two bits of cardboard where but one had been before. But times change, also young men of Seymour's age and habits. Hence, there is a scant likelihood of Seymour's wreaking vengeance upon the photograph used herewith for the simple reason that Seymour is now five months old and the photo two, and young men of Seymour's age and habits do change. A summer at Arverne-by-the-Sea has given Seymour a sunburn of which he might proudly boast, were he that kind of a young man. However, he belongs to the actions-speak-louder-than-words class, just at present, so the only way you'll learn about the sunburn is to make the personal acquaintance of Seymour and see for yourself.



Mr. and Mrs. Edward Thanhouser and children, Lloyd and Marie, have returned from their extended stay in Europe. They received a warm welcome from their many friends in the East and are planning a visit to Milwaukee, a former home of Mr. Thanhouser's and the scene of the success of the well-known Thanhouser stock company.

Bessie Learn Prosser learned so many more things than she had bargained for on the trip that took her to Europe that she is a constant source of interest these days out at the Edison studio where she is again at work.

Wallace Beery, better known as "Swedie" in the Essanay comedies, has a new racing car. Recently the company went to Libertyville to take some scenes for a production. A mile dirt track is located at Libertyville, and when Beery was told that he immediately inquired what the track record was. Then nothing would do but he must break said record. He did and is still alive.

H. B. Warner in the Famous Players production, "The Lost Paradise," is the principal feature at the Strand Theater this week.

Grace Cunard and Francis Ford of the western Universal are taking the leads in a three reeler entitled "The Phantom of the Violin." It is one of the most powerful stories that Miss Cunard has ever written and both have very strong acting parts.

A great pavilion, where special parties may gather, dance and generally enjoy themselves, is one of the many features in the rapidly developing Selig jungle-zoo at Los Angeles. The pavilion also will be used by the public in various other ways.

William Garwood of the American Company says that he has to keep busy to keep himself from "embongponks" or girth increasement. Therefore besides sporting in the waves in a violent violet suit, he has spent some of his ranch income on a camera and is taking long hikes. Last Saturday, he walked nineteen miles, from Santa Barbara to San Marcos Pass.

Stella Razeto of the Selig forces escaped certain death by inches last week when the huge glass studio door loosened from its upper groove and fell forward as she was standing near it. Someone shrieked and Miss Razeto sank to her knees under a roll top desk, which was the only thing which saved her from being crushed.

President Guy W. Green of the Nebraska Feature Company, 1210 P street, Lincoln, Nebraska, was a recent caller at Motography's office while on his way to New York City to buy several new multiple reel features. He reports business fine in his section of the country and amazed us with a mention of some of the big houses to which his Rainey African hunt film played in some of the smaller towns of the state. Mr. Green's concern covers a territory consisting of Nebraska, parts of Iowa and Dakota, and is constantly expanding.

Several of the actors at the Hollywood studios of the Universal have received personal invitations urging them to attend the Hallowe'en ball and banquet to be given in Washington, D. C., by the Motion Picture Exhibitors' League, who offer to pay all expenses incurred en route.

G. M. Anderson, the "Broncho Billy" of Essanay western photoplays, has accomplished a feat which does not necessitate risking his life to perform, but to perfect, has taken long and tedious practice. In a drama called "Broncho Billy Butts In," Mr. Anderson rolls a cigarette with one hand, while with the other he holds a man at bay with a gun.

Quite a number of the "Flying A" actors were present at an impromptu farewell last week to Miss Olive Templeton and Miss Florence Short, who, since the first week in July, have been working in a special feature produced under direction of Thomas Ricketts by the American Film Manufacturing Company.

Manager Thomas A. Persons, of the Selig Zoo, refused a "tempting" offer from a rabbid "fan" a few days ago. "I notice you have only one kind of animal at a time come in when some actor is on the scene," said the letter. "If you pay me $50 I will let them all come at once. I never saw this done before. I'm your man. Ans. quick."

Just because a black snake frightened her in the woods and the New Jersey mosquitos then made her acquaintance, Lillian Walker of the Vitagraph Company has taken a decided dislike to playing in productions requiring "close to nature" settings.

George Larkin, hero of Universal's "Trey o' Hearts" series, recently dived with his hands tied together from a height of sixty feet into a boiling, rock-strewn surf.

Lubliner & Trinz, controlling a number of theatres in Chicago, have contracted for a series of big Kleine pictures.

After September 1 the World Film Corporation will release one multiple reel a week. Among Broadway successes which this concern has contracted to produce are "Mother," "The Gentleman from Mississippi," "The Man of the Hour," "The Pit," "After Dark," and "As Ye Sow."

On Tuesday, August 18, one of the hottest days of the year, Flora Finch was prostrated by the heat at the Vitagraph studio. She was obliged to stay home the balance of the week to insure her complete recovery, but resumed her duties at the studio on August 24.

Justice Saunders, well known in judicial and political circles in New York, appeared in his premier picture at the Universal Studios recently in one of the "Universal Boy" series, in which Matty Roubert, the juvenile screen star, plays the leading part.

Lucien Veuve, treasurer of the Gaumont Company, sailed on the La France Wednesday, August 26, to join the French army now at the front. Mr. Veuve will join his regiment immediately upon his arrival in France.

Dr. H. L. Stafford, well known in the magazine world as a writer of fiction and contributor of technical articles, and who is at present connected with the scenario department of the Universal's western studios, has been assigned to post of special scenario writer for Henry McRae of the 101 Bison Company.

Estelle Mardo Coffin, a recent addition to the Vitagraph players, will be known in the future as Estelle Mardo, this being the professional name she recently decided to adopt.

Webster Cullison, director-in-chief of the Eclair studios at Tucson, Arizona, was host at a luncheon on Saturday, August 22, to the Universal exhibitors of Arizona. A convention of southwest showmen was held in Tucson that week, and on Saturday the exhibitors called at the Eclair studios, where the feast followed an inspection of the plant.

"Julius Caesar," the mighty photo-drama looked forward to as the greatest of Kleine productions, is almost ready for release. Work extending over a period of eighteen months is nearing completion. There are 20,000 costumed people in several of the big scenes.

Harold Lockwood of the Famous Players is keeping himself in perfect trim, despite the heat, by means of the gymnasium and occasional swims. He prefers walking to auto riding and is the despair of the auto agents.

Richard C. Travers, who plays the lead in Edith Huntington Mason's filmatized novel, "The Real Agatha," is shown at the opening of this drama playing golf at one of the country clubs of which he is a member. Although the scenario did not call for it, Mr. Travers made a 250-yard drive when the scene was being taken.

Arthur Jaeger is now manager of the poster department and chief operator at Eclectic's 23rd street exchange. Mr. Jaeger formerly filled the position of operator and manager of the shipping department at the Eclectic office in the World's Tower Building.

Carl Stockdale, the "heavy" of the western Essanay Company, continues to paint his own particular kind of pictures. He spends much of his leisure in roaming about the mountains and valleys of California, painting bits of scenery. His home is filled with beautiful water-colors and he has also done a number of good oils.

A four-part subject entitled "Bartered Lives" will be released by George Kleine within a few weeks. This subject features Miss Hesperia, the European actress, who recently captured first prize in the contest held to determine the most popular woman in films on the other side of the Atlantic.

Announcement has been made by the Thanhouser Film Corporation that David H. Thompson is to appear in moving pictures again. A year ago the Thanhouser company decided that it needed some one to handle its "extra" people and cast the pictures so Dave was selected, but the call of the movies was too great for Dave so he tutored Frank Grimmer, an assistant director, and when the time was ripe Frank "stepped in" and Dave "stepped out."

The members of the three companies of players engaged in staging moving pictures at the plant of the Balboa Amusement Producing Company at Long Beach, Cal., are preparing an elaborate reception, dinner and dance in honor of the approaching sixtieth birthday of Major Daniel Gilfether, dean of the Balboa actors, who, for forty years has been a player.

William W. Johnston, he who started the "Perils of Pauline" on its successful way via attractive advertising and press matter, is now in charge of the publicity desk of the Alco company, at 218 West Forty-second street.

Anna Luther, late of the Lubin company, is now with the Universal-Victor Company, where she is playing opposite Ben Wilson in a series of detective pictures.

Harvey L. Gates, who has the busy "Universal Weekly" desk at 1600 Broadway, is again at work there after a short vacation which gave all the opportunity he wished in which to try out that new car of his.

Vincent Trotta, who for a number of months has been with the Gaumont Company and is responsible for the sketches and composite posters used by both this and the Melies company, has left this position and is open for another of like nature. He has contributed cartoons to *Life* and other papers and is a brother of Joseph Trotta, the gold medalist. He has had considerable experience with New York engraving companies and is expert in both sketching and cartooning.

Edna Goodrich, stranded at Ostend, who has been engaged in making bandages for the wounded there, writes that her return for the Lasky "Heart of Maryland" picture is indefinite.

Ingvald Oes, president of the Great Northern Film Company, considers a twelve-mile hike a mere incident in his weekly program of events. Last week his constitutional comprised a walk to Tarrytown and tramps across Staten Island are a frequent pastime on Saturday or Sunday.

Edward F. Kaufman, well known in motion picture circles, is now press representative for the Proctor enterprises and can generally be found distributing publicity at Proctor's Fifth Avenue theater. Mr. Kaufman has had much experience and made so many friends while employed on the other side of the motion picture fence that he is perfectly at home in his new position.

Frank Montgomery and Mona Darkfeather, whose identification with Kalem Indian feature productions has made them famous the world over, were visitors at the Centaur studios in Bayonne last week.

ROLL OF STATES

CALIFORNIA.

Oroville, not Chico, is to be the scene of the future activities of the United States Feature Film Company. This was the announcement made recently by George E. Duke, one of the directors of the movie concern, following a conference held with parties in this city.

Crown City Film Manufacturing Company—Capital stock, $200,000; stock subscribed, $7. Seven directors.

DELAWARE.

The following charter was filed at Dover: United Studios Corporation, New York. Capital stock, $300,000. To build, purchase and maintain studios for picture films and exhibitions for same. Incorporators: Thomas Bell, Ida R. Koverman, Harry C. Coughlan, all of New York.

ILLINOIS.

Aurora is to have another motion picture theater, according to a report in Broadway recently. A syndicate is being formed to build a new house in North Broadway, between New York and Spring streets.



Universal Mary Fuller on her vacation in the Blue Ridge Mountains.

Peoria Film Exchange, Peoria; capital stock increased from $2,400 to $5,000.

Royal Film Service Company, Chicago; name changed to Lakeside Film Exchange.

The moving pictures which are being shown at the Rowley rink in Waterman under the auspices of the high school association, have been well attended each of the three evenings, and the boys feel encouraged at the interest manifested.

Herman R. Misch has purchased from Louis and Samuel Ogus and Frank Rabinovich the Alvin theater property, 47x118 feet, in West Chicago avenue, Chicago, south front, 125 feet west of North Ashland avenue, Chicago, considera-



Mary Fuller, ably assisted by a ducklet, in a classical pose entitled "The Favorite of the Flock."

tion not disclosed, but it is understood the price was between $35,000 and $40,000, subject to $10,000, giving the grantors a handsome profit. The land is improved with the Alvin theater, containing about 600 seats.

United Films Corporation, Chicago; capital stock, $100,000; general motion picture business, manufacturing films, etc., and operating picture theaters. Robert Jonas, Nathan Rosenthal and James Christiance.

Work on the new Palace theater in Rockford is progressing.

Animated Film Ad. Co., Chicago; capital stock, $10,000; general photographic and moving picture business. D. W. Powell, R. L. Powell and R. H. Le Vin.

The Majestic theater, Rock Island, has been opened after undergoing extensive improvements. Joseph Quinn is the resident manager.

Freeport is to have a new motion picture theater. Clark Wagner and Leonard Spengler have taken over the building at 113 Galena street, formerly occupied by Balles Brothers. They will remodel the building and decorate in a very artistic manner. The room is 28 feet wide and 128 feet long.

With a brand new moving picture-vaudeville policy, the Empire theater in Rock Island, redecorated and appearing like a new house, has been opened for the season.

INDIANA.

World Special Films Company, New York, has withdrawn from Indiana.

Foild Film Corporation, Virginia; total capital, $2,000; amount in Indiana, $50,000; to exhibit motion pictures; Van Horn Ely, B. N. Busch, H. H. Dean.

Charles Fallon is now the manager of the Nelson theater in Logansport, succeeding Edward F. Galligan.

The explosion of a motion picture film created a panic at the Victoria theater, in Peru. Scores of people made a rush for the doors, but no one was seriously hurt. P. J. McCurdy, the operator, was slightly burned. The fire department saved the theater.

IOWA.

The deal by which the Palace theater people have gained control of the property on North Third street, Burlington, now occupied by the Citizens Water Company, the Kent cleaning establishment and the Hartmann tailor shop, has been consummated and the old building will be torn down and work started on a handsome new moving picture theater as soon as possible. The new building will have a 60-foot frontage with a deep lobby with a storeroom on each side of



King Baggot in "The Man Who Was Misunderstood," Imp two-reel drama.

it. The deal was made between E. P. Eastman and Messrs. Fleckles and Jacobs, of New York, who represent the Universal Film Company.

Charles Berkell, formerly proprietor of the American theater in Davenport, and previous to that time owner of the Elite on West Second street, is again in possession of the latter. The place will be remodeled and thoroughly renovated and opened to the public on Sept. 6.



"The Boob" driving his auto into the river in Vitagraph's "He Danced Himself to Death" soon to be released.

L. O. Brewer, of Dumont, has purchased a picture show at Hamburg.

MASSACHUSETTS.

Park Theater Company, 617-623 Washington street, Boston, alterations to theater and hotel.

MICHIGAN.

John H. Kunsky, associated with companies which operate a number of large photo-playhouess in Detroit, has taken a lease of the Washington theater for one year from the Washington Theater Company, and it will be opened August 31 as a photo-playhouse. Howard O. Pierce will be manager.

The Progressive Film and Equipment Company, Lansing, capitalized at $10,000, filed articles of incorporation with the secretary of state. The stockholders are W. D. Ward, A. W. Blankmeyer, H. F. Fowser and H. B. Schwartz.

C. Howard Crane let for Mrs. Hugo Hill the general contract on her one-story brick theater building on the northeast corner of Woodward and Kenilworth avenues, Detroit, to be known as the Alhambra theater, to the Frank Farrington Company.

The general contract on the two-story brick theater, store and flat building at Mack avenue and Riopelle street, Detroit, for Nicol Govannangeli, has been let to Joseph Tinnaly.

Conforming strictly to all state and city regulations and with the most modern and attractive equipment obtainable, the new Temple theater in Sault Ste Marie has been formally opened to the public by the owners, Cook & Beardsley.

MINNESOTA.

Carver will have a motion picture show.

The management of the Metropolitan theater in Rochester has taken over the Grand theater and it will be operated under the supervision of W. J. Pierce in the future.

MISSOURI.

The Victoria theater in St. Louis, under the management of the Grandel Amusement Company, presenting the most notable photoplays, will open on Sunday afternoon, September 6.

NEBRASKA.

J. W. Longworth has re-opened the Favorite theater in Schuyler.

NEW YORK.

Select Photo-Play Producing Co., Inc., New York; motion pictures, etc.; capital, $10,000; incorporators: H. L. Geller, 846 Kelley street, Bronx., Nathaniel M. Kaplan, Bernard C. McKenna, both of 149 Broadway, N. Y. C.

Plans have been filed for a one story moving picture theater at 243 West 110th street and 244 West 111th street, New York, by the S. & R. Amusement Company, to be known as the M. P. Theater. The original plans called for a cost of $10,000 and the revsied plans call for a cost of $19,000.

A motion picture theater to cost 18,000 and seat 500 is to be built at Conkey avenue and Avenue D, Rochester. The owners are J. Fisher, B. Freedman and I. Freedman.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

Current Releases

Monday.

D	8-31	The Counterfeiter's Daughter	Biograph	1,000
C	8-31	The Buxom Country Lass (9th of Wood B Wedd series)	Edison	1,000
C	8-31	Love and Soda	Essanay	1,000
D	8-31	The Brand	Kalem	2,000
T	8-31	Pathe's Daily News No. 55	Pathe	
D	8-31	Who Killed George Graves?	Selig	2,000
T	8-31	Hearst-Selig News Pictorial No. 53	Selig	1,000
C	8-31	The Wrong Flat	Vitagraph	1,000

Tuesday.

D	9-1	The Voice of Innocence	Cines	2,000
T	9-1	The New York Police Department Carnival	Edison	1,000
D	9-1	No. 28 Diplomat	Essanay	1,000
D	9-1	The Hand of Fate	Kalem	1,000
C	9-1	Never Too Old	Lubin	500
C	9-1	The Green Alarm	Lubin	500
C	9-1	Flee, You Are Discovered	Melies	1,000
D	9-1	Life's Crucible	Selig	1,000
D	9-1	The Hidden Letters	Vitagraph	2,000

Wednesday.

C	9-2	A Village Scandal	Edison	1,000
C	9-2	Fable of the Regular Beanery and the Peachy Newcomer	Essanay	1,000
D	9-2	The Oil Well Conspiracy	Kalem	2,000
D	9-2	By Whose Hand	Lubin	2,000
T	9-2	Pathe's Daily News No. 56	Pathe	
C	9-2	To Be Called For	Selig	1,000
C	9-2	The Lost Cord	Vitagraph	1,000

Thursday.

C	9-3	The Chief's Love Affair	Biograph	500
C	9-3	Love and Hash	Biograph	500
C	9-3	When Macbeth Came to Snakeville	Essanay	1,000
D	9-3	The Face in the Crowd	Lubin	2,000
C	9-3	A Case of Imagination	Melies	1,000
T	9-3	Hearst-Selig News Pictorial No. 54	Selig	1,000
D	9-3	The Upper Hand	Vitagraph	1,000

Friday.

D	9-4	The Viking Queen	Edison	2,000
D	9-4	Under Royal Patronage	Essanay	2,000
C	9-4	The Winking Zulu	Kalem	1,000
D	9-4	The Shell of Life	Lubin	1,000
C	9-4	The House That Went Crazy	Selig	1,000
C	9-4	The Barrel Organ	Vitagraph	1,000

Saturday.

D	9-5	For the Cause	Biograph	1,000
D	9-5	Hearts of the Forest	Edison	1,000
D	9-5	Broncho Billy, the Vagabond	Essanay	1,000
D	9-5	The Gambler's Reformation	Kalem	1,000
C	9-5	A Fool There Was	Lubin	1,000
D	9-5	Pawn Ticket "913"	Selig	1,000
C	9-5	Too Much Uncle	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Melies, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

Advance Releases

Monday.

	9-7	Title Not Reported	Biograph	
C	9-7	An Absent-Minded Cupid	Edison	1,000
C	9-7	When Knights Were Bold	Essanay	1,000
D	9-7	The Devil's Dansant	Kalem	2,000
T	9-7	Pathe's Daily News, No. 57	Pathe	1,000
D	9-7	When the West Was Young	Selig	2,000
T	9-7	Hearst-Selig News Pictorial, No. 55	Selig	1,000
D	9-7	The Unwritten Play	Vitgraph	1,000

Tuesday.

	9-8	Title Not Reported	Kleine-Clines	
D	9-8	The Blind Fiddler	Edison	1,000
D	9-8	Bill's Boy	Essanay	1,000
D	9-8	A Mother's Atonement	Kalem	1,000
C	9-8	Hen Fruit	Melies	1,000
D	9-8	A Typographical Error	Selig	1,000
D	9-8	Brandon's Last Ride	Vitagraph	2,000

Wednesday.

C	9-9	Getting Andy's Goat, 10th of the Andy Series	Edison	1,000
C	9-9	The Fable of "The Honeymoon That Tried to Come Back"	Essanay	1,000
D	9-9	The Fuse of Death	Kalem	2,000
D	9-9	As We Forgive Those	Lubin	2,000
T	9-9	Pathe's Daily News, No. 58	Pathe	1,000
D	9-9	The Man in Black	Selig	1,000
C	9-9	The Band Leader	Vitagraph	1,000

Thursday.

	9-10	Title Not Reported	Biograph	
C	9-10	Snakesville's Most Popular Lady	Essanay	1,000
D	9-10	On Lonesome Mountain	Lubin	2,000
C	9-10	Uninvited	Melies	1,000
T	9-10	Hearst-Selig News Pictorial, No. 56	Selig	1,000
D	9-10	Bella's Elopement	Vitagraph	1,000

Friday.

D	9-11	Face Value	Edison	2,000
D	9-11	The Devil's Signature	Essanay	2,000
C	9-11	Ham, the Lineman	Kalem	1,000
D	9-11	Squaring the Triangle	Lubin	1,000
C	9-11	Oh! Look Who's Here!	Selig	1,000
C	9-11	A Study in Feet	Vitagraph	1,000

Saturday.

	9-12	Title Not Reported	Biograph	
D	9-12	Dick Potter's Wife	Edison	1,000
D	9-12	Broncho Billy, a Friend in Need	Essanay	1,000
D	9-12	The Path to Ruin	Kalem	1,000
C	9-12	He Nearly Won Out	Lubin	500
C	9-12	Too Many Aunts	Lubin	500
D	9-12	The Missing Page	Selig	1,000
C	912	He Danced Himself to Death	Vitagraph	2,000

MISCELLANEOUS FEATURES.

The Virginian	Lasky	5,000
Martin Eden	Bosworth	4,000
The Envoy Extraordinary	Sawyer	5,000
A Woman's Bravery	Gaumont	3,000
Lay Down Your Arms	Great Northern	4,000
The Woman Without a Heart	Eclectic	3,000
The Brand of Bars	Warners	3,000
Called to the Front	Apex	3,000
The Mystery of the Poison Pool	Picture Playhouse	5,000
England's Menace	Cosmofoto	
A Great Mistake	Renown	5,000
The Barefoot Boy	Kalem	3,000
Chip of the Flying U	Selig	3,000
My Friend From India	Edison	3,000
The Lost Paradise	Famous Players	5,000
Alone in New York	Warners	5,000
The Tyranny of the Czar	Sawyer	4,000
The Odyssey of the North	Bosworth	
The King of the Bowery	Sawyer	4,000
Detective Swift	Eclectic	3,000
In the Lion's Den	Eclectic	3,000
Vendetta	Kleine	5,071
The Lure	World	5,000
Germania	World	5,000
Kit, the Arkansaw Traveler	Kalem	3,000

Mutual Program

Monday.

D	8-31	The Aftermath	American	2,000
C	8-31	Title not reported	Keystone	
D	8-31	Our Mutual Girl No. 33	Reliance	1,000

Tuesday.

C	9-1	A Modern Othello	Beauty	1,000
C	9-1	The Milk-fed Boy	Majestic	1,000
D	9-1	A Mother's Choice	Thanhouser	2,000

Wednesday.

C	9-2	The Wrong Birds	American	1,000
D	9-2	When America Was Young	Broncho	2,000
D	9-2	The Miner's Baby	Reliance	1,000

Thursday.

D	9-3	The Silver Bell	Domino	2,000
C	9-3	Title not reported	Keystone	
T	9-3	Mutual Weekly No. 88	Mutual	1,000

Friday.

D	9-4	Stacked Cards	Kay Bee	2,000
C	9-4	His Winning Way	Princess	1,000
D	9-4	Turned Back	Reliance	1,000

Saturday.

C	9-5	Title not reported	Keystone	
D	9-5	In the Nick of Time	Reliance	2,000
C	9-5	Flanagan's Luck	Royal	1,000

Sunday.

D	9-6	For Those Unborn	Majestic	2,000
D	9-6	The Mascot	Komic	1,000
C	9-6	Little Mischief	Thanhouser	1,000

Monday.

D	9-7	Lola	American	2,000
D	9-7	Our Mutual Girl, No. 34	Reliance	1,000
C	9-7	Title Not Reported	Keystone	

Tuesday.

D	9-8	Jean of the Wilderness	Thanhouser	2,000
C	9-8	The Motherless Kids	Beauty	1,000
D	9-8	Sierra Jim's Reformation	Majestic	1,000

Wednesday.

D	9-9	The Cruise of the Molly Anne	Broncho	2,000
D	9-9	Break, Break, Break	American	1,000
D	9-9	The Sheriff's Choice	Reliance	1,000

Thursday.

D	9-10	Mildred's Doll	Domino	2,000
	9-10	Title Not Reported	Keystone	
T	9-10	Mutual Weekly, No. 89	Mutual	1,000

Friday.

D	9-11	The Silver Candlestick	Kay Bee	2,000
C	9-11	Sis	Princess	1,000
D	9-11	In Danger's Hour	Thanhouser	1,000

Saturday.

D	9-12	Broken Nose Bailey	Reliance	2,000
C	9-12	The Prodigal Husband	Royal	1,000
	9-12	Title Not Reported	Keystone	

Sunday.

D	9-13	The Final Verdict	Majestic	2,000
C	9-13	Bill Goes in Business for Himself, Bill No. 6	Komic	1,000
D	9-13	The Emperor's Spy	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	8-31	Mr. Burglar, M. D.	Imp	1,000
D	8-31	The Man from No-Where	Victor	2,000
D	8-31	The Tale of a Hat	Sterling	1,000

Tuesday.

C	9-1	Curing a Lazy Wife	Crystal	1,000
D	9-1	The Trey of Hearts No. 5 (The Sunset Tide)	Gold Seal	2,000
C	9-1	Universal Ike Jr. Almost Gets Married	Universal Ike	1,000

Wednesday.

D	9-2	The Jackpot Club	Eclair	2,000
C	9-2	Father's Bride	Joker	1,000
D	9-2	The Foreman's Treachery	Nestor	1,000

Thursday.

T	9-3	Animated Weekly No. 130	Universal	1,000
D	9-3	Tempest and Sunshine	Imp	2,000
D	9-3	Daisies	Rex	1,000
C	9-3	A Bogus Baron	Sterling	1,000

Friday.

C	9-4	A Baby Did It	Nestor	1,000
D	9-4	The Storm Bird	Powers	500
S	9-4	Beautiful Corsica	Powers	500
D	9-4	The Derelict and the Man	Victor	2,000

Saturday.

D	9-5	The Return of the Twin's Double	Bison	3,000
C	9-5	Oh! What's the Use	Joker	1,000

Sunday.

C	9-6	The Boob's Nemesis	Rex	1,000
D	9-6	Under Arizona Skies	Frontier	1,000
C	9-6	No Show for the Chauffeur	Eclair	1,000

Monday.

D	9-7	Little Meg and I	Victor	1,000
D	9-7	The Silent Valley	Imp	2,000
C	9-7	The Broken Doll	Sterling	1,000

Tuesday.

D	9-8	The Trey O' Hearts, No. 6	Gold Seal	2,000
C	9-8	The Bachelor's Housekeeper	Crystal	500
C	9-8	Was He a Hero?	Crystal	500
C	9-8	Universal Ike, Jr., Nearly Gets Married	Universal Ike	1,000

Wednesday.

D	9-9	A Daughter of the Plains	Nestor	1,000
C	9-9	The Monkey Cabaret	Joker	500
C	9-9	Beau and Hobo	Joker	500
D	9-9	Boy	Eclair	2,000
T	9-9	Animated Weekly, No. 131	Universal	1,000

Thursday.

D	9-10	The Universal Boy in the Juvenile Reformer	Imp	1,000
D	9-10	Helping Mother	Rex	3,000
	9-10	No release this week	Sterling	

Friday.

C	9-11	Feeding the Kitty	Nestor	1,000
D	9-11	Angel of the Camp	Powers	1,000
D	9-11	A Mysterious Mystery	Victor	2,000

Saturday.

C	9-12	Jam and Jealousy	Joker	500
S	9-12	The San Clemente Island	Joker	500
D	9-12	Our Enemy's Spy	"101 Bison"	3,000

Sunday.

D	9-13	Her Bounty	Rex	1,000
D	9-13	For His Father's Life	Eclair	1,000
D	9-13	Cattle	Frontier	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Frontier, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, SEPTEMBER 19, 1914 No. 12

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AUGUSTUS PHILLIPS
WITH
EDISON

SELIG SUCCESSES
FOR EXHIBITORS

WE GET LETTERS EVERY DAY from exhibitors rejoicing in successes achieved by **SELIG RELEASES.**

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Of Course, Selig Films Are the Best.
They Draw the Crowds and Get the Money.

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Released September 22.—In One Reel. A charming and attractive Selig drama, admirably portrayed.

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Released September 23.—In One Reel. A Selig melodrama, laid in Wall Street, with a tragic finish.

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Released September 25. — Split Reel. A side-splitting comedy. On same reel with **WHO GOT STUNG?**—Another typical Selig fun-producer.

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Released September 26.— In One Reel. "Baby" Lillian Wade, the child actress, will make you laugh and cry in this Selig drama.

State rights for **"THE SPOILERS"** still available. Write this office for terms.

Write to Special Feature Department, of the General Film Co. for bookings on **"IN TUNE WITH THE WILD,"** — 3 Reels; **"CHIP OF THE FLYING 'U' ",** —3 Reels; **"THE FIFTH MAN"** — 3 Reels.—All are big winners.

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Watch for **"THE ROSARY!".** — Another spectacular Selig success, being made from the celebrated Rowland & Clifford drama.

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In 5 parts, made by the Whartons. An American drama of the never-know-what's-going-to-happen-next type. It keeps spectators in a breathless, fascinated glow of expectancy—a marooned mechanical genius, savages, sacrificial offerings, treasures in jewels, hereditary genius, a girl safe-breaker and a wind-up of unusual novelty are incidents which assist the fine backgrounds, tense situations, and rapid action of this film to establish it as one of the most unique releases of the season. 1—3—6 sheet posters.

Black Roderick

A 2 part Highland story laid and taken in the Scotch Uplands. It deals with the exciting experiences of a poacher living outside the law in a rugged section of Scotland—Scotch actors—Scotch costumes—living, gripping, realistic scenes. 1—3—6 sheet posters.

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Your patrons will choose the film with the reputation every time. Pauline has established such a reputation for herself that she's first choice among photoplay goers. A new Pauline episode every other week. Pauline and prosperity are running mates.

Max's Feet are Pinched
and
Picturesque France
The Valley of Jonte

A first rank split reel—Max Linder comedy and scenic views in natural colors.

Doubles Bring Troubles
and
Prairie Dogs
(Robbins American-Made)

Another winning split reel combination—true fun and natural color educational views.

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THE ECLECTIC FILM COMPANY
110 West 40th Street
New York City



One of the pretty exteriors in the seven-reel production of "Damaged Goods" which is soon to be specially released by the American Film Manufacturing Company with Richard Bennett and his players in the leading roles.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, SEPTEMBER 19, 1914 No. 12

Cleek Series Comes to Happy Ending

Other Edison Offerings

THE solving of "The Mystery of the Glass Tube" is of more than ordinary importance, as it marks the end of the detective series, the last demonstration of the methods of Cleek, the wizard of criminology, and incidentally Ben Wilson's last Edison picture. It will be released on September 29.

The series ends in the marriage of the hero, as series are wont to end, but this one differs some from the usual ending, inasmuch as the bride is not a person who has shared honors with the hero in all the releases, but has only appeared prominently in two or three, and they not consecutive ones.

Ben Wilson's disguise as one of a band of smugglers is perfect, and bridges important developments that would, with a less perfect disguise, be utterly improbable. An excellent view is given of the sinking of a scuttled ship. The scene takes place at dusk. The ship is seen quite a ways out at sea with a light hanging at the top of each of its two masts. It rocks a little, pitches heavily forward and backward several times, then settles and slowly sinks. It is a realistic piece of work and a credit to its director.

The mystery pertains to the secret shipments of cocaine and opium which continue to enter the country despite the customs officers' efforts to stop the smugglers. Cleek is appealed to and soon learns the rendezvous of the gang, a band of Parisian Apaches. He captures one



A tense moment in "The Mystery of the Glass Tubes."

of the men and binds him to a chair in his apartment. He then changes clothes with him, makes up in his disguise, and pays a visit to the gang's headquarters.

He slinks in and sits down without attracting any special attention. On the table Cleek sees the secret of the cocaine shipments. Eggs are the carriers for the dope. They are opened and the shells filled with some light substance, in the middle of which is a glass tube



The discovery of the suitcase in "In a Prohibition Town."

containing cocaine. The two parts are then placed together and the eggs recrated.

While Cleek is there a message is received instructing the men to meet a boat and take its shipment of eggs. The detective decides to row out to the ship himself and try to trap the smugglers.

In the meantime some of the other members of the gang discover that one of their pals is a captive in Cleek's room and liberate him.

When Cleek boards the vessel he is surprised to find there the Miss Lorne who has previously been the means of saving his life. She tells him of the queer actions of the captain, who has notified her that she is to be taken ashore by one of the sailors. After she leaves, Cleek is taken down into the hold and shown the crate of eggs which is ready to be sent ashore. While the captain has his back turned the detective springs on him and makes him a prisoner. Cleek's plans are defeated by the unexpected arrival of the gang. He is bound hand and foot and left lying on the floor. While some of the men transfer the shipment of cocaine other bore holes in the ship's side.

When Miss Lorne arrives on shore she calls up the superintendent of Scotland Yard and tells him of her fears for Cleek's safety. Soon after he arrives with a few men and the whole party hurry out to the ship, where they find Cleek almost submerged in water in the hold. Just as they reach shore the ship sinks. The smugglers escape, but the business of transporting cocaine and opium in eggs is doomed.

THE humor contained in "In a Prohibition Town" is of the strenuous variety. The awkwardness of a country "boob" and the manner in which he is punished for running away with a drummer's case, is relied upon to provoke laughs, rather than humorous complications, but as Director Seay manages to put the right kind of life in the picture and plenty of it there is no doubt but that it will take with the average spectator, and prove a great source of amusement for those who are meant to be entertained by the Buster Brown adventure which is on the same reel.

Zeke is a boorish sort of a fellow employed in the country store and in love with the storekeeper's daughter, Lizzie. One day the storekeeper sees Zeke in conversation with his daughter and promptly discharges him. Zeke's feelings do not begin to feel hurt at this treatment until he sees the jovial reception given a polished city drummer. The delivery boy, Jake, is also incensed by the drummer's sleek appearance and maliciously chalks the word "whiskey" on the drummer's sample case, in large letters. When Zeke notices the altered case he grabs it and starts off for the constable's office. Daley, a gentleman of leisure and rags, has intended to appropriate the case himself, but when he sees Zeke steal it he notifies the party in the store and sets out in pursuit, closely followed by the others. He overtakes Zeke who drops the case and grapples with him. While they are struggling the others arrive, open the case and take out its contents—fly-paper. This they spread around on the side of the hill. The fighters up above fall and roll down upon the fly-paper, which makes them so uncomfortable that they forget their dispute and help each other get rid of the stuff.



One of the pretty scenes in Edison's "The Blue Coyote Cherry Crop."

On the same reel is "Buster Brown Gets the Worst of It," which marks Joyce Fair's appearance as Mary Jane in this series. At present Miss Fair is playing a prominent part in "The Dummy" at the Hudson theater, New York City.

This release, which is scheduled for September 30, is different from the usual run of this mischievous boy's pranks only in his receiving the worst of it in the end. Generally his little plans work out perfectly to the great discomfiture of his victims, but this is one case where the final laugh is on him.

THE title of "The Blue Coyote Cherry Crop" keeps one guessing as to its relation to the picture until the very last scene, when we learn that the harvesting of the "crop" is a metaphor for Jack's successful wooing of Cherry, a sweet, wholesome girl, well characterized by Mabel Trunnelle. Robert Connes plays the lead opposite her as the young miner, Jack.

It is a one-reel drama, and easily one of the best pictures which the Edison company has released for some time. The sympathy of the spectator is aroused by the noble sacrifice of the young miners and their intention of concealing their generous act which finally brings them before an investigating committee to account for the lack of payment of further dividends from the Blue Coyote mine, which, in reality, had never paid anything, the money coming from the savings of the miners.

Things look pretty bad for Jack when he refuses to explain the reason for the Blue Coyote's not paying dividends. Even Cherry suspects him of mishandling the funds. At this critical moment the villain appears in the sheriff's office, without being summoned or without any obvious reason for casually dropping into the place and unconsciously gives evidence that clears Jack instead of convicting him, as he had hoped. Aside from this small point Ashley Miller's usual careful direction and cleverly thought out situations are in evidence throughout the picture.

As Bob, Arthur Housman supplies the only touch of humor in the picture. He is a constant smoker and his first inspiration on seeing another distressed is to offer him a cigar. It hurts his feelings to have his donation refused, and he shows his sorrow when Cherry disregards the proffered cigar entirely and her father, recovering from a severe attack of the heart, impatiently motions him away. Edward Earle, John Sturgeon and Carlton King are other Edison favorites who take important parts. The film will be released September 22.

Old man Baker, the owner of the Blue Coyote mine, dies penniless. His daughter, Cherry, is attending a school in the East at the time. Jack, Bob and Ed, three of Baker's friends, start a fund with their savings and each quarter Cherry receives money for her tuition, supposedly the dividend from her father's mine. Finally the miners' funds run out and Cherry is notified that the mine has failed.

The mysterious attitude of the three men arouses in her the suspicion that the mine has not been properly worked. An investigation is ordered and Jack refuses to explain the reason for the mine's sudden failure. At his command Bod and Ed keep silent. Alec, a sneak, who hates Jack, then tells about Jack's paying the tuition for some girl in an eastern school, and of his pawning his watch to secure money. Cherry is astounded to hear this and begs forgiveness for her narrow-mindedness. In the last scene we are shown the harvesting of the "Cherry crop"—the girl's acceptance of Jack's proposal.

Garwood Playing Characters

William Garwod has two fine parts in which to give examples of his artistry and it is doubtful whether there is any actor on the screen today, who can express more by subdued action and the use of the eyes than Billy Garwood. In the "Cocoon and the Butterfly," he was the owner of a department store and in "Break, Break, Break" from the Tennyson poem, he appeared as an old man who saw incidents in his life unrolled. It is not often Garwood is seen in characters, yet he is a character actor of attainment.

Little Kathie Fischer, niece of Miss Margarita Fischer, of the "Beauty" company, celebrated her seventh birthday last Friday.

Youthful Film Stars Discuss Work

The Benham Children Talk

"GEE, but I was glad you sent for me, mother!" Leland Benham announced as he came through the door of the Harry Benham dressing room, out at the Thanhouser plant. Then he saw the company and stopped, though his eager smile remained as he shook hands and again turned to his mother.

"Didn't you have your lesson ready?" asked Mrs. Benham, looking her young son in the eyes, while she smoothed down the hair that a hastily removed cap had mussed.

"Yes, I had my lesson all right," reassured Leland.

"Then why were you so glad that I sent for you?" his mother persisted, and Leland returned with a broadened smile, "Well, when a fellow *knows* his lesson, what's the use of staying and saying it, when he might be doing something else?"



Dorothy Benham.

"Well, that's what school's for," laughed Mrs. Benham and made room on her chair for Leland. "I've sent home for Dorothy," she enlightened her small son, "and meanwhile you tell the lady all you know about your work in pictures, and how old you are, and get one of your new pictures for her."



In a studious pose.



Leland Benham.

"Oh," responded Leland, the responsibility of his position evidenced in the expression of his eyes; and then, "Sure!" as the last injunction suggested itself as being the easiest of fulfillment. Feeling around under jars of cream and powder, he stealthily and safely withdrew a photograph of himself from a drawer, and, after a glance at it, passed it over with the comment, "A pretty good picture."

As it met with approval the boyish face was covered with a frank smile.

"Glad you like it," he said returning to the portion of the chair that was his.

"I'm ten," he began, swinging the feet that didn't touch the floor, "and I'm in the fourth grade. I'd a' been in the fifth," he added, "only—"

Then the door opened and a little girl who barely reached the door knob with one fat hand, was pushed gently in and left standing there.

"Dorothy!" said Mrs. Benham, holding out her hands to her small daughter. And "Dor'thy!" said Leland, reaching his sister's side and attempting to release the hand that clung desperately to the door knob.

"Let mother," suggested Mrs. Benham. "She loves door knobs," she explained. And Dorothy proved it, for it was some time before she released the knob in order to allow the removal of her coat. But once parted company with the knob, the door no more claimed her attention and she advanced to a closer survey of the room and the company.

A butterfly bow of pink held securely to the top of the golden hair to which it was moored, and an embroidered white dress cleared the plump knees, which showed round and smooth through the white-ribbed stockings. The round brown eyes held innumerable questions in their gaze, but it was not until Mrs. Benham mentioned the word "acting" that Dorothy deigned to speak. The word was magical, for it brought the information.

"Likes to ack! Likes to ack!" And the pink bow bobbed violently.

"Ack and pay tea 'ouse," she further informed, standing on tiptoe at the dressing table in search of new worlds to conquer in the way of toilet articles.

"She means she likes to play house and have tea parties," interpreted the mother of Dorothy, who was then called away by somebody in the corridor, leaving the Benhams and the company alone. Dorothy discovered that the back of the ornament on the company's coat-chain made an almost good mirror, and she held her head on one side and then on the other, during the extended scrutiny which followed. At peace with herself, the world and the back of the ornament, she hummed and minutely examined the reflection of each feature.

"She likes mirr'rs," informed Leland, "and always looks in her plate at table, to see if she can see herself. She's four, Dor'thy is, and I'm ten. Dor'thy's been in pictures, too, but not as much as I, 'cause I'm older. I've been in since I was six. I was in a pic-

ture with daddy first. The picture I liked best was 'Little Brother,' 'cause I had to put crabs in Bill Russell's bed. Ha! ha! that was a funny picture." He sat back on the chair, crossed his legs and went on:

"I want t' be a good actor like daddy when I'm big. But I like only funny things and daddy likes ever'thing; but I *play* other things," he amended.

Again the word "acting" had its effect on Dorothy. Glancing at Leland she intimated her desire to sit down, and further demonstrated her interest to emulate Leland by attempting to cross one fat knee over the other.

"Dor'thy wants to do ever'thing I do," said Leland. "And she loves to have a bath and to dance." As though inspired, Dorothy slid off of the chair and pirouetted about the little room, humming an original accompaniment. In the midst of this entertainment Mrs. Benham returned. She expressed the belief that Dorothy was going to be a dancer, as she could float around beautifully to musical accompaniment. And very probably Dorothy is, as she undoubtedly inherits the talent from her mother, who was a professional dancer.

"She's very proud of herself whenever she works in a picture," observed Mrs. Benham, and Leland, who has had four years of varied roles and successful results in Thanhouser pictures, escaped behind his mother's chair and played dog to the great joy of his small sister.

First Picture of Lubin Series

"Lord Cecil Intervenes" is the first story of the series that the Lubin Company is releasing under the caption of "The Beloved Adventurer," and in which Arthur Johnson plays the role of Lord Cecil, assisted by Lottie Briscoe as a girl of the Golden West.

This first incident of the series tells of the admirable way in which the beloved adventurer saves a young and beautiful heiress from the clutches of an adventuress and her accomplice, who plan to ruin the girl and secure her fortune. In the rescue Cecil displays much clever detective ability and achieves the most excellent results, thereby winning the eternal gratitude of the girl who will, for the balance of her life, regard him as a guardian or second father.

Mr. Johnson makes a wonderful and forceful character of "The Beloved Adventurer" and the pictures which follow will doubtless be anxiously looked forward to learn of the further exploits of this excellent and typical Englishman.

Warner's Stockholders Meet

The annual stockholders' meeting of Warner's Features, Inc., was held in the company's offices on Thursday, September 3. This meeting had been originally scheduled for August 3, but was adjourned one month to permit the completion of important plans connected with the preparation and release of the new Warner's program.

A feature of the meeting was the report of the treasurer which was highly gratifying to the stockholders. The report showed wonderful progress made by the company during the past fiscal year and formed an emphatic record of achieved success. It was unanimously decided to double the company's capitalization in order to cover the larger increase in its operations.

The growth of Warner's Features, Inc., is a reminder of the extensive scale on which it began business when P. A. Powers took charge of its affairs. At the outset Mr. Powers adopted the policy of doing nothing by halves. The result was that from the very first the company has covered a wide territory, with exchanges throughout this country, and abroad. This was an unusually daring policy, but Mr. Powers' wisdom in adopting it is amply proved by the tremendous business which the company is now doing the world over. To-day there are thirty-four Warner's Exchanges in the United States, Canada and Europe.



P. A. Powers, head of Warner's Features, Inc.

The stockholders increased the directorate of the company to seven members instead of four. The directors are: P. A. Powers, J. A. McKinney, W. D. Campbell (of Campbell-Heath & Co.) New York; J. E. Baum (of the Supplee-Biddle Hardware Co. of Philadelphia); H. M. Warner, L. B. Erb, Leo C. Stern.

The officers elected are: P. A. Powers, president; H. M. Warner, vice-president; O. S. Goan, treasurer; J. A. McKinney, secretary, and P. A. Chase, assistant secretary and assistant treasurer.

Essanay to Produce "The Slim Princess"

The Essanay Company announces the production, in the near future, of "The Slim Princess" by George Ade. Although Miss Elsie Janis had an unusually successful run in the play, the motion picture scenario has been adapted from the story, which first appeared serially in the *Saturday Evening Post*. The Essanay comedy-drama will be in four acts with Miss Ruth Stonehouse in the leading role of the princess of slender proportions.

Australian Bandit Exposed in London

"Captain Swift" Pleases

"CAPTAIN SWIFT," the newest release of the Life Photo Film Corporation, is commended to the liking of the picture world by virtue of its sterling worth as a film of interest, of well handled situations, of capable direction, of good photography and of rich settings. Its men fit admirably the characters they impersonate and its women are well-cast and beautifully gowned. The director's choice of locations is fortunate in that it affords a nature treat; and the interior settings are in accordance with the status of the families involved.

The story is that by C. Haddon Chambers and it loses nothing in interest in the scenario version given it by the Life Photo company. A strong cast is an important factor in the film's success and the names of William H. Tooker, David Wall, Iva Shepard, Harry Spingler and George De Carlton are among those that comprise the cast.

David Wall has the title role and takes, equally well, the part of the rangeman whose name is feared throughout the vicinity of Queensland, Australia, and that of the man who, under the name of William Wilding, returns to England, is received by a family of



A breaking heart is often hidden beneath a smile.

caste and wealth, and falls in love with a girl who is the guest and neice of his own mother. That Mrs. Seabrook is his mother, is a fact that William Wilding does not learn until the vengeance of the land that knew him as the hold-up man, "Capt. Swift," is closing in upon him. For Wilding is the son of Mrs. Seabrook and the affianced husband of her youth, whose sudden death occurred before the planned date of their marriage had arrived. The fatherless baby is taken away by Lady Staunton, sister of Constance, the young mother, and given into the care of the widow Marshall, whose own son is only a few years older than that of her new charge. With nobody but her sister aware of her relation to the child, Constance married James Seabrook and in the love of a son and daughter tried to forget the existence of her fatherless boy. At the Marshall cottage, the boys grew up in hatred of each other, owing to the older boy's vicious nature, and, at the age of twelve, the younger boy works his way to Australia. It is years later that we again see him; he is lost in the desert and exhausted, when he chances upon a group of travelers, steals food and a horse, and because of the swiftness of his get-away is



Under the name of Wilding, Swift makes love.

referred to as "Captain Swift." Through the outlaw years of his life which follow, the name clings to him.

"To steal but not kill," is his motto, and when the wealthy George Gardner, held up on a deserted road, challenges him to kill if he wants his plunder, "Capt. Swift" commands him to ride on, and, turning, rides into Queensland, robs the bank, and shaving off his beard sails for England as William Wilding.

In London, he stops the runaway horse of James Seabrook and the latter takes him to his home as his guest. There his great resemblance to the lover of her youth is noted by Mrs. Seabrook, who sends for her sister, and both agree that Wilding is



"Captain Swift" refuses to kill Gardner.

Mrs. Seabrook's son, Marshall, the widow's son, has been taken into the Seabrook household as butler, and he, too, is convinced of the identity of Wilding. Gardner, a friend of Mabel Seabrook, arrives from Queensland but owing to Wilding's changed appearance, does not recognize him. Stella

Darbisher, Mrs. Seabrook's neice, beloved by Harry Seabrook, her son, takes a great liking to Wilding and the latter's attentions to her arouse Harry's jealousy.

One day, Michael Ryan, a detective from Queensland, arrives and calls upon Gardner, informing him that "Capt. Swift" is in London and that he intends to capture him. The butler has received his discharge from Mrs. Seabrook, as she fears he may reveal the identity of Wilding to her husband. In revenge, Marshall gives his information to the detective. The latter decides that Wilding and the fugitive are the same person. Wilding, who has become engaged to Stella, is informed by Mrs. Seabrook that she is his mother, and that he must not marry her neice. The detective arrives to place Wilding under arrest; Marshall is stationed outside to prevent his escape, and Wilding, jumping from an upper window, is shot by Marshall. The bullet from the detective's gun, intended for the fugitive, kills Marshall.

As Marshall, William Tooker does an exceptionally fine piece of character work. It is strong and convincing and adds another credit mark to the many accorded this polished "heavy." Iva Shepard does her best film work, up to date, as Mrs. Seabrook, and George De Carlton furnishes his usual allotment of humor in his hole of Gardner. The jealous Harry Seabrook is well played by Harry Spingler and Ethel Wayne is likeable in the role of Stella Darbisher. The proud Lady Staunton is well portrayed by Gladys Fairbanks, and the widow Marshall by Emily Lorraine. Philip Robson as the gouty Sir James Staunton, Maxine Brown as Mabel Seabrook, and Thomas O'Keefe as the detective, all add to the merit of the interesting life-story of "Captain Swift."

War Film a Plea for Peace

The Great Northern Film Company's production of "Lay Down Your Arms" is a most unusual feature. It depicts great battle scenes with such remarkable realism and treats modern warfare comprehensively but, although primarily a war picture, is really an anti-war picture, the underlying purpose of which is to



A realistic hospital scene in the Great Northern production "Lay Down Your Arms."

create a hatred for war and advance the cause of peace.

The authoress of the novel upon which this photoplay is founded, the late Baroness Bertha Von Suttner, was perhaps the greatest exponent of universal peace and the most energetic worker in its behalf that the world has ever known. She was awarded the Nobel Peace Prize in 1905, as a result of her wonderful activity in advocating the practice of arbitration and the abolition of war.



Another scene which drives home the horrors of war.

The film drama of "Lay Down Your Arms" has served to immortalize the sentiments and principles, for which the baroness was noted. The picture is mute testimony that war is merely a series of horrors and miseries for non-combatants as well as the combatants.

The production is staged on a most elaborate and massive scale, having enlisted the services of hundreds of people in the making. The battle scenes are stupendous and spectacular, and, with the great dramatic power of the story and the excellence of the acting, make the film a very extraordinary one.

Philadelphia Reel Fellows Organize

The Reel Fellows of Philadelphia have formed a social club where the prominent film men of Philadelphia and adjacent cities, who are members, can bring their wives and friends on Sundays to witness the different entertainments which the Reel Fellows committee will provide. At the first business meeting of the new organization, held on Sunday, August 30, at the Ridge Avenue Theater, the following officers were elected: E. L. Perry, president; S. Libros, 1st vice-president; Ben Zerr, 2nd vice-president; Siegmund Lubin, 3rd vice-president; Howard G. Bobb, 4th vice-president; Wm. Fox, 5th vice-president; Jack Levy, treasurer; Jay Emanuel, secretary, and Steve Talbot, financial secretary. The board of directors consists of all the executive officers and Stanley Mastbaum, Joseph Hebrew, Lewis Swaab and Dave Sablosky. Bennie Zeidman is press representative.

Contract with Mutual Renewed

The existing arrangements of the Mutual Film Corporation and the New York Motion Picture Corporation for the marketing of Keystone, Broncho, Kay-Bee and Domino films, are to continue in the future as in the past. The renewal of the contract, which expired in August, has been the subject of much discussion ever since Messrs. Ince and Sennett came to New York six weeks ago. The matter has been arranged on terms highly acceptable to all concerned.

Man's Sacrifice Rewarded by Girl

"A Splendid Dishonor"

SPLENDID dramatic acting on the part of all the principals in the cast, especially Ruth Stonehouse and Francis X. Bushman, make Essanay's two-part release of Friday, September 25, entitled "A Splendid Dishonor," one of great strength, which is certain to hold the interest from the initial scene to the final fade-out.

The plot deals with the sacrifice of a man who believes his life is near an end but who later discovers he is in perfect health, only to face the electric chair. From this apparently sad ending the film is happily and entertainingly turned into the channels of a pleasing close by a swift and surprising denouement. The construction of the plot is clever and a surprise appears at almost every crisis.



Sargeant refuses to let the penitent Hugh return to jail.

Mr. Bushman is perfectly at ease in a role which allows a wide range of dramatic acting and he is ably supported by Miss Stonehouse, who does some very meritorious emotional work. In several close range scenes both register the feelings of their characters with great realism. E. H. Calvert, who directed the production, also appears as a lawyer who is instrumental in finally straightening matters out, and handles his character in a clever manner. Lester Cuneo, a recent addition to the Essanay forces, portrays an insane doctor in a masterful way. Bryant Washburn, as the heroine's brother, also does very good work.

The settings are arranged with great care and the photography is clear throughout. The fade-out is used extensively and in one or two places it introduces scenes which appear to be out of place, this to the detriment of the story's continuity, but the acting is so good that it covers this fault satisfactorily.

The story opens with the finding, by Hugh Annersley, of the body of a friend named Bowers, a bullet lodged in his heart. Hugh is discovered in Bowers' office with the gun in his hand and is placed under arrest, charged with murder. Detectives at once get busy and secure enough circumstantial evidence to make him appear a murderer.

His sister, Julia, is heartbroken, as she has always been her brother's chum and, while she is certain of his innocence, she can do nothing to help him. She visits him in his cell and tells him to face the ordeal bravely and that everything will come out all right in the end for she knows that her cheering words do much to keep her brother hopeful. The strain tells on her, however, and soon her own health begins to fail.

Frank Sargeant, wealthy young man, knows his heart is weak and consults Dr. Appledane, a famous physician The doctor examines him and then, with a queer light in his eyes, tells him he cannot live more than six months. It is a hard blow to Sargeant and he desperately pleads with the doctor to do something to save him, but the latter says he is beyond hope. Julia's poor health forces her to come to Dr. Appledane and just as Sargeant is leaving the office she enters.

The girl sees the desperate look in the man's eyes and is strangely interested in him. She asks the doctor what ails him and is told of the limited period he has to live. In an instant a thought enters her mind. Why could not this man, who is doomed to death, take the blame of the crime for which her innocent



Sargeant is arrested by the detectives.

Julia pleads with Sargeant to give his life for her brother.

brother is about to go to the electric chair? She decides it is her one chance to save her brother and hurries after Sargeant.

The doomed man returns to his home desperate. He knows that if he has but a short time to live it will mean misery for him every time he thinks of the future, so he decides it is better to end it all at once. He arranges his worldly possessions so that there will be no confusion in regard to them and then slowly raises a pistol to his temple. Just as he does, Julia, who has followed him, appears at the door and her scream causes him to pause in the act of self-destruction.

He demands an explanation of her intrusion and the girl tells him of the horrible mistake the officials are about to make and begs him to take her brother's place. He at first refuses, and tells her to leave the house, but she pleads with him to give his life that is almost spent to save the only protector she has in the world. Sargeant realizes to refuse and then take his own life would be selfishness, so he agrees to



Hugh renounces Sargeant as a criminal.

shoulder the punishment for the crime of which her brother is innocent.

Carefully he plans to draw the detectives' suspicions upon himself and gradually they begin to believe that he is implicated. Then as the net draws closer about him he calls on Julia and tells her that they are about to take him. It is then that they discover they love each other and the girl is terrified at the thought that their love is in vain. She almost wishes she had not asked Sargeant to make the sacrifice, but he tells her it is better thus.

The detectives find the bait Sargeant sets for them and, convinced that he is the murderer, place him under arrest. He says that he is guilty and when he is placed in jail Hugh is released. Julia is torn between joy at her brother's release and sorrow at the imprisonment of the man she now loves. Hugh sees her in Sargeant's arms and denounces the man he believes a murderer. Neither Sargeant or Julia dare say a word, for to tell of Sargeant's sacrifice would mean the failure of the plan to save Hugh.

The time passes, and one day while Sargeant is reading the paper he learns that Dr. Appledane has been sent to the insane asylum and that he had declared many people to be on the point of death that were perfectly well. An examination proves to Sargeant that he was one of them. Then he realizes the bitterness of giving up the greatest thing he has ever known in life—his love for Julia. He determines he will say nothing, however, for he feels she loves her brother too much to part with him.

Van Epworth, a criminal lawyer and a staunch friend of Sargeant's, now comes to his rescue, for he feels that the young millionaire is concealing something from the police. The lawyer works out a theory he has formed and the end is the confession of Dr. Appledane that he was the man who killed Bowers. The doctor says he had experimented on the man and when the powders he gave him had caused his death he fired a bullet through his heart and made the death appear like a murder.

Sargeant is released and when Hugh, who has learned the truth, meets him, he begs his forgiveness for his rash words. Sargeant willingly excuses him and then goes to claim Julia.

The cast is as follows:

Frank Sergeant	Francis X. Bushman
Hugh Annersley	Bryant Washburn
Julia, his sister	Ruth Stonehouse
Dr. Appledane	Lester Cuneo
Van Epworth, a criminal lawyer	E. H. Calvert
Brewster	Thos. Commerford
Kerns	Chas. Hitchcock
Havens, a detective	John H. Cossar

Gasnier Makes Rescue

Pearl White came near taking one chance too many at Saranac Lake, in the Adirondacks, last week, while working in the thirteenth episode of "The Perils of Pauline." Visitors to that beautiful sheet of water will remember the rocky cliffs of one portion of the shore—bold headlands with deep water right at their bases. Pauline was being chased by a band of gypsies and had to jump from the top of the cliffs into the lake in order to make her escape. She did the jump bravely and shot through the air to the water, but unfortunately did not strike "cleanly." In consequence the wind was knocked out of her, and Chief Director Gansier, of Pathé, standing on the shore with his camera men, saw her make a few feeble struggles and then sink. Mr. Gasnier then did in real life what he has directed some thousands of heroes to do in photoplays—plunged into the water and rescued the heroine. It is worthy of note that a half hour later Miss White made the same jump again and this time the camera "got it right."

Pathe Still Producing in France

Word has been received by the American offices of Pathe Freres that their French studios are still producing negatives, despite the war. There are a sufficient number of actors who are exempt from military service to insure a steady supply of pictures.

In addition to this there was a good stock of unreleased pictures on hand when war broke out, sufficient in itself to meet the requirements of the American market for a considerable length of time regardless of the recent productions. Altogether the feeling in the American offices of the French concern is one of optimism.

Interesting Story of Underworld

Girl Reforms Pal



Dora entertains the patrons of the dance hall.

JUST by way of proving its versatility, the American company puts on a drama of the underworld this week under the title, "The Redemption of a Pal," which is skillfully handled and well acted throughout. The players prove they are just as adept in dramas of the underworld as they are in the western or society types of play in which the public is more accustomed to seeing them.

Winifred Greenwood appears as Dora, a dancing girl, who ultimately sees the error of her ways and reforms, while Edward Coxen is cast as Lane, a banker, interested in uplift work in the slums. George Field plays Andy, a pal of Dora's and a ne'er do well, who is induced to lead a better life through Dora's influence. Charlotte Burton, as Lane's sister, has a small and rather unimportant part, but she does well the little given her to do.



Andy rescues Charlotte from the flames.

Owing to the fact that so many scenes of the story are laid in the slums not much chance is given for settings of magnitude, but the backgrounds are at all times convincing and realistic.

Dora, the dance hall girl, is seen, as the picture begins, entertaining the patrons of the cheap dance hall with a few fancy steps. As her dance ends she descends from the stage and takes a seat at one of the tables where drinks are served. Andy, her pal, arrives a few minutes later and tells her that he and a gang of his fellows have been surprised in their basement meeting place by a detective, but have managed to overpower the sleuth and make their escape. Dora remonstrates with Andy for associating with gunmen and toughs, and warns him that if he keeps company with thieves and thugs he will surely be apprehended by the police and ultimately land in jail.

The girl manages to make Andy see the danger of his mode of life and he promises to endeavor to reform for her sake, though he is by nature indolent and shiftless and inclined to believe the whole world against him.

Meanwhile Lane, a young and wealthy banker, interested in uplift work, plans to visit the slums with a party of friends, though the trip is made purely out of curiosity and as a sightseeing expedition, rather than with any thought of helping the unfortunates who reside in the slums. One of the party is pretty Charlotte Lane, sister of the banker, and she fairly revels in the bizarre experiences with which she meets while in the edge of the underworld.

While the party are in the dance hall Lane is attracted by the beauty of Dora, who is still seated at the table where she had been talking with Andy, though now it is another rough of the lower strata with whom she is conversing. Suddenly the man makes some insulting remark, Dora flushes and attempts to draw away, and the young tough tries to seize her in his arms. Lane is on his feet in a moment and with one blow of his fist sends the thug a dozen feet across the room.

Instantly the whole room is excited. The rough element which infests the dance hall gathers about, expecting to see "the dude" properly disciplined by the man he had knocked down, but that individual has evidently had quite enough to satisfy him, for he slinks away without even offering to again face Lane. Quiet settles down over the room and Lane takes advantage of the opportunity to speak briefly



The pals observe Charlotte coming from the opium den.

with Dora. He finds her much better educated than he had imagined possible and in some ways she proves quite refined.

An old and bleary-eyed woman approaches the table with flowers for sale, but Lane is so interested in Dora that he curtly pushes her aside and refuses to buy. Dora, influenced by some whim, draws the old woman back to the table, shoves her into a chair, and a moment later whirls out onto the floor in a graceful dance. The dance concluded, Dora seizes Lane's hat and passes it through the throng, collecting a perfect rain of quarters, dimes and nickles. All of these she pours into the old woman's faded shawl and sends her on her way rejoicing over more wealth than she has possessed in months.

Deeply touched by Dora's act of charity, Lane finds himself moved with a desire to do something really worth while for the poor of the district and, ere leaving the dance hall, he gives Dora a card bearing his address and asks her to call upon him at his office the following day. Much surprised, Dora promises to come.

From the dance hall Lane's slumming party visits Chinatown and drops in on many unconventional little scenes in various parts of the tenderloin, returning home at last in the wee sma' hours of the morning.

When Dora calls upon Lane the next day she interrupts a conversation between the banker and his sister, though Dora, not knowing Charlotte, supposes Lane's companion to be his sweetheart. After Charlotte has departed Lane enoys a long talk with Dora and suggests to her a plan for aiding the people of the slums, provided she is willing to take charge of the aid bureau he is willing to create. Seeing this as a means of getting out of the dance hall and helping many of her acquaintances to lead a better life, Dora joyfully agrees to everything that Lane suggests and the two set immediately about putting their plan into operation.

Andy, spurred on by Dora's faith in him, secures a job as porter in a store and earns his first honest dollar. One day, however, another girl of the district meets and talks with him and Andy all but gives up his good resolutions. Seeing that Andy is interested in her, this rival of Dora's hastens to bring to Andy's



Lane resents the insult to Dora.

attention the growing intimacy between Dora and Lane. She even takes him to a building which advertises light housekeeping rooms for rent, and explains that Dora and Lane have been passing many hours there together of late. Believing that Dora is false to him, Andy watches her, and one day encounters her face to face in the entrance of the building. Learning



Lane and Dora show the visitors about Dora's Aid.

what he suspects, Dora takes Andy and his lady friend within and shows them how Mr. Lane has leased a whole floor of the building, has fixed up the rooms as hospitals, nurseries, play rooms for children, and capped it all off by naming the new quarters Dora's Aid. She explains that Dora's Aid is to uplift and help the poor of the slums, and that all will be welcome there whenever they choose to come. Ashamed of his suspicions, surprised at what he had seen, and proud of Dora for all that she has accomplished, Andy begs to be forgiven for his distrust and declares that he himself thereafter will be a frequent caller at Dora's Aid.

A night or two later the clang of fire bells resounds across the way and Andy and Dora discover that a Chinese opium den in the neighborhood is in flames, while its inmates, most of them stupified with the drug of the poppy, are helpless to save themselves. Without a thought for his own safety, Andy dashes into the burning building and helps many to safety. Among others is a well dressed girl, who is so stupid with opium that she isn't even aware there is a fire until she has been saved. This girl is carried to Dora's rest and put to bed in the hospital and Dora recognizes her as Lane's sweetheart.

Lane, reading of the fire in the paper next morning, hastens to Dora's Aid and finds Andy with his arms in bandages, but a hero. Silently Dora leads him to the hospital and the girl she supposes his sweetheart. Then Dora comes back, alone. Andy makes bold to ask her hand in marriage and Dora, believing Lane in love with the other girl, says "yes" to his plea. Hours later she finds it is Lane's sister whom Andy has rescued, but her word is given, so Dora loyally determines to make Andy a good wife and endeavors to forget Lane.

Wisconsin Exhibitors to Organize

A meeting of all exhibitors in the state of Wisconsin will be held at the Plankington House in Milwaukee Tuesday morning, September 15, to organize and fight the bills which are pending before the legislature in regard to censorship, state license and state building code. The Motion Picture Association of Milwaukee started the movement.

On the Outside Looking In

By the Goat Man



Stella Razeto, Selig star, in crinoline.

I WOULD have taken those two weeks for my outing if it was to have been the last act of my life. I got my fish! I have known people who have been beating back to the north woods of Wisconsin for years and years, "suffering" the vicissitudes of camp life, trudging the trails through the balsam ladened forests, up and down the hills, among the deer and partridges, but haven't a thing to show, even yet. When you graduate from taking your "muskie," then you seek the tarpon. I'm more keen for a post-graduate course in Lower Price Lake, twenty-one miles southwest of Fifield. Muskelunge grow in that lake. You have to throw 'em back when they fall short of thirty inches long! The law made it very plain that I could keep the last one I caught. Fancy heaving over a fish that had fought you for fifteen minutes—it was like having all your friends go back on you at once.

It was at about this time, as a matter of fact, that a number of my film friends were throwing me over. Not that they wanted to especially, but because the game grew so fast that somebody merely forgot. Strange tales have filtered into my Chicago office regarding things that have recently been pulled off in New York. As nearly as I can grasp the flying fabric, genuine film men — men who have known their business right well up to within the past month—have been listening to the songs of the advertising experts. There has been a marked tendency of late to listen to mere stories. The stories of the "advertising expert" have been slow to invade the film business. The agency men are careful to know where the money was to come from. They have had clients a plenty to use the space that they had contracted for in advance. When the fire began in Europe, the equally careful client put on the brakes. That meant dead space for the agency and they turned in a hurry to the films and their producers. At least one agency has worked at least one combination to fall for the big stunt—use the national media. We have seen the start. Not being superhuman we cannot see the finish, but we can make a book on the outcome. Take the *Saturday Evening Post* with its $5,000 pages. What percentage of motion picture theater men read the *Post?* Your guess is as good as mine. We both know, in a blind sort of fashion, that $1,200 is too much money to pay for a talk to m. p. exhibitors in the *Post,* to cover the period of one short week. The same money spent in a trade journal will talk to 'em for six months every week and get 'em. The motion picture theater men—those who amount to the distinction, read trade journals. The city wops never read anything. They are exhibitors, alright, but the film maker never gets any of their money. You follow me, I hope. Thousands of copies of MOTOGRAPHY reach this junk exhibitor because we can't find him out. If we could distinguish between the Pastime Theater on High street and the Pastime Theater on Low street, we'd omit the Low street Pastime.



Charlotte Burton of the "Flying A."

It is pertinent to add that the High street Pastime doesn't care a rap about the advertising to the public. This theater already has the public eating out of his hand. He hasn't seats enough; he is having trouble with the local authorities, because he attracts a hold-out crowd. He has learned who makes the dependable films and he learned it from the trade journal that sends its reviewers to the film studio to see the advance showing of the film itself and then told the story and printed illustrations of principal scenes. At least one of the newer groups of New York feature program thrills has been led into an eighth of a million dollars' expenditure because of an advertising agency expert. See posters for further particulars.



Edison, Like Motography, has a goat. You can see it in "Buster Brown Gets the Worst of It."

* * *

Not one of the advertising men employed by the

several film makers of this particular group can honestly declare their full approval of the new order of things. As film advertising men they know better.

The thing that gets my goat is that MOTOGRAPHY was permitted to class with the magazines that reach the public instead of the trade. Compliments have a costly way of declaring themselves, sometimes. Merely because MOTOGRAPHY—as a trade journal—heads the list as a news stand seller, doesn't mean that it isn't a trade journal. If it were possible to eliminate this news stand sale, we'd be more than happy. There isn't anything in it for us. By the same token, there isn't anything in it for the *Saturday Evening Post*, which has more circulation than it cares for. The advertiser in the film trade field will wake up some day to the fact that he can reach his trade and plus, when he plants his business with this de luxe bazoo.

* * *

And we only charge for the trade field—remember that!

Incidentally, the *Saturday Evening Post* isn't going to send George Horace Lorimore and Sam Blythe down to see the films every week and give them two or three page reviews!

* * *

A few weeks ago I returned from New York. While I was down there I wrote about the programs in the air. It was the corner conversation of every film group. To-day we have four brand new programs in the announcements and Lewis Selznick to hear from. Adolph Zukor has his and Chas. Baumann has his and Harry Raver has his and Pat Powers has his. There are enough manufacturers lying around loose to make three or four more, if you'll stop and think it over. Wonderful, how the dope runs true. When



Anna Little in Universal's "As the Wind Blows."

they fight the last battle on the other side of the little pond, look out for C. Lang Cobb, Jr., with a War Program.

You can stick a pin right here that the war films will never come through while the war lasts. Our imbecilic war strategist tells us that the cameramen are everywhere and that the crank goes around and around, but there are no prints—no current releases.



A scene from Lubin's "Lord Cecil Intervenes," the first of "The Beloved Adventurer" series.

When the war is over and the censors are through with looking at the negatives, we may get some pictures, but not before.

* * *

I have talked with friends who have just returned from the other side. There isn't anything to see over there, which should be proof there will be nothing of a war nature to see here. Of course, occasional scraps of films are picked up of battle fields, soldiers in camp, and the like, but they have little or no interest for us. The theaters themselves are having a serious time of it. It takes men to exhibit films and these same men are to be found in the ranks throughout most of continental Europe.

* * *

Postcards on my desk tell me that Fred Beecroft is or was at Cliff Island, Maine; Mary Fuller at Blue Mountain House, Shohola, Pa.; Watterson Rothacker at Old Point Comfort, Va.; and Mabel Condon at Norfolk, Va. Wid Gunning seems to be totally obscured by that Irish beard he is growing.

* * *

I will never be able to get around to the New York crowd I recently visited, I'm sure. In an idle moment I dropped in to see Percy Waters, of General Film Company. (See war portrait of Mr. Waters herewith, dressed in his every-day togs.) As we gather years of wisdom, prior to the battle against gray hairs, it is natural, wholly so, to learn to take things philosophically. I always drop in to see Mr. Waters. There is only one thing in common between us and that is cigarettes. The brands are different, however. Mr. Waters is one man who doesn't believe in advertising a film program. He is as earnest about his belief as he is earnest about other things he does. With all the competition that threatens the General, there isn't a trace that Mr. Waters will change his mind.



I have always been vigorous in my claims that Percy Waters knows the exchange business. He has taken me all through the scheme of film renting and

he was awfully nice about it. Waters has a good, strong chin and a bully set of teeth. He can look you straight in the eye and is company on a hot or a cold day. If you are on the outside looking in or on the



A group of "Flying A" players at San Marcos Pass, Cal., while filming "Daphnia," a coming two-reel subject.

inside looking out, it doesn't matter. Percy will see you and talk shop and never tell any secrets with the admonition, "not for publication." He is the one man in the business that doesn't seem to care for anything more than he's got. Mr. Waters has the old place formerly occupied by the present Essanay manager. He was in splendid humor the day I called and merely hoped that we might agree on more things as time wore on. I am a great believer in "time will tell." If my work is clean, constructive stuff, with full regard for my fellows, I know that I'll arrive, sooner or later. My theory in talking to a man like Mr. Waters was openly expressed. I agree that Waters is a film man extraordinary. He knows his business, backed by experience of every day contact with it. But no business was ever fraught with so many changes—showed such constant fickleness. Nothing but a wizard can keep pace with its whimsicalities. Mr. Waters may belong to a passing school. There are faults that should be corrected in the film renting business. It isn't right for the exchange manager to be in the exhibiting business. It isn't fair that the exchange should charge bonus rental for a film in large demand. Some of these fine days a rental agency will be formed that will buy enough prints to satisfy the exhibitors' demands, and treat with them on the basis of your money back if the goods are short of representation. The squeeze play never won in the long run and it won't win in this business. This isn't set down here as an intimation that Mr. Waters countenances bad performance, but these things have happened and in many cases still exist. I believe there is a way to advertise a film program—a way that has never existed since the days of the old *Film Index*. The house organ isn't the right way, either. But the manufacturers of an entire program should all be represented, as well as the distributor—constantly advertised in a trade journal independent of those interests. Then it would be up to the trade journal to deliver the goods. The various offerings of the different makers should be reviewed without prejudice, that the exhibitor might know the value of the offerings. When only a few of the brands of any program are persistent advertisers—when only those that advertise, receive the reviews, it is hardly reasonable that the whole program be accepted on such representation. This thing of trying to force an exchange to buy prints that have no value except in filling up the niches in the booker's office is bad practice. It has been operated with more or less success, but it won't endure.

* * *

Following this incorrect theory we have the example of one of the latest organizations demanding a specified weekly amount from its exchanges—three prints a week minimum of each of two subjects, four thousand feet, or six times four thousand feet at ten cents a foot, equals $2,400. These prints are arbitrarily rented at $50 a day—until some other program forces a cut in the rate. It is incredible to believe the proposition can last in view of the tremendous supply of films now available for the exhibitor. Quality is all fine and dandy when there is no competition, but there is already a second big feature program on the boards and it will take one more clerk around here to list the regular stuff before the snow flies. Here's one exhibitor who proposes to sit back and wait for the biggest, juiciest proposition that is bound to come along.

* * *

And now we have with us those alleged film, so-called "popular" journals that have mouched around the edge of the industry, reaping what revenues they could from the film manufacturers, carrying poison to



A scene from Universal's two-reel Rex drama, "As the Wind Blows."

the public. At least one recent advertisement, backed by junk dealers of the unscrupulous sort are seeking money from the great populace, always vulnerable to a greater or lesser degree. Here we find the pictures

of men who have earnestly requested the trade journals not to print their pictures. Here we find every decent man held up to ridicule. Here we find an advertisement that the trade journals decline with fine and unanimous acclaim.

The reward is a slap on the wrist. It is little thinks like this that make life sweeter as we live. The day comes rapidly along when the publisher of this journal to the trade will find himself dealing with men—big-hearted, generous business men who will find ample reason for mutual betterments without the use of a microscope. In the eight-page Garrison advertisement, offering stock in the Lewis Film Corporation, we have one of the rawest examples of promoting that has been brought forth. The way to keep your money is to have yourself locked up. Money is safest that way.

* * *

Vernon Day says Motography ought to be a good strong paper because it keeps a goat. Doggone such insinuations, anyhow.

* * *

I'm told that Harry Ennis worked himself into a spasm on the m. p. section of the *Clipper* before he gave up the job. He is going back to vaudeville.

* * *

My grapevine lines are down, for news is terribly scarce from the East.

Mystery Deepens in Thanhouser Serial

In the twelfth installment of Thanhouser's "The Million Dollar Mystery" much action is introduced which is vital to the development of the story and the first view of the long awaited under-water pictures is also given.

The latter pictures, while rather brief, are clear and give great promise of the future use of this experiment. In one of the views a negro diver is seen swimming beneath the surface and attaching a rope to the treasure chest, while in another the anchor of a ship is seen to catch the same chest. The story itself is one of the most interesting of the series released thus far and the air of mystery predominates throughout.

The first scene shows a schooner about to start for the Bahamas. The crew draws the anchor up and



The conspirators see Jones' mysterious visitor.

with it comes the treasure chest bearing Hargreave's name. A sailor sees it and secures it. He hides it in his bunk and when the steamer reaches its destination he attempts to smuggle it to shore but another sailor sees him and demands that he be allowed to share the trophy. The men get into a quarrel, during which the box is knocked overboard and again falls into the sea.

At the Hargreave's mansion Jones has a mysterious caller who strangely resembles him. Countess Olga and Braine spy upon them and when they see the caller they become strangely excited. Braine draws a pistol and is about to shoot the man with Jones when Florence, from her room, sees him and foils the attempt by shooting the conspirator in the wrist just as he is about to pull the trigger. The caller hurries away.

One of the conspirators learns from the sailor of the treasure at the bottom of the sea and, after a conference with his associates, goes to the Bahamas where he has a diver recover it. Jones and Norton find one the conspirators on the Hargreave estate and overpower him. From him they secure the password to the meetings of their plotting enemies and attend the next meeting.

At this meeting the treasure chest is brought in by the conspirator who has just returned from the Bahamas. During the meeting the lights are suddenly extinguished and when they are turned on again the box and three of the number who were gathered have disappeared. Who are they? The final scene shows two hands, whose owner is not known, dropping the treasure box into an old well.

New Herald by Selig Company

A very unique, as well as comprehensive, method of exploiting picture plays for the benefit of exhibitors has been created by the publicity department of the Selig Polyscope Company. It is in the form of a "release herald" and contains synopses for the entire month of all Selig releases. Each one of the single reel releases of the company is illustrated with a half-tone engraving and the title, date of release, author, producer, cast and synopsis is given.

Each of the two-reel Monday releases is treated in the same manner, the description and illustration being printed in the fort of the regulation herald, to be supplied exhibitors for advertising the picture.

Another feature is a complete exploitation of the Selig plan to bring the motion picture theater and the local newspaper together. The plan embraces a series of six novelettes, written by the celebrated Selig star, Kathlyn Williams, these stories being based on Selig special three-reel features in which she plays the leading part and which are being released one a month.

Crane Wilbur in Vaudeville

Crane Wilbur, popular Pathe star and hero of "The Perils of Pauline" series, has just concluded a most successful week's engagement at Dale's 116th Street Theater, New York City, a United Booking Office vaudeville theater. Mr. Wilbur signed for a three weeks' engagement through the U. B. O. offices; one week at the aforementioned theater and one each at the Halsey and 5th Ave. Theaters in Brooklyn.

The engagement is a unique one inasmuch as these are regular vaudeville houses, giving two performances a day, whereas Mr. Wilbur appears in the evening only, devoting his days to protecting "Pauline" from further perils in and about the Pathe studios.

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CHICAGO, SEPTEMBER 19, 1914

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BUSINESS.

BUSINESS depression, when it exists, has little effect on the motion picture exhibitor, or at least on the old school exhibitor of five or ten cent admission. Probably the inconsiderable amount of the fee accounts for the fact that even the unemployed never deny themselves the pleasure of an hour's picture entertainment. Or, at least, if some of them do save their nickels and dimes, there are enough others who take advantage of their extra time and go twice as often as usual, to keep up the average. Amusement, entertainment of some sort, is as necessary to life as clothing and meals; and the motion picture supplies it at a price that is next to nothing.

So the exhibitor, being prosperous whatever the general state of business, continues to spend his money in various channels, and so aids in keeping currency in circulation. The exhibitor has become numerous enough in recent years to count as an industrial factor. His continued activity in turning over local money in times when money is generally sluggish makes him valuable as a commercial balance wheel. With enough such balance wheels, of course, there could be no financial stringency. As it is, the exhibitor helps a good deal by keeping the community in good humor and relieving the mental state of fear that is responsible for bad business.

At any rate, with or without the assistance of the ever-optimistic exhibitor, the "hard times" that many misanthropes have predicted for this country has not materialized. The European war, now that the first shock of horror has passed, seems to be doing us little harm in a business way.

Of course all this applies to the exhibitors only—or perhaps to the exchanges also. The manufacturers have had their own problems, because America has been supplying a large portion of the world's films. The European market for American films is naturally in pretty bad shape. But even that is not without its compensations.

A great deal is being said just now about the United States' commercial opportunity in South America. The countries of that continent, which have developed into large buyers of all kinds of merchandise, have been getting most of their supplies via Europe. Even motion picture films produced in this country went to South America by way of European agents. So the South American market that is opening to us means just as much to the motion picture business as it does to any other industry.

South America has many cities and towns of a high degree of civilization. Their people are pleasure loving, fond of all kinds of entertainment, better theater patrons than our own people, or even those of Europe. If our film manufacturers can secure the majority of this business direct they will be more than repaid for their losses in European trade.

In the course of human events the war will cease and Europe will become tranquil once more. It may take a long time to restore even a semblance of what has been destroyed; but still, the people must be entertained. Even those who have cause for personal grief will not withhold their patronage of the pictures. When peace reigns once more in Europe, one of the first harbingers of the return to normal living will be the re-opened picture theaters. And their programs will be made up of American-made films.

Then will come the greatest prosperity the American manufacturers of motion pictures have ever known. With their South American market not only established, but developed away beyond its present capacity; with the European market forced to rely almost exclusively on their productions; and with the domestic market bigger than ever; American-made films will not only lead the world—they will constitute it.

Louis XIV is said to have exclaimed "L'etat!—c'est moi!" The American film makers can then say, "The motion picture business? We are it!"

HOW THE PICTURE IS DEVELOPING

WE are so accustomed to the present standards in mechanics and optics of motion picture projection that we give little thought to them. Year after year the standard film picture remains one inch wide and three-fourths of an inch high; the condenser lens continues to focus on this bit of an image less than ten per cent of the light rays emitted by the arc. Meanwhile the producers are constantly becoming more ambitious and more exacting. Tremendous scenes are filmed at tremendous costs. The script writer, the director, the actor, the camera man, the developer—all are keyed to the highest pitch of efficiency. And they are never satisfied. The next effort must be bigger, more spectacular, more artistic. Great combinations of capital and brains are constantly forming to make the standard of production still higher. But the biggest, most expensive, most artistic efforts of them all are still going into a succession of pictures less than an inch square.

The width of the stage in legitimate theaters runs, say, from forty to even a hundred feet wide. The screen in picture theaters runs from ten to possibly twenty feet wide. The stage in even the smallest legitimate theater is larger than the screen in even the largest picture theater.

Now no one can argue that the average legitimate theater's stage is too big. The reason why it is possible to show as much on a twelve foot screen as on a forty foot stage is that the figures on the screen, being in perspective, occupy a field much larger than the screen—a field that grows constantly larger clear to the horizon itself. There is no horizon on the legitimate stage.

Nevertheless, the day is coming—as we have said before—when the present day screen will not suffice. Already we are making picture productions vaster than any ever attempted on a stage. Only perspective makes them possible at all. When the screen is to show the equivalent of a stage-full of people the image must be reduced either by making a deep scene or by undersizing the figures. To give full scope to picture dramatization a larger screen would be required.

We are not even intimating that there is anything unsatisfactory in present sizes or arrangements. These are merely suggestions—dreams, if you like, of the possible line of future development of the picture. There is plenty of work ahead for the inventors; plenty of opportunity to make the picture greater than ever. And there can be no question that the next few years will show some wonderful innovations, some remarkable developments along lines other than the constant improvement of the work of dramatization itself. Excellent as the motion picture is today, it has not reached perfection, and only awaits further invention to make it more marvelous than ever.

Just A Moment Please

Why in the dickens is it that on one of these weeks when a holiday intervenes, thus cutting a day off the already short time allowed us to get MOTOGRAPHY to press, the whole darn composing room gets off on a toot, and the copy readers skip errors of the most glaring sort in the galley proof?

—

Some of the copy that comes back to us from the printer's looks as though it had been deleted by the European censors—and Lordy knows we are now and always have been against censorship of every sort.

—

Speaking of censorship and remembering that poor old Chicago has had more censors wished on her, since the Civil Service Board is now in operation, replacing the one appointed some months ago by his nibs, the mayor, leads us to announce that we're going to establish a little Censorship Board all of our own—only we're not going to make any cut-outs in anybody's film. All our Board will do will be to point out some of the glaring errors on the part of even our best directors. Order your copy of next week's issue now and see if it's your "pic" that is bawled out.

—

O'ERHEARD AT THE PICTURE SHOW.

"Gee, that's the second time the film has broke—they must have a new operator."

"Isn't Dick Travers just great? I wonder if he's really married."

"Just our luck. The fourth part of a six part picture on the screen when we come in. That's why I hate long films."

"What a pretty moonlight scene. My but they must have strong cameras to photograph in moonlight."

"Why don't that fool woman take off her hat? I can't see a thing!"

—

D'ye remember that still picture we had a couple a weeks ago of Ben Beadell seeking the elusive denizens of the deep? Well Ben tells us we put one over on him all right when we published that "pic," but that he's glad we don't know what kind of bait he was using. Now, just for that we'll offer a prize of a bright red apple to the person guessing the kind of bait that Ben had with him that day.

—

And just to start the ball rolling we'll guess Three Star Hennessey. Maybe now Clary can suggest something. John Rock is also invited to make a suggestion.

—

FOLDING BEDS WE IMAGINE.

An eastern newspaper carries the headline, "Twin Beds to Open in New York."

—

OUR WAR CORRESPONDENT.

Zdhytrquopvbklamz, Austria, September Morn.

After my narrow escape of last week I deemed it wise to shift myself and supply of lead pencils to the scene of operations on the eastern frontier and therefore joined the Umptyumph Huzzars who were just leaving for the front. This is a crack Austrian regiment and we expect to lick the daylights out of the Russkies when we meet 'em. Our plan is to be captured and then to eat up all their provisions, when it will be an easy matter to conquer them, as each man carries a dozen or more beef pellets in his knapsack and each pellet is good for at least three meals. If you hear that several hundred thousand of us have been captured you will know our plan is beginning to work. Still stand pat on expense account. Forward check immediately. COL. HEEZA NUTT.

—

'Swonderful what an effect, psychologically speaking, a good temperance film can have on even so inanimate a thing as a projection machine. Harry, over at Selig's, says he had to oil his projector each time that "The Livid Flame" was thrown on the screen. T'tell the truth, it made us a little dry, too.

—

TAKING NO CHANCES.

Chas. Ziebarth, who has been developing that seven-reel American feature, "Damaged Goods," the past week or so, informs us that after developing many of the scenes he felt impelled to bathe thoroughly in a solution of bichloride of potassium and formaldehyde. But at that, we'll bet it'll be a regular picture when Chas. gets through with it.

—

Something tells us the first paragraph of our stuff this week is going to make a tremendous hit with the printers—NOT.

—

However, they've got it coming.

—

So we should bibble.

N. G. C.

Motography's Gallery of Picture Players

FRANK FARRINGTON, portrayer of the part of Braine in Thanhouser's "The Million Dollar Mystery," makes an excellent chief conspirator, and ultimately desires a directorship. As a matter of fact, the former principal comedian of Lulu Glaser, Fritzi Scheff and many others left the stage with that idea in mind. Mr. Farrington's first picture was "Joseph and His Brethren," the big Thanhouser biblical production, in which he was one of the "bad" brothers, but in "The Adventures of a Diplomatic Free Lance" he paved the way for his remarkable work in the 46-reel serial now running. He was born in London in the "70's" and in 1891 appeared before Queen Victoria in Wellington Chambers, Windsor Castle, and gave an entertainment. His kingdom is his home, where Mrs. Farrington and his two daughters, Doris, aged 9, and Reenie, 17 are his "pals."



Frank Farrington.

CAREY L. HASTINGS plays character leads at the Thanhouser studio, and is a wonder in the art of make-up. She is generally cast as a mother and thus far has "adopted" no less than eight pairs of twins and about thirty singles ranging from a week to three or four years of age. When Miss Hastings first became attracted to motion pictures she was playing the titular role in "Mother." After a long period of success in New York stock she joined the New Rochelle forces and is still congratulating herself on her choice. She is at her best in parts that are strongly dramatic but also puts considerable "punch" into her comedy characterizations. Miss Hastings is loved by all who know her and her dressing room is a haven of comfort for the homesick girls of the studio. When anyone wishes a confidant "Caddie" is the usual choice.



Carey L. Hastings.

ETHYLE COOK BENHAM not only admits that she is married, when asked, but takes delight in having the fact known. She says it saves her the trouble of reading and answering letters from love-sick youths. She is the wife of the Thanhouser leading man, "Handsome Harry" Benham and mother of Leland and Dorothy Benham who often appear in "kid" parts. Before entering pictures Mrs. Benham was a professional dancer on the legitimate stage. It was there that Harry met her during his first appearance before the footlights, and after their marriage they played in several companies together. She is a perfect blonde, has regular features, and a pink-and white complexion. Even more attractive is her charming personality and cheerful disposition. If anyone has ever seen Ethyle Cook Benham angry around the studio he or she has kept it a secret.



Ethyle Cook Benham.

SIDNEY BRACEY came to the Thanhouser Company from "Robin Hood," in which he played "Sir Guy of Gisborne," after the late Charles J. Hite tried many times to have him enter Thanhouser stock. His work in "Her Nemesis" caught Mr. Hite's attention. He was born in Australia in 1882 and started on the stage at the age of 15. Lydia Thompson, the famous English actress is his aunt, and Bracey played in all the Gilbert & Sullivan operas except "Pinafore." His specialty was tenor roles and because of his remarkable voice he proved a great favorite. His mother, Clara Bracey, played with John Drew in New York for three years. Sid's first picture in New Rochelle was as "Pierre" in "Little Dorrit," with Maude Fealy, and since that time his career has been a series of successful leads. He is "Jones, the butler," in "The Million Dollar Mystery."



Sidney Bracey.

Film Pioneer Joins Horsley

As the result of negotiations which have been carried on for several weeks between David Horsley and W. G. Gilmore, the last-named gentleman left California and arrived at Bayonne, N. J., last week to become manager of the factory and plant of the Centaur Film Company.

Mr. Gilmore is one of the best known film men in the game, and his return to the East revives old memories of the Sales Company on Fourteenth street and the days when the "Independents" had to think fast and fight hard.

Mr. Gilmore got his start in the motion picture business under David Horsley, when the latter was releasing the Nestor brand once every week, when nothing happened to prevent sales, which at best were not large as compared with present-day outputs.

Mr. Gilmore soon became business manager. Under his care releases increased to three a week and sales jumped forward with leaps and bounds. A larger factory soon became necessary and a new one was built in Bayonne under Mr. Gilmore's supervision. When the Universal Film Manufacturing Company was formed the Nestor brand and property was merged, the factory was turned over to the Universal, and remains to this day one of its largest and best plants.

Early in 1912, when Mr. Gilmore had all arrangements made to go to Europe to establish agencies for the Nestor, he received a telegram from David Horsley, who was then at Hollywood, Calif., requesting him to come at once to the west coast to systematize matters there before going abroad.

Thirty days after Mr. Gilmore's arrival in Los Angeles the Universal was formed and took over the Nestor studios. Big things immediately began to develop and Mr. Gilmore was the first Universal manager, and in conjunction with W. H. Swanson built the first Universal City.

Within a few weeks, fourteen large companies were operating there with facilities which are said to have been second to none in the world.

A Successful Photoplaywright

The script writers for photoplays are now looming large on the horizon but the professional writers who have gone in the game and staid in it as a matter of livelihood are comparatively few. Prominent among these is William E. Wing of Los Angeles, Calif., who for the past three years has enjoyed almost continual exploitation upon the screen who belongs to the versatile line of journalists and has worked in all branches of the game from poetry to practical politics.

He was born in Maine and knows the country from coast to coast. His pen has kept him company since he was 16 years of age through all sorts of experiences and now he has settled down to tap a typewriter in unison with the click of the moving picture camera. He admits that no one came out and dragged him into the photoplay field and also says that there was no "call," but he detected a jingling sound that argued ready money and his commercial instinct was aroused.

He served in the Biograph studio, then under the direction of David W. Griffith, and then began to work on frothy comedies that tickled Mack Sennett. The following fall he jumped to the western Vitagraph company. There he stayed for some time, but one day he strayed into the beautiful Edendale studio and before he got away W. N. Selig had roped and tied him with an exclusive contract for the Selig Polyscope Company, and there he has remained.



William E. Wing.

When asked what rules a successful photoplay writer should follow he responded: "I have no rules which other writers might study with safety. They might follow Bill Nye's advice by studying my methods—and then doing differently. His training may serve him in detail and in technique, but he must have the essential of natural gift—which gives his work distinction as well as quality."

Odd Triangle Story

Frank Lloyd, Universal director, who has taken over the direction of the Turner special feature company during the absence of Mr. Turner, is busy at work on a two-reel psychological drama entitled "As the Wind Blows," that promises to eclipse the efforts of many an older director. The story is one of a triangle, but it is not one of the old, time-worn triangle, for no one is trying to make love to another man's wife. Instead, William Worthington, playing opposite Anna Little thinks his wife is in love with a young engineer, Herbert Rawlinson, and in order that she may marry him, Worthington starts systematically to ruin his own reputation to give her grounds for a divorce. After he has succeeded in making her think he does not care for her, an incident occurs that opens his eyes to her love for him and all ends happily. The scenario was written especially for Mr. Lloyd's company and shows off the players at their best.

Alco Exchanges Being Organized

Al Lichtman of the Alco Film Corporation has left on an extended trip through the eastern and central states to establish branch exchanges for the distribution of the Alco features.

It has not yet been fully decided where these exchanges will be located but he will visit the following cities: Baltimore, Pittsburgh, Columbus, Detroit, Chicago and Washington, D. C., and others. Six exchanges have already been organized, full announcement of which will be made later.

Sans Grease Paint and Wig

By Mabel Condon



Clara Kimball Young.

"IT will give me big opportunities," said Clara Kimball Young, as she sat back in the big office chair near the window, that belonged to the desk near the door. It was her husband's office and her husband's chair; hence both were Clara's, and "Jimmie" Young found things of importance to discuss with the big, auburn-haired and pleasant looking man who paced back and forth with him in an adjoining room, and who is Harry Jay Smith, co-director with Mr. Young.

The office is new to "Jimmie," for he has but recently assumed its duties, though since taking up his new duties he has converted into scenario form the play "Lola," in which the popular Clara Kimball Young is to be featured and which is to be put on at the studio in Fort Lee, N. J., the $100,000 one erected in place of the Eclair studio that burned, and that is now to be used by the Peerless Feature Producing Company.

This is the company that is to manufacture the Schubert, Brady and Owen Davis plays for release through the World Film Corporation. The officers of the company are Lee Schubert, president; Joseph Rhinock, vice-president, and Britten N. Busch, treasurer. And Clara is to be the "resident" star; for while other Broadway stars will come and go, at the studio, in their respective best-known roles, Clara will stay on in a preordained and large number of parts. The first Clara picture will be the five-reel one of "Lola," and after that there is to be "Darkest Russia" and many others.

So Clara, in her white broadcloth gown that had a footing of black velvet, and a short cape-coat, lined with striped silk, and a fall shade of pink hat, talked happily of what she hoped to do in the variety of roles that will be her's in the company and the studio that are new to her.

"I want," she declared, "to play every variety of emotion. I love the dramatic and I intend to reveal it; I like good comedy, too; but I do not care about burlesque. I think," she folded her hands and thought aloud, "that I am better in drama than in comedy. Anyway," and this must have been what really settled the question on whatever occasions it had been discussed, "I like it better.

"Those who have noted my leaving the Vitagraph company, may be surprised," she said, and in so doing sensed the public thought. "But there are so many people who are being featured there, and deservedly, that I felt I would have a better chance to do the work I want to do in a company that will make only features, and that will give me the opportunity to do what I feel is a bigger work. I can select my support——"

As though to prove it, "Jimmie" and the big, auburn-haired, pleasant looking man entered to have Clara choose between a blonde and a brunette type for one of the parts in an early Peerless release.

"The blonde," chose Clara instantly, and told why. "Because she is a greater contrast to others of us in the cast and she photographs the better for the part."

"I like strong support," she added, when the reference committee of two had departed, "and I want everybody in the cast to be the particular type each part calls for; if people don't fit their parts, then I don't believe they should play them. But in a company where there are many people to play the leads, one can't choose as to parts. Now, however, this new affiliation will allow of my deciding whether or not a part fits me, or I fit a part, and that surely should be satisfying.

"The parting with the Vitagraph company was a friendly one; I felt that I could better myself by going into a feature company. Mr. Young had already left, so we liked this proposition and here we are, ready for work. We start our first picture at the Peerless studio on Wednesday. And I'm so anxious to start!" The big dark eyes that have helped make Clara one of the most popular of screen artists, opened wide with the enthusiasm and pleasure expressed by their owner, and a generous smile made for accompaniment.

"We're getting rid of our home in Flatbush," informed Clara en route to the street from the fourth floor offices of the Peerless Company in the Leavitt building on Forty-sixth street. "It would be too big a journey to Fort Lee every day, so we're taking an apartment on Riverside Drive at One Hundred and Fiftieth street."

"That's not far from the ferry," put in Mr. Young, as he cranked his car and shut the door on the occupants of the rear seat. The car sought Forty-eighth street, where it turned down Broadway toward Forty-second; and Clara had just finished telling about the speech she made to a clamoring audience at Proctor's Fifth Avenue theater only the other night, when the stop at the Longacre building was made.

"Mr. Proctor was kind enough to say he didn't think it would lessen the patronage of that house," laughed Clara, as she climbed out of the rear seat to get into the one beside "Jimmie."

"It was all right, that speech," defended Mr. Young as he tucked Clara in beside him.

"We've got only a few things to do today," Clara thought to inform as the car started. "Just five or six gowns and hats to select and some——"

Then the car turned south into Broadway and a South Ferry street-car hid it from view.

Catherine Greely, of the Eclair western studio, is recovering from her recent dangerous illness and her many friends will welcome her return to the films.

Thrills Increase in Pauline Series

Eclectic Features Strong

"THE Perils of Pauline" have now reached their thirteenth episode and still going big. Releases of this serial are in greater demand than anything the Eclectic Film Company is marketing,



The gypsies search the hills for the escaped pair.

though it is releasing good three to five-reel features every week.

The reason for this great and continued popularity is that each episode is crowded with thrills, excitement, and adventures; things that are bound to take with any audience. The thrills are now carefully worked into the story and come as a natural sequence to the circumstances instead of being stumbled upon without warning, as was the case in a few of the earlier episodes.

This, the thirteenth release of the series, teems with excitement. First, a snake is discovered in the innocent looking basket of flowers received by Pauline. Second, she is one of the entrants in the national steeplechase. And third, an escape is made from the gypsies by leaping from a one-hundred-foot bluff into a lake below. Any of these is a sufficient thrill in itself upon which to build a story, but here they are offered in one release without overstepping the bounds of probability, which is further proof that the "Pauline" series is not merely being "ground" out.

Of these three thrills the greatest, by far, is the steeplechase. There is no fake about it. It is a real steeplechase, and there are at least six falls in the "taking" of seven or eight obstructions. In some of the cases it is one of the foremost of the large field which falls, and the jockey is plainly seen on his knees dodging in and out between the legs of the onrushing horses, the time being too short to allow him to regain his footing.

At the opening of this episode Pauline is in the act of lifting the beautiful wild flowers out of the basket left for her by some stranger. Just as she is about to gather them in her arms Harry hears a faint rattle and at once divines its meaning. He seizes the basket from Pauline and throws it on the floor. This disturbs its occupant, which crawls out. Using a rug to shield himself, Harry quickly kills the snake and orders the ground searched in the hope of capturing the sender of the diabolical gift.

The butler discovers the gypsy who gave him the basket and he and Owen catch her. The butler is sent to call the automobile, so that the girl might be taken to the authorities, and during his absence Owen allows the girl to escape giving her a message to be delivered to Chief Balthaza.

The next day the advertisement of a horse auction catches Pauline's eye. Owen's suggestion that she buy Forest King, the racer, and ride him in the steeplechase renews the fire of adventure in her and she again falls into his trap by purchasing the horse and entering in the event in spite of Harry's pleas that she keep out of it.

According to Owen's directions Balthaza enters the racer's stable and drugs the horse, not sufficiently to show the effect, but enough so that a hard run will tell upon and weaken it. Forest King bears up until about the eighth obstruction, which is a high hedge. He clears it, stumbles, and throws his rider heavily. Dazed, Pauline attempts to rise and does so directly in the path of one of her followers. At the first-aid tent a thorough examination of her injuries is made, and, luckily for her, they are not serious. Her escape from death is pronounced as nothing short of miraculous.

When fully recovered, Pauline leaves with Harry for the McCallan's house party in the Adirondacks. Here she again falls victim of another of Owen's plots, is kidnapped by Balthaza and his band, and carried up into the wildest part of the mountains. In searching for her, Harry also falls into Balthaza's power. He and Pauline make a desperate attempt at escape and are successful, but soon find themselves at the edge of a steep cliff with the gypsies in hot pursuit of them.



Harry and Pauline escape by leaping over the cliff.

They decide to risk the jump to the lake below in preference to again falling into Balthaza's hands. They manage to keep their balance in the air and strike the water without injuring themselves. When they reach

the shore they are met by the other members of the house party who are searching for them in the vicinity. Up above on the edge of the cliff is a group of much chagrined gypsies shaking their fists and shouting threats.

THE crisis of "While Fire Raged" is reached when the flirtatious dancer, Gaby, saves the ship of the captain who despises her by keeping the passengers



Excitement reigns when the fire is discovered.

entertained while the boat's crew battles with the flames in the hold. This heroic act places the captain under a deep debt of gratitude to Gaby, but does not restrain him from asking a greater sacrifice of her, that she give up his son, who is infatuated with her. The picture is in five parts and is being released by the Eclectic Film Company.

Gabrielle Robinne, the star of the Comedy Francaise, takes the part of Gaby and is a rare artiste. Her dancing as seen in the picture is not exceptional, but as only a little of it is shown, and that in short flashes it would not be fair to pass judgment on her ability in that line. Her acting, however, is splendid. Each little mannerism, expression, and act is typical of the style of woman she portrays—a fascinating Parisian favorite with a host of admirers, all of whom she encourages, but none of whom she loves.

Playing opposite Mlle. Robinne, as Wallace Summers, is Rene Alexander, a handsome, tall, well-built young fellow, admirably suited for his part, and an actor of repute on the legitimate stage. The cast in support of these two stars is sincere, and its work is convincing.

The scenes are all realistic, especially those of the fire in the hold of the ship. The scene showing the dining room of the ship is a marvel in size and the number of extras used. Another unusually large and realistic scene shows the immigrants struggling below deck when the fire is discovered. The panic and consternation which reigns when people find themselves hopelessly trapped by fire at sea is vividly pictured, and is contrasted strongly with the presence of mind and bravery of one person whose self-sacrificing act prevents hundreds of people from causing their own death in their mad efforts to reach the decks.

Captain Summers of the steamship Jupiter has planned that his son, Wallace, shall marry Ethel Richards and becomes angry when he learns that the boy has fallen in love with the famous dancer, Gaby De Rose. Returning from a long voyage, Wallace, who is his father's first mate, is met at the dock by Ethel, but he slights her in his eagerness to be with Gaby.

He visits the dancer in her dressing room and there discovers a number of love letters from other admirers. Aroused by jealousy he quarrels with Gaby. She is offered a long engagement in America and, seeking to bring about a reconciliation with Wallace, she sails on his father's ship, the Jupiter. Her plan is successful and again the young mate is hopelessly in love with her.

In midocean a fire breaks out in the hold and Wallace persuades Gaby to entertain the passengers in the salon and thus keep them in ignorance of their danger. Unhampered by panic-stricken passengers the crew overcomes the fire in short order and with but little loss. This places the captain in a peculiar position. He is deeply grateful to Gaby for her valuable assistance in saving his ship and the lives of all aboard, but at the same time he realizes that it is because of her that Wallace is neglecting his betrothed, Ethel.

He lays the situation before her and she finally gives in to his pleas and agrees to land at the first port, promising never to see his son again. Wallace is stunned at first when he learns of Gaby's departure, but as time passes he forgets her entirely and dreams of the day when he shall return to port and again meet Ethel.

NO exhibitor will make a mistake in booking "The Bond of Love," now being released by the Eclectic Film Company. It is a most unusual film and will take with any audience or class of people. The above has been said about Cabiria and other pictures because they are masterpieces. This film is also a masterpiece in its own class. It is a two-part drama and was made by members of the Yale University Dramatic Association, alumni of the 1913 and 1914 classes. The cast includes two women and the students are to be complimented on the way the parts are played.

A few of the interiors were made in the Pathé studio, but only a few. All the exteriors were taken at Yale, several of them including some of the most famous buildings of that university. One of the interiors was exactly what it represented, the dean's office. Several other scenes were taken in the students' rooms, this being possible because of the unusual number of windows in some of them. One of the interiors is of the famous Mowrey's, showing a table, the top of which is decorated with the initials of about every



Yale students of 1913-14 classes in Eclectic's "The Bond of Love."

student that ever entered that New England restaurant.

Besides supplying the cast, scenery, and atmosphere, the Association also wrote the scenario. Several changes were made in the original script because of the faculty's objections to some of the gambling scenes. Only two now remain, one in Mowrey's, where the student's are seated at a table directly under a fan, which is spun around to determine the loser, and the other is in a regular gambling hall. Supers were to be had for the asking, and being students and interested in the success of the picture aside from a salary consideration they supply a realism that is strictly in accordance with the story.

Fred Wright directed the picture. The plot is above the average two-part drama's construction, though it could hardly be termed exceptional. The acting, however, is unusually good and the character types well chosen. The students do not, at any time, seem to be threatened with "camera fever," and their movements and expressions are actuated by a perfect understanding of what the interpretation is to be.

Bob Finch, an orphan who has been brought up by his uncle, enters Chatham College to study for a profession. His cousin, Eric, is less ambitious, but finally yields to his father's pleas and joins Bob at Chatham to be tutored for the West Point examination, as he is behind in his studies. Before his leaving home Bob promised Eric's sister, Cecilia, with whom he is in love, that he would help her brother any time the opportunity presented.

His promise was soon to receive a severe test. The day of the West Point "exams" arrives and Eric is unprepared. Fearing failure, he takes a book with him into the hall. The professor approaches and Eric passes the book to Bob, who is then accused of cribbing and suspended pending investigation. After his return home his uncle receives a letter from the dean stating the cause of Bob's dismissal. In anger he orders his nephew from the house. Bob is offered an opportunity to work in the East, but before leaving he writes to Cecilia and makes an appointment to meet her in the library at midnight.

Eric's love of drink and gambling was held in restraint somewhat by Bob's presence, but after his cousin's leaving the young fellow drifts from bad to worse until he is finally several hundred dollars in debt. In desperation he decides to rob his father's house, and makes the attempt on the same night Bob visits his former home.

The cousins come face to face. A struggle ensues and the rest of the family is brought to the scene of the racket. In his father's presence Eric denies owning the burglar's tools and Bob takes the blame. This awakens the little manhood left in Eric and he confesses his part in all the scrapes for which his cousin paid the penalty. While Bob is receiving the apologies of his foster parents and the congratulations of Cecilia, Eric slips out and sends a note back with the butler stating that he has left with the intention of making of himself a son worthy to be called such by his father.

Two Exciting Warner Releases

Both Subjects Thrill

WARNER'S Features, Inc., is now releasing "When We Were Young," a three part drama of the Western life of years ago, a life which is preserved only in books, stories, and pictures. The film contains a good plot, dealing with a treacherous half-breed whose hatred for one of the white men causes him to leave the other's quirt beside the body of the man whom he had murdered himself. The law at that time was swift in its judgment and swifter in its execution. How the accused man is arrested after proving himself a hero in battle and is finally vindicated forms a strong dramatic plot.



The Indians prepare to raid the settlement.

There are many exciting and interesting events worked into the story, such as expert riding, pursuits, and Indian battles. The body of the picture is the re-enactment of scenes of the past in the memories of two aged sweethearts who live over again the events of their courtship days.

The Indians, cowboys, mustangs, prairie schooners and other equipment used are all a part of the Miller Brothers' 101 Ranch, where the scenes are taken.

Dan, a reckless young fellow, incurs the hatred of a half-breed by knocking him down when he sees him abuse an Indian girl named Dawn. Later, Dan rescues Lieutenant Avers from a band of Indians, is introduced to the Avers family at the fort, and falls in love with the lieutenant's sister, Anna.

The government issues a call for scouts and Dan applies and is accepted. A short time afterward he is sent out on duty. Just before he leaves the half-breed shoots and robs an immigrant and leaves Dan's quirt lying beside the body. This is considered conclusive evidence when the body is found, and Lieutenant Avers is ordered to arrest the murderer.

When Dan returns after a long siege of hard fighting and scouting his first call is made at the Avers home. Here he is met by the lieutenant and placed under arrest. Dawn shows her gratitude for Dan's act of kindness in shielding her by testifying that she saw the quirt in the halfbreed's possession just before the murder. The half-breed is arrested and pays the penalty of his crime, while Dan is again received into the Avers home and later makes Anna his wife.

THE Cricks Film Company, of London, is now releasing a three-part drama entitled "Temptation" through Warner's Features, Inc. The plot is the triangular one of the girl who thinks herself neglected because her lover gives most of his time to his work, and who, in a little fit of temper encourages the attentions of the man who is trying to copy his invention. The result is a mix-up which affords the rival ample opportunities of displaying his villainy and the hero an equal chance of showing his true worth.

Aside from this there is a little drama enacted in itself in the daughter's leaving her country home for the more active city life, and returning, worn-out but considerably wiser, after her mother's death, which was caused by worry and loneliness.

Jack Newton is working on a new flying machine invention, and stays at his workshop continually in order to have it finished in time to enter it in the government test, the winner of which is to be rewarded with a large contract. His sweetheart, Lucy Marlow, calls upon him, but his thoughts are all on his work and she finally leaves, angered that she has become a second consideration in his mind.

James Thorne, an aviator, visits Newton and tries to learn from him the secret of his invention but is



The Indian attack in "When We Were Young."

unsuccessful. Having his mind set upon landing the government contract and being unable to solve the problem himself he decides to steal the engine from Newton's model. His attempt awakens the inventor and in the struggle which follows Newton is shot.

Just previous to this Jack quarrels with Lucy because he sees her talking to Thorne. Her explanation that their meeting was purely accidental makes no impression upon Jack in his jealous frame of mind. Lucy becomes angry at this and insists that she is privileged to speak to whomsoever she pleases. The result is that their engagement is broken and Lucy returns home in anything but a peaceful mood. Her father reminds her of her several duties about the house which have not yet been performed, and in her anger she tells him that she is through being a drudge. That night she leaves home and journeys to the city. Here her experiences are anything but events on the smooth road of ease that she had expected, and in a short time she is almost penniless and unable to find employment.

Jack's wound proves to be merely a scratch and, after a short time, he is able to continue work on his invention. When the time for the test arrives Jack sends his flying machine by express but does not enclose the engine. This proves a great disappointment to Thorne and his men who take great risks in stealing the airship from the train and carry it a great



Thorne makes his way to the cab.

distance only to find, on unpacking it, that the secret of the invention has been removed.

They make a prisoner of Newton and try to threaten him into disclosing the hiding place of his engine, but of no avail. Even binding him and placing a bomb at his feet does not succeed in making him divulge the whereabouts of his invention. The time for the bomb's explosion is set an hour or so ahead and Jack is left, guarded by one of the band, to think it over.

Lucy falls into Thorne's power and is locked in one of the rooms of their headquarters. Later they decide to use her as a means of forcing Newton to tell his secret, but she has heard enough of their plans to know Jack's danger and has made her escape through one of the windows. After notifying the police Lucy hurries to the shack in which Jack is held prisoner, slips past the guard and frees her lover. Pursued by the police Thorne and the rest of his men arrive at the shack and find that their prisoner has escaped. They



The conspirators discover that the model's engine was shipped separately.

attack the man who had been left as guard and in the midst of the fight the bomb explodes, sending them all into eternity.

Again united to Jack and free to return home,

Lucy's joy seems complete until, on arriving at the house she learns that during her absence her mother has passed away, her illness being caused by pining for her daughter.

Edison Entertains Cape Town Exhibitor

Joseph Fisher, Cape Town, South Africa, exhibitor and director of Fisher's Elite Bioscope, Ltd., and the Grand Theater, both of Cape Town, arrived in New York last spring in plenty of time to attend the Exposition of the Motion Picture Art held in connection with the national convention of the International Motion Picture Association, and only this week is planning to return home, via England.

While in the States Mr. Fisher has made the rounds of the studios and visited the leading film manufacturers of Chicago, New York and Philadelphia. Most recently he has been a guest at the Edison plant and while there appeared in a thousand foot film,



Horace G. Plimpton, manager of the Edison studio, introducing Mr. Fisher to Director Brabin.

specially devised by Mr. Plimpton of the Edison studio, in which Mr. Fisher will be shown greeting the popular Edison players and appearing in company with other notables.

Speaking of the conditions in Cape Town Mr. Fisher said:

"Cape Town has a white population of 80,000. There are twelve picture theaters and only one where vaudeville is shown. The license tax is based on seating capacity. For a thousand and over the charge is $50 yearly, for 750 it is $40, and below that $25. Our Grand Theater seats 940 persons and runs the year around, two performances a day. We use an orchestra of ten pieces, and pay as much attention to the music as we do to the pictures. We show six reels and change programs twice a week, Tuesday and Friday. We use the Gaumont and Pathe Weeklies and about 600 feet each week dealing with South African happenings."

Farhney Again with Horsley

Milton H. Fahrney, playwright, actor, producer of big successes in the golden days of the legitimate drama, pioneer motion picture producer and now principal director of the Centaur Film Company of Bayonne, New Jersey, was brought up in the old school of legitimate stage directors, a protege of the peerless Augustin Daly, and a co-worker with Richard Mansfield.

Mr. Fahrney was quick to master the technique of dramatic production, and has long been rated as one of the finest stage managers in America. In 1908 David Horsley induced Mr. Fahrney to enter the film game. He is chiefly noted for the atmosphere he gets into his pictures, for the remarkable action he gets out of big ensembles, and for the care and judgment he uses in selecting locations and outdoor light effects.

Mr. Fahrney recently returned to his old employer, and is now directing a special brand of one-reel comedies for David Horsley's coming program of seven comedies a week.

Commercial Company Booming

One of the foremost commercial film manufacturing companies in the East and one which for some time has been regarded as leader in the work of developing, printing, toning and tinting films of all variety is the Commercial Motion Picture Company, whose executive offices are located at 220 West 42nd street, New York City.

Edward M. Roskam, under whose personal direction all laboratory work is conducted, has learned the motion picture business from the bottom up and is constantly seeking new and untried effects. His first experience in handling motion picture films was with the Vitagraph Company and after that he served under the banner of the Independent Motion Picture Company until he felt that he had mastered the work and then formed the Commercial Company which has met with success from the time of its organization.

The company has not only handled the developing of its own films but has also done much work for many of the large eastern producers, the Universal Film Manufacturing Company, Ramo and several others sending their products to the Commercial plant to receive the finishing touches. The laboratory at Grantwood, N. J., is always a busy place for, besides its own material, the outside work is constantly accumulating, but the force is large and competent and no orders are, even for a moment, neglected.

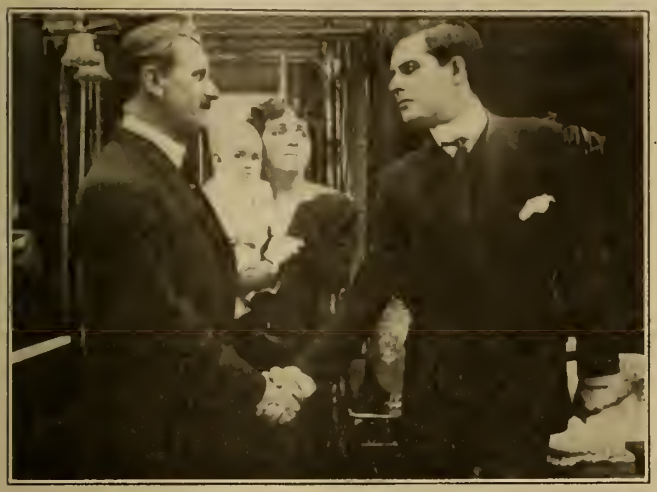
The Life Photo Film Corporation, of which Mr. Roskam is president, has all its films handled in the Commercial laboratories and the many unique effects gained in the productions of this company are a silent tribute to the genius of the man at the head of the firm and the laboratory force who labor over all the films they receive like true artists.

Especially worthy of mention are the subtle effects which have been gained through artful tinting of films. Instead of a harsh red or blue coloring that is often noted upon the screen the products of this company strike the happy medium between this class and the "washy" style of tinting which is also more or less common. The brown tinted films, perhaps one of the most difficult varieties to handle, have also been treated with great success by this firm and the color is made substantial and lasting.

With the commercial worth of films fast being realized by the leading men of the business world and the constantly growing demand for more artistically developed and tinted films asserting itself, the future appears very rosy for this company which has already proven that it is capable of giving the very best results along both of these lines.

Selig Film a Temperance Lesson

"The Livid Flame"



McNair agrees to go to Burkhart's hunting lodge.

IN "The Livid Flame," its release of September 21, the Selig Polyscope Company breaks strongly into the Prohibition ranks, for a more striking temperance lesson has seldom been seen on the screen, if we except "John Barleycorn," the Bosworth special feature which has been so widely advertised.

Earle Fox and Lafayette McKee have the two leading roles in the two-reel drama and both are seen to advantage, Fox in particular distinguishing himself by his forceful and yet restrained acting in the "big" scenes of the photoplay which depict his struggle with temptation.



The arrival at the hunting lodge.

Adda Gleason, as the wife of Fox in the picture, does the little given her to do in a natural and convincing manner, which drives home the temperance lesson even more forcibly. Miss Gleason's role depicts the suffering and anguish which liquor causes the wife and children of the man under its influence, and adds much to the worth of the story as a whole.

The film opens in the office of R. Hayes Burkhart, a prominent business man, just as a delegation of citizens representing the reform party call upon him to announce that he has been chosen as the candidate for governor on the Citizens' ticket. Burkhart is overwhelmed by the honor paid him but accepts the nomination and promises to do everything in his power to win.

Soon afterwards Burkhart meets and is much impressed by James McNair, a young attorney, and engages him to look after his legal business. McNair is a bright young attorney with an excellent practice, a good income, a pretty wife and baby, whom he loves devotedly, but unfortunately is obsessed by a craving for drink.

He has successfully managed to conceal his weakness from his wife and his associates by sternly controlling himself and never entering a bar or cafe where liquor is served, if he can possibly avoid doing so, as he well knows that after one drink of whisky he is sure to lose all control of himself and drink on and on until no longer able to stand.

One day while, with Burkhart and others, McNair is led into a bar and urged to drink. McNair declines and takes a cigar instead, but Burkhart and the others joke him about being "a teetotaler," until at last he accepts and tosses down a glass of whisky. Instantly all his old desire for the stuff returns, and seizing a decanter he pours out another glass and then another. There is no more work that day for the young attorney. He staggers home intoxicated, to the alarm and surprise of his wife, who has never before seen him under the influence of liquor.

With the old craving strong upon him, day after day finds him leaning against bars, lounging in cafes or drinking from a bottle that he keeps in his desk. On many different occasions Burkhart has had to escort him home, since he was too drunk to get there by himself. Even Burkhart's business is being neglected, until through his carelessness he permits the filing of an important suit against his client and then makes matters still worse by letting it go unchallenged and undefended.

In his endeavor to influence McNair to stop drinking, Burkhart one night starts an argument with him just as he reaches his home and McNair angered by Burkhart's advice shouts, "Who was it that urged me to take that first drink? Who was it that made me again a drunkard? It was you, you, you." Mrs. McNair,



The old craving for whisky returns.

thinking her husband is insulting his friend and benefactor, tries to quiet him, but Burkhart, thinking back to the day when he had urged McNair to drink, and when he and his friends had joshed McNair because he preferred cigars to whisky, admits that the charge is true. His eyes opened to the wrong he has done McNair, Burkhart returns to his office and insists upon withdrawing from the governorship race, and writes a letter to the campaign committee saying that he is going away.

Then he returns to the McNair home and insists upon the young lawyer coming with him to his mountain hunting lodge, where they will be far away from all liquor and its temptations. At first McNair refuses to even consider such a trip, but when to the pleadings of Burkhart are added those of his wife, and later the thought of his baby boy, for whose sake he ought to reform, he finally agrees and leaves with Burkhart for the mountains.

By the time the mountains are reached McNair is wild for whisky, and Burkhart has difficulty in restraining his guest. The new surroundings, the cosy cabin, and the wonderful view to be obtained from its front porch temporarily distract McNair, but as soon as he is



Burkhart guarding his guest.

left alone in his room Burkhart finds that he is making use of a bottle which he has brought with him. Burkhart takes the liquor from him by force and puts him to bed.

Next day McNair manages to get hold of a bottle of whisky that an old negro servant has upon his person, but again Burkhart interferes and prevents his getting a real drink. He has alternate fits of depression and stern resolutions to overcome his weakness. He is unable to sleep at night and daytimes wanders about the woods a nervous wreck. One day, returning from a long ramble, he sinks onto his cot and dreams that he has entered Burkhart's room seeking whisky, and that again his host has prevented his getting hold of the bottle. In his wrath he seizes an axe standing against the wall and brains his host. Pulling a revolver from his pocket he places it against his temple and pulls the trigger. The old negro servant picks up his unconscious form and carries it back to the bed.

Just at that moment he awakens to find that Burkhart is alive and well and standing beside his bed shaking him. Almost delirious with joy over finding it all a dream, he grasps Burkhart in his arms and hugs him. His host has brought him a letter from home in which Mrs. McNair writes that Burkhart has ruined his whole career and lost a chance to be governor of the state on his account. To make matters still worse, Burkhart's absence has weakened the business house of which he was the head and some of his creditors have foreclosed a mortgage on the stock and fixtures.

Thoroughly sobered by the news of the sacrifice Burkhart has made for him, and knowing that he can never repay the debt, McNair becomes a man, pledges himself to forever leave whisky alone, and then urges his friend to return to the city that they may do what they can to straighten out Burkhart's own affairs. Burkhart assures McNair that he has only paid a debt which he honestly owes, that he has caused misery and unhappiness by tempting another to drink, and that naturally sacrifices are in order to set matters right again.

McNair's home coming is enough to repay him for all that he has sacrificed, asserts Burkhart, as he sets about making a new start in business and in life.

Eaco Films Formed

The Eaco films, in which Edwin August, late Universal star, will be featured, have completed their first two-reel dramatic photoplay, "Below the Dead Line," which will be released shortly through one of the prominent programs. Edward E. Anderson, a brother of the well-known G. M. Anderson of the Essanay Company, and Edwin August are the officers of this newly formed company, which has offices in Suite 1402, the World's Tower building, New York City. Mr. Anderson, who is the business manager of the concern, is in negotiation with the heads of the various programs, who have all made him interesting propositions.

It is the intentions of Eaco Films to produce for one of the prominent programs two multiple reel photoplays and one-reel comedies per week. Edwin August, who is one of the most popular of actor-author-producers, has in preparation a number of scenarios which he will produce in the immediate future for his company. Associated with him in this respect is Edward J. Peil, who, previous to his Eaco engagement, played leads at the Lubin, Philadelphia, studio for two years.

Mr. August is surrounded by an excellent company which consists of Charles B. Ross, whose last two legitimate stage appearances were in "The Traveling Salesman" and "Within the Law"; Ann Derson, whom head producer August discovered while touring abroad; Hal August, who played juvenile leads for the West Coast Universal studio and likewise with the Vitagraph; Etta Raynor, who has held a number of prominent stock engagements for three years; Mabel Janot, who has appeared in a number of successful musical comedies; and Master Edward Charles, whose most recent success was in Lubin's picture version of "The House Next Door."

The publicity and advertising department is under the personal supervision of Bennie Zeidman, who is perhaps better known as "Bennie of Lubinville." Mr. Zeidman resigned from the Liberty Motion Picture Company, where he was manager of the publicity and advertising department, to join the Eaco organization.

Producing Companies Organized

The organization of well-known motion picture producers into a company having for its sole object the production of the new complete Warner's program is one of the big moves of the past week.

The title of the company is the United Motion Picture Producers, Inc. The officers are: Ludwig G.

B. Erb, president; Gilbert P. Hamilton, vice-president; Herbert Blache, secretary; Leo C. Stern, treasurer.

The idea is that by operating under a general governing body, the individual companies will obtain better results and greater benefits than by independent operation. Each individual company, of course has a voice in the general management, so that the rights of each will be maintained while promoting the good will of all.

The United Motion Picture Producers, Inc., will decide upon the specific work to be done by the component companies. Instead of a manufacturer proceeding on his own account, regardless of what the others are doing, to produce a drama, or a comedy, or a Western picture, he will produce an assignment from the general organization. These assignments are made only after a full conference, and the various classes of productions are so distributed as to assure the utmost variety in each weekly program released by Warner's Features, Inc.

The new program will be ready for first release in about a month, and Warner's Features, Inc., is now ready to receive applications for bookings.

P. A. Powers, president of Warner's Features, Inc., declares that the new program will be the greatest proposition of its kind ever offered to exhibitors.

"But bear in mind," said Mr. Powers, "that we shall also handle big features of four or more reels in addition to the program. In short, we can supply the exhibitor with a complete service and can do it promptly and efficiently through our thirty-four exchanges."

Brevities of the Business

Henry McRae, director of the 101 Bison company, is finishing a two-reel western drama entitled "The Law of the Range" and adapted by Dr. H. Stafford, from the book of that name written by Wayne Gorves Barrows. This is the first work which Dr. Stafford has turned out since he started to write exclusively for Mr. McRae's company.

Harry Pollard has not been making "Beauty" films for a year but with the help of Margarita Fischer has established an enviable position for the comparatively new brand. The reason is not far to seek. The stories are good and carefully selected, the productions well staged and costumed, and the direction and acting away above the average. There is real beauty in each film which pleases the eye and a well bred tone which satisfies.

In a special dispatch relayed from Ostend to the Universal Film Manufacturing Company, it was stated that the home of Annette Kellerman (Mrs. James R. Sullivan), heroine of the charming production, "Neptune's Daughter," has been razed in order to make way for the fortresses located in the environs of Paris.

House Peters who recently resigned from the California Motion Picture Corporation has not made any plans so far although he has already received several flattering offers. It is his intention to take a short rest.

James Rolph, mayor of San Francisco has gone into "play acting." He and Mrs. Rolph made their debut in "A Modern Rip Van Winkle," a new film of the American camp.

Wilfred Lucas, who is producing "The Trey O' Hearts," has had to rest up a few days because of the bone in his shoulder which was put out of place in an accident sometime ago.

Charles Ray and all the other members of the New York Motion Picture Corporation, who act in pictures bearing the Kay Bee, Domino and Bronco brands, are constantly receiving letters saying "Do you work for the Broncho (or Domino or Kay Bee) too?"

Henry Walthall of the western Mutual Company will visit the East on business as soon as "The Clansman," now in preparation, is completed and David W. Griffith, director and Blanche Sweet, leading lady of the same company are also expected to be absent for about two weeks on a vacation which will also probably be spent in the East.

That a horse can be better trained by kindness than by all the whipping in the world is one of the pet theories of G. M. Anderson, Essanay's famous "Broncho Billy." Mr. Anderson says that he never touched a pony with a whip and has taught them many things by using kindness.

General Manager Watkins of the Standard Motion Picture Company has just returned from Sterling, Illinois, where he transacted business of importance for his company.

"Neptune's Daughter" continues to fill the Fine Arts Theater, Chicago, several times a day and the shapely sea goddess, enters her seventeenth week as a screen star in the phantasy of King Neptune's realm.

Anna Little, of Universal, is the latest actress to take a lay off because she had to. She has been quite sick—just tired out. During her short absence Beatrice Van will take her part in "The Vagabond."

Miss Vivian Rich was stalled for a time in the mountains near Santa Barbara, Cal., with her automobile last week. Fortunately another driver came along and rendered the necessary assistance. Miss Rich is busy these days when off duty, in painting and decorating her garage.

Myrtle Stedman, as a nun, has been doing delightful work in "The Hypocrite" written by Lois Weber and produced by her and Phillips Smalley for Bosworth, Inc. Courtenay Foote, as a monk, takes the male lead. The play will probably be in five reels.

Herbert Blaché, the motion picture manufacturer, exchange owner and practical film man, who also stages his own productions predicts that the coming year will be a banner one for exhibitors.

Edward J. Le Saint of Selig took a delightful trip to San Diego and also returned. The adjective is not applicable to the return trip as it took twelve hours, was stuck in the sand and had two blow outs.

Tod Browning of the Komic Company recently told Fay Tichner of the same company to throw a baseball to him. The speed with which the horsehide was delivered was too much for the comedian and a muff resulted in a broken nose. He expects to be back at work within a week.

Marvelous discoveries in tinting and toning cinema films have been made by Robert Brotherton, chief chemist of laboratories at the Balboa Amusement Producing Company's studios in Long Beach, Cal., and motographic experts who have viewed the wonderfully colored new films he completed recently have declared that his achivements will revolutionize laboratory work everywhere and soon result in the projection in theaters of releases that show almost every hue known in nature and art.

Louise Glaum is still the dear in "The Dear Hunter" being produced by Harry Edwards of Universal. While the company were in the hills and Louise was wrapped in the skin of a deer, a real hunter came up to Edwards and excitedly said, "In the name of goodness, why take such risks in the hunting season? I would have shot this young lady in another second or two had I not heard her call out." The party took no more deer scenes in the wooded hills.

Dot Farley is having a holiday on the Coast during the absence of her Director G. P. Hamilton who is in New York. She is preparing some big photoplays for production by the Albuquerque company.

Harry Von Meter of the "Flying A" forces says that next week he will be sporting a yellow silk swimming suit that will make Billy Garwood's violet one look like a funeral on a wet day.

Harry Todd, the "Mustang Pete" of the Essanay "Snakeville" comedies has constructed a big war map and, with colored pins for armies, has kept up with the movements of the European troops from day to day. From his study of the situation he is certain that Jan. 1, 1915 will see the final shot fired.

Carlyle Blackwell of the Favorite Players is finishing "The Key to Yesterday" and the scenario for his next

porduction is being prepared. It is by another well known author, Richard Harding Davis is entitled "The Man Who Could Not Lose" and will be in four reels.

Stella Razeto of the Selig Company went to the theater the other night largely to see how her beloved pet dog "Paddy Woofen" acted in "What Happened to Mary Jane." Imagine her indignation when she heard the following conversation behind her. "Say, that Mary Jane is all right, ain't she?" "Sure, but what do they want to use such an ugly little mutt as that dog for, why not get a good dog?"

Bess Meredyth, the clever Universal comedienne who is writing the scenarios for the "Trey O' Hearts" series, is trying to trace the crooked minded person who poisoned her dog "Whitey," her special pal.

Hetty Gray Baker, photoplaywright, recently sent a little note of appreciation to Harry Pollard for the way in which he put on her pretty story "Her Really Mother." "I am a very fortunate person to have my work given so sympathetic and dainty an interpretation" she wrote.

The new Vista Theater, Chicago's latest picture palace, opened its doors at 47th and Cottage Grove Avenue last week with the big Kleine spectacle, "Antony and Cleopatra."

Universal's Animated Weekly, number 131, released September 9, shows the wounded Germans in Brussels; the defenders of Liege, and the Belgian civil guard, going to the front. The films were brought from Gelbium at great risk, and carried across the Atlantic in the personal baggage of Mrs. J. C. Graham, wife of the general manager of the Universal Film Manufacturing Company, who arrived on the Olympic from Liverpool on August 29.

E. Guazzoni, one of the greatest directors in the world, has renewed his contract with the Kleine-Cines Company for an indefinite period. Guazzoni is the producer of "Quo Vadis?," "Antony and Cleopatra," "Julius Caesar" and many other Kleine successes.

With Louis Joseph Vance on the ground and working day and night to keep ahead of him with copy, Director Lucas of the Gold Seal company, is soon to start on the ninth installment of the spectacular "Trey O' Hearts" serial.

J. E. Berkson, the popular Chicago exhibitor, added another to his already long string of houses when on Saturday evening, September 5, he opened the palatial new Roseland theater at Michigan avenue and One Hundred and Thirteenth Place. The house has an adequate seating capacity, is beautifully decorated and seems assured of big business. The people of the neighborhood are to be congratulated upon having their entertainment served to them by such an experienced amusement purveyor as Mr. Berkson.

On Friday morning, September 4, E. H. Taylor, Jr., & Sons, Inc., owners of the Old Taylor distillery near Frankfort, Kentucky, exhibited in the East room of the Hotel La Salle, Chicago, motion pictures of the distillery and the portion of Kentucky in which it is situated.

The Winchester Avenue Theater, Bronx, New York City, the home of the Mutual program, has sprung something new in the way of a day nursery with maids in attendance. It appears to be very popular, for during the first five days of its existence 258 children between the ages of 6 and 10 years were taken care of.

Crane Wilbur recalls with amusement a night he spent in a bedroom set in the window of a furniture store in Allentown, Pa., when he played an engagement there some time ago. A convention had filled every hotel and boarding house, and with the shades pulled down, the window made a perfectly private room. When Mr. Wilbur awoke, however, the shades had mysteriously been raised and a crowd watched until the manager of the store came to the rescue and lowered them again.

Upon Pancho Villa's recent visit to Tucson the members of the Eclair Company grasped the opportunity of taking a close view of the man who had a monopoly on the front page of most daily papers before the war in Europe crowded him inside.

The Sydney Amusement Company of Canada, operating high-class photoplay houses in Sydney, East Sydney, Sydney Mines, and Glace Bay, have secured the exclusive rights for all of Nova Scotia for the Novelty War News Pictorial, the weekly European war pictures produced by the Novelty Slide Company of New York.

Leo White—he of the Essanay "Sweedie" comedies—who formerly was a member of Fritzie Scheff's company, and a prominent figure in musical comedy, works in at least one comedy and one drama each week and probably is the most sought after actor by producers working under the "Indian Head."

Miss Anita Loos, conceded to be the youngest successful writer of photoplays in the country, was a recent visitor at the R. and M. Mutual studios in Los Angeles. She came from her home in San Diego to see Eddie Dillon put on several scenes in "The Million Dollar Bride," one of her comedies.

Jeff Dolan, who handled the New England sales for "The Toll of Mammon," has left the Excelsior Company and is in New York at the present time. Mr. Dolan has not made arrangements for the future, but expects to be back in the field soon, representing some film concern.

Shapiro, Bernstein and Company are the publishers of a very timely song, "The Fatherland, The Motherland, The Land of My Best Girl," which is being featured in picture houses. A set of song slides for this number has been produced by the Novelty Slide Company.

Alfred Hollingswirth, one of the directors at the Eclair Western studio, upon crossing the Santa Cruz river one day, picked out a location for the next day's work. Upon his return to make the scene he was quite surprised to find only a large bed of sand. An investigation proved that the large volume of water he had seen on the previous day was the result of a cloudburst and that the Santa Cruz is merely a river in name only.

Marguerite Clayton, who plays opposite G. M. Anderson in most of the latter's "Broncho Billy" dramas, recently was supposed to "hold up" Mr. Anderson with the latter's pistol. Her finger was on the trigger when "Broncho Billy," his hands above his head, calmly ordered the camera man to stop. Then he took the revolver from Miss Clayton and removed six cartridges from its cylinder, saying that he had forgotten to remove the cartridges after his previous day's target practice.

Catherine Greely, of the Eclair western studio, is recovering from her recent dangerous illness and her many friends will welcome her return to the films.

The Bijou Theater, on Broadway, New York, is featuring the Novelty War News Pictorial.

At the Reliance and Majestic Mutual studios in Los Angeles, Tammany Young is being featured as "Bill," the wide-awake office boy, in the Bill series, adapted from the well known stories of Paul West.

ROLL OF THE STATES.

CALIFORNIA.

The Franklin theater, on Franklin and Fourteenth streets, Oakland, which has been recently opened, represents the highest type of motion picture theater construction. The exterior is of the Egyptian style of architecture, and the simple leaf decorations have been beautifully carried out in colors. The policy of the Franklin is to present the best motion pictures that can be obtained.

GEORGIA.

The Palace theater in Macon will be opened to the public September 21. It is one of the best equipped moving picture theaters in the country. J. B. Melton is the manager.

IDAHO.

The Rex and American, two moving picture theaters in Idaho Falls, opened their doors to the public on September 1.

ILLINOIS.

The Lyric theater in Streator has been purchased by G. R. Ainsworth, of Pittsburgh, Pa., possession to take place on or before October 1.

Fire, caused by crossed electric light wires, did damage to the extent of $400 at C. D. Caster's moving picture theater in Bloomington.

Randolph Amusement Company, Chicago; capital stock, $10,000; amusement theater and moving picture business. Richard H. Hollen, Abraham Levin and J. A. Massen.

Fred Peterson and Henry Salto, managers of the Armory theater in Geneseo, have had the interior of the building beautifully repainted, varnished and redecorated, making a beautiful appearance, and have reopened the season with one of the best motion picture shows curtained.

IOWA.

A deal was consummated recently by which Freely Golly purchased the Dreamland theater in Oelwein of T. A. Bryan and at once took possession.

Conway has a new motion picture theater known as the Gem, opened recently in Woodman Hall.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

Current Releases

Monday.

	9-7	Title Not Reported	Biograph	
C	9-7	An Absent-Minded Cupid	Edison	1,000
C	9-7	When Knights Were Bold	Essanay	1,000
D	9-7	The Devil's Dansant	Kalem	2,000
T	9-7	Pathe's Daily News, No. 57	Pathe	1,000
D	9-7	When the West Was Young	Selig	2,000
T	9-7	Hearst-Selig News Pictorial, No. 55	Selig	1,000
D	9-7	The Unwritten Play	Vitagraph	1,000

Tuesday.

	9-8	Title Not Reported	Kleine-Clines	
D	9-8	The Blind Fiddler	Edison	1,000
D	9-8	Bill's Boy	Essanay	1,000
D	9-8	A Mother's Atonement	Kalem	1,000
C	9-8	Hen Fruit	Melies	1,000
D	9-8	A Typographical Error	Selig	1,000
D	9-8	Brandon's Last Ride	Vitagraph	2,000

Wednesday.

C	9-9	Getting Andy's Goat, 10th of the Andy Series	Edison	1,000
C	9-9	The Fable of "The Honeymoon That Tried to Come Back"	Essanay	1,000
D	9-9	The Fuse of Death	Kalem	2,000
D	9-9	As We Forgive Those	Lubin	2,000
T	9-9	Pathe's Daily News, No. 58	Pathe	1,000
D	9-9	The Man in Black	Selig	1,000
C	9-9	The Band Leader	Vitagraph	1,000

Thursday.

	9-10	Title Not Reported	Biograph	
C	9-10	Snakesville's Most Popular Lady	Essanay	1,000
D	9-10	On Lonesome Mountain	Lubin	2,000
C	9-10	Uninvited	Melies	1,000
T	9-10	Hearst-Selig News Pictorial, No. 56	Selig	1,000
D	9-10	Bella's Elopement	Vitagraph	1,000

Friday.

D	9-11	Face Value	Edison	2,000
D	9-11	The Devil's Signature	Essanay	2,000
C	9-11	Ham, the Lineman	Kalem	1,000
D	9-11	Squaring the Triangle	Lubin	1,000
C	9-11	Oh! Look Who's Here!	Selig	1,000
C	9-11	A Study in Feet	Vitagraph	1,000

Saturday.

	9-12	Title Not Reported	Biograph	
D	9-12	Dick Potter's Wife	Edison	1,000
D	9-12	Broncho Billy, a Friend in Need	Essanay	1,000
D	9-12	The Path to Ruin	Kalem	1,000
C	9-12	He Nearly Won Out	Lubin	500
C	9-12	Too Many Aunts	Lubin	500
D	9-12	The Missing Page	Selig	1,000
C	912	He Danced Himself to Death	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Melies, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

Advance Releases

Monday.

D	9-14	The Backslider	Biograph	1,000
T	9-14	Generals of the Future	Edison	500
C	9-14	Buster Brown on the Care and Treatment of Goats	Edison	500
C	9-14	The Joblot Recruits	Essanay	1,000
D	9-14	The Mystery of the Silent Death	Kalem	2,000
T	9-14	Pathe's Daily News, No. 59	Pathe	1,000
D	9-14	Ye Vengeful Vagabonds	Selig	1,000
T	9-14	Hearst-Selig News Pictorial, No. 57	Selig	1,000
D	9-14	The Man Who Knew	Vitagraph	1,000

Tuesday.

D	9-15	Merely Mother	Biograph	2,000
D	9-15	When Youth Meets Youth	Kleine-Cines	2,000
D	9-15	Making a Concert	Edison	1,000
D	9-15	The Way of His Father	Essanay	1,000
D	9-15	Into the Depths	Kalem	1,000
C	9-15	Rastus Knew It Wasn't	Lubin	500
C	9-15	She Made Herself Beautiful	Lubin	500
C	9-15	The Eugenic Girl	Selig	1,000
D	9-15	Steve O'Grady's Chance	Vitagraph	2,000
C	9-15	The Tramp's Revenge	Melies	1,000

Wednesday.

C	9-16	A Summer Resort Idyll	Edison	1,000
C	9-16	The Fable of "Lutie, the False Alarm"	Essanay	1,000
D	9-16	The Moonshiners	Kalem	2,000
D	9-16	The Twin Brothers Van Zandt	Lubin	2,000
T	9-16	Pathe's Daily News, No. 60	Pathe	1,000
D	9-16	Jim	Selig	1,000
C	9-16	The Ageless Sex	Vitagraph	1,000

Thursday.

D	9-17	The Peddler's Bag	Biograph	1,000
C	9-17	Sophie's Legacy	Essanay	1,000
D	9-17	The Double Life	Lubin	2,000
C	9-17	The Scab Waiter	Melies	1,000
T	9-17	Hearst-Selig News Pictorial, No. 58	Selig	1,000
D	9-17	Politics and the Press	Vitagraph	1,000

Friday.

D	9-18	His Change of Heart	Biograph	1,000
D	9-18	Sheep's Clothing	Edison	2,000
D	9-18	Sparks of Fate	Essanay	2,000
C	9-18	Easy Money	Kalem	1,000
D	9-18	For Repairs	Lubin	1,000
C	9-18	The Lonesome Trail	Selig	1,000
C	9-18	Father's Timepiece	Vitagraph	1,000

Saturday.

C	9-19	Murphy and the Mermaids	Biograph	500
C	9-19	The Fire Chief's Bride	Biograph	500
D	9-19	Jim's Vindication	Edison	1,000
D	9-19	Broncho Billy Butts In	Essanay	1,000
D	9-19	The Cub Reporter's Assignment	Kalem	1,000
C	9-19	Pins Are Lucky	Lubin	500
C	9-19	The German Band	Lubin	500
D	9-19	As the Risk of His Life	Selig	1,000
D	9-19	The Reward of Thrift	Vitagraph	2,000

MISCELLANEOUS FEATURES.

The Unwelcome Mrs. Hatch	Famous Players	4,000
Burning Daylight	Bosworth	
Creatures of Clay	Hepworth American	3,000
The Magic Cloak of Oz	Oz	5,000
Captain Swift	Life Photo	5,000
St. Elmo	Box Office	
While Fire Raged	Eclectic	5,000
The Money Lender	Eclectic	4,000
Jess of the Mountain Country	World	4,000
The Chimes	World	5,000
Protea II	World	5,000
When We Were Young	Warners	3,000
Richelieu	Universal	4,000
The Arrow's Tongue	Warners	3,000

Mutual Program

Monday.

D	9-7	Lola	American	2,000
D	9-7	Our Mutual Girl, No. 34	Reliance	1,000
C	9-7	Title Not Reported	Keystone	

Tuesday.

D	9-8	Jean of the Wilderness	Thanhouser	2,000
C	9-8	The Motherless Kids	Beauty	1,000
D	9-8	Sierra Jim's Reformation	Majestic	1,000

Wednesday.

D	9-9	The Cruise of the Molly Anne	Broncho	2,000
D	9-9	Break, Break, Break	American	1,000
D	9-9	The Sheriff's Choice	Reliance	1,000

Thursday.

D	9-10	Mildred's Doll	Domino	2,000
	9-10	Title Not Reported	Keystone	
T	9-10	Mutual Weekly, No. 89	Mutual	1,000

Friday.

D	9-11	The Silver Candlestick	Kay Bee	2,000
C	9-11	Sis	Princess	1,000
D	9-11	In Danger's Hour	Thanhouser	1,000

Saturday.

D	9-12	Broken Nose Bailey	Reliance	2,000
C	9-12	The Prodigal Husband	Royal	1,000
	9-12	Title Not Reported	Keystone	

Sunday.

D	9-13	The Final Verdict	Majestic	2,000
C	9-13	Bill Goes in Business for Himself, Bill No. 6	Komic	1,000
D	9-13	The Emperor's Spy	Thanhouser	1,000

Monday.

D	9-14	The Cocoon and the Butterfly	American	2,000
D	9-14	Our Mutual Girl, No. 35	Reliance	1,000
C	9-14	Title Not Reported	Keystone	

Tuesday.

D	9-15	Gold	Thanhouser	2,000
D	9-15	The Only Way	Beauty	1,000
D	9-15	Every Man Has His Price	Majestic	1,000

Wednesday.

D	9-16	A Tale of the Northwest Mounted	Broncho	2,000
D	9-16	The Mirror	American	1,000
D	9-16	The High Grader	Reliance	1,000

Thursday.

D	9-17	A Tragedy of the North Woods	Domino	2,000
	9-17	Title Not Reported	Keystone	
D	9-17	Mutual Weekly, No. 90	Mutual	1,000

Friday.

D	9-18	No-Account Smith's Baby	Kay-Bee	2,000
D	9-18	The Master Hand	Princess	1,000
C	9-19	Down the Hill to Creditville	Majestic	1,000

Saturday.

D	9-19	How the Kid Went Over the Range	Reliance	2,000
C	9-19	The Horse Trader	Royal	1,000
	9-19	Title Not Reported	Keystone	

Sunday.

D	9-20	Her Awakening	Majestic	2,000
C	9-20	Foiled Again	Komic	1,000
D	9-20	The Mettle of a Man	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	9-7	Little Meg and I	Victor	1,000
D	9-7	The Silent Valley	Imp	2,000
C	9-7	The Broken Doll	Sterling	1,000

Tuesday.

D	9-8	The Trey O' Hearts, No. 6	Gold Seal	2,000
C	9-8	The Bachelor's Housekeeper	Crystal	500
C	9-8	Was He a Hero?	Crystal	500
C	9-8	Universal Ike, Jr., Nearly Gets Married	Universal Ike	1,000

Wednesday.

D	9-9	A Daughter of the Plains	Nestor	1,000
C	9-9	The Monkey Cabaret	Joker	500
C	9-9	Beau and Hobo	Joker	500
D	9-9	Boy	Eclair	3,000
T	9-9	Animated Weekly, No. 131	Universal	1,000

Thursday.

D	9-10	The Universal Boy in the Juvenile Reformer	Imp	1,000
D	9-10	Helping Mother	Rex	3,000
	9-10	No release this week	Sterling	

Friday.

C	9-11	Feeding the Kitty	Nestor	1,000
D	9-11	Angel of the Camp	Powers	1,000
D	9-11	A Mysterious Mystery	Victor	2,000

Saturday.

C	9-12	Jam and Jealousy	Joker	500
S	9-12	The San Clemente Island	Joker	500
D	9-12	Our Enemy's Spy	"101 Bison"	3,000

Sunday.

D	9-13	Her Bounty	Rex	1,000
D	9-13	For His Father's Life	Eclair	1,000
D	9-13	Cattle	Frontier	1,000

Monday.

D	9-14	Sweetheart Days	Imp	1,000
D	9-14	A Gentleman from Kentucky	Victor	2,000
C	9-14	Trapped in a Closet	Sterling	1,000

Tuesday.

D	9-15	The Trey o' Hearts, No. 7	Gold Seal	2,000
C	9-15	A Joke on the Joker	Crystal	1,000
C	9-15	The Scarecrow and the Chaperone	Universal Ike	1,000

Wednesday.

D	9-16	The Danger Line	Nestor	1,000
C	9-16	For the Hand of Jane	Joker	500
S	9-16	Heringsdorf	Joker	500
D	9-16	Adventures in Diplomacy	Eclair	3,000
T	9-16	Animated Weekly, No. 131	Universal	1,000

Thursday.

D	9-17	The Man Who Was Misunderstood	Imp	2,000
D	9-17	The Mystery of Deadwood Basin	Rex	1,000
	9-17	No Release This Week	Sterling	

Friday.

C	9-18	The Troublesome Wink	Nestor	1,000
D	9-18	A Modern Melnotte	Powers	2,000
D	9-18	The Girl and the Smuggler	Victor	1,000

Saturday.

C	9-19	Love and Graft	Joker	500
E	9-19	The Hemp Industry of Yucatan, Mexico	Joker	500
D	9-19	The Higher Law	"101 Bison"	2,000

Sunday.

C	9-20	A Prince of Bavaria	Rex	2,000
D	9-20	A Rose of Yesterday	Frontier	1,000
D	9-20	Son	Eclair	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Frontier, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, SEPTEMBER 26, 1914 No. 13



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Released October 1. In Three Reels. An exceptionally, interesting, society, detective drama from the celebrated novel written by Harold MacGrath. An elaborate production, featuring KATHLYN WILLIAMS.

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MYSTERY OF THE GLASS TUBES

Eleventh Mystery of "Chronicles of Cleek." By Thomas W. Hanshew.

Cocaine was being smuggled into England. But how? It did not take Cleek long to discover it was placed in the center of an egg and crated up in the usual way. Cleek nearly lost his life when the smugglers scuttle the boat on which he is a prisoner; he was saved by Miss Lorne, the girl he loved in the very nick of time.

To be released Tuesday, September 29th

COMING EDISON RELEASES

Sat., Sept. 26	Twine and Trouble	1000 ft.	Comedy
Mon., " 28	Love by the Pound	1000 ft.	Comedy
Tues., " 29	The Mystery of the Glass Tubes	1000 ft.	Drama
Wed., " 30	Buster Brown Gets the Worst of It	550 ft.	Comedy
	In a Prohibition Town	550 ft.	Comedy

ANOTHER COMING EDISON MASTERPIECE

"The Long Way"

Adapted from the novel by Mary Imlay Taylor, authoress of "The Impersonator" and "The Man in the Street," told in three reels of absorbing interest.

To be released early in October

MEETING WITH GREAT SUCCESS

"My Friend From India"

H. A. DuSouchet's famous comedy drama with Walter E. Perkins in the title role. To be obtained through the masterpiece service of the General Film Company. Do not fail to add it to your attractions. Full of laughs.

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Scene from "The Real Agatha," coming Essanay two-reel production, adapted from Edith Huntington Mason's novel of the same title.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, SEPTEMBER 26, 1914 No. 13

Richard Bennett Stars in "Damaged Goods"

A "Flying A" Subject

DRIVING home facts of life that could never be so convincingly portrayed in literature or upon the legitimate stage, the seven part motion picture adaptation of "Damaged Goods" produced by the American Film Manufacturing Company, is certain to do an unlimited work of mercy for millions who were denied the privilege of seeing the original version of Brieux's great work. Starting with the college life of a young man of the type we meet daily on the street —not bad but easily influenced to stray from the high road — and following this same young man through his courtship and marriage and finally to the birth of his first child and the terrible results which follow, this photodrama delivers its moral in a manner which is never to be forgotten by one who sees it.



Mrs. Forsythe is attracted by George.

Its theme, one of the most vital ever attempted by a dramatist, is given development which is a rarity in the most finished productions, and with its massive power it holds one enthralled from the opening scene, through its tale of temptation, weakness and terrible suffering, to a close which is powerfully dramatic.

Richard Bennett, the actor and manager who brought the drama to America and who succeeded in staging it only after subduing the unjust opposition of the authorities, takes the leading role in the screen version and appears perfectly at home before the camera at all times. The players who support him are chosen from members of the company who supported Mr. Bennett on the legitimate stage and from the ranks of the "Flying A" Company, and all do work of the highest caliber.

The characters are symbolic of various types of people and are exacting in their requirements, as a misrepresentation in a subject of such proportions as this one would be no light matter. Each player has lent his or her greatest effort to the work, however, and all deserve great commendation for their splendid work in this worthy drama of the great social enemy.

Thomas Ricketts, the director of the production, has turned out a play which is filled with vital facts and which teems with dramatic action, rising from causes which are met in every day life by the average person. There is no sign of padding—there is no need of it—and the film tells the story from beginning to end and when the latter point is reached it stops. Great care has been used in the selection and elimina-



Henriette is supremely happy on her wedding day.



George meets the regenerated girl of the streets.

tion of the material offered by the Brieux drama and in one or two places the interest has been intensified by binding the characters closer together with dramatic action.

The moral, which dominates the entire story,



A girl who did not know.

is brought out with greatest strength in the fifth reel when the young man, after hearing the doctor's warning not to marry, is taken to a hospital by the physician and there shown the results of the terrible disease the world knows as syphilis. Several patients, suffering from the disease in various forms, are shown him, all these cases being actual ones taken in a Los Angeles hospital. Another scene of great realism is the office of a "quack" doctor, taken at an establishment in San Francisco shortly before the building was razed.

The story is divided into three acts, the first two being two reels each in length and the last one three. The reels are each preceded by a foreword touching upon a fact in regard to the theme of the story and are followed by an epi-title of the same variety. Some very interesting facts are also made known on the titles, in regard to the percentage of people suffering from this disease and the manner in which they are shunned by those who could help them.

There can be nothing but praise for the entire



George's aunt makes him heir to her entire fortune.

production and it is to be hoped that the censors in the various cities will be broad minded enough to realize the great worth of this big, clean film and not mar it in such a manner that the message it carries to humanity will be lost sight of, for there can be nothing found in it which, in the slightest manner, suggests any other than the highest purpose. The American Company is booking the subject direct, on the basis of a feature film.

The story opens at a college where George Dupont is studying law. He is ambitious and studious and his nights are spent over his books while his classmates dine in cafes with girls of the underworld. One night they determine that he shall join them and. despite his protests, lure him to the cafe by a trick. When he sees that their object was to make him one of their number he leaves them and returns to his room, but is strongly tempted to join them in their gay life. A struggle takes place within him but he finally wins out, when he gazes upon the portrait of his mother. He returns to his books and works while the others, scorning his industry, enjoy life in their own way.

Time passes and graduation day arrives. George's hours of study prove well spent, for he receives the honor of graduating at the head of his class. His friends, the young men who were "jolly good fellows," fail utterly and leave college unprepared for the battle of life which lies before them.

Among those who are with George on his gradu-



Dr. Clifford stops Senator Locke as he is about to kill George.

ation day are his mother and aunt, Senator Locke and his daughter Henriette, and Mrs. James Forsythe, an old friend of the family. The party return to the Dupont home and there a party is given in honor of the young man. Mrs. Forsythe, who has not seen George for a number of years, is attracted by his manly appearance and asks him to call at her home during the evening. George is not greatly impressed with this invitation but thinks little more about it.

He retires late in the evening without giving Mrs. Forsythe another thought but not so with the woman. Her husband leaves on a trip and she sends her maid to the theater. Then she telephones George and, after rousing him from bed, pleads with him to come to her at once as she needs his legal advice. The young man goes and is no sooner in the house than she uses all her wiles on him. He struggles against the temptation but his will power succumbs to his primal instinct and he takes the first step on the road to destruction.

The next morning, as he reads the paper, the truth of the statement he has often heard—that interference with genuine affection can bring nothing but disaster—is brought home to him with the news that

Mr. Forsythe was killed the evening before in a train wreck. The young man is heart broken to think of the offence he has committed and his sorrow is increased when Mrs. Forsythe lightly tells him she can now transfer all her love to him. A feeling of disgust seizes him and he tells her he never wishes to see her again. But the seed has been sown.

Time passes and George is successful in law practice. Senator Locke and the young man's aunt plan the marriage of George and Henriette. The senator is pleased with the prospect of the money to be left the young people and does all he can to rush matters. George in the meantime has become entangled with a seamstress and both believe they love each other. Their dream is shattered one day, however, when Mrs. Dupont sees her son with the girl. George is then told that he must become engaged to Henriette and, to please his mother and aunt, he consents.

Henriette meets and loves him and he appears to return her affection as he is strangely attracted to her. Mrs. Dupont sends a check to the seamstress and tells her that she must never again see George. The young man's aunt makes him heir to all she possesses and Senator Locke takes him into his law firm as a partner.

The date of the wedding is announced and George's friends decide to give him a farewell bachelor dinner. All plans for the affair are laid and George looks forward to it with pleasure. As he leaves home to attend it his mother tells him not to stay long as she will wait for him to return. George promises her he will be home early and then goes to the dinner, filled with anticipation of the pleasure of this last night with his old friends.

While his mother sits by the fireplace and, in a vision, sees her son among gentlemen, George and his companions are drinking and carousing wildly in one of the cafes, all being more or less under the influence of liquor. Mrs. Dupont goes to sleep as she waits for her son.

About midnight the men start to leave and one of George's special friends telephones Mrs. Dupont that George will spend the night with him. The two men then go to the home of the mistress of George's friend where the young lawyer meets the product and the cause of the great social disease—a girl of the streets. The couples spend the night together and in the morning George returns home, sober and sorry for his action.

Four weeks pass and bring many changes. The girl of the streets meets Doctor Clifford, a specialist and philanthropist, and he sees in her a spark of goodness. He cares for her and she becomes a nurse in his employ. George's wedding is approaching and he is very happy until he suddenly discovers that he is suffering from disease. A coward's first thought is suicide and, as he fears exposure, he buys poison and goes to a park to end his life. But the girl of the street sees him and knocks the bottle from his hands.

When the young man recognizes her he flies into a rage and is about to kill her but controls himself. She tells him to listen to her side of the story. Then she says that a girl of her class is only summing up her score against society by her acts and that he was only one of the many whom she forced to suffer. She tells him how she came to the city and was ruined by a man who remained respected while she became an outcast and then how the hospitals refused to treat her. "And that is true of ninety-seven per cent of the hospitals in America," she adds. Then she relates her awful vengeance on all mankind and ends by telling him how the great doctor helped her and says that he will surely help him.

George goes to Doctor Clifford and the physician, after an examination, tells him he cannot marry for two years and if he does, he will be a criminal. To impress the fact on George the doctor takes him to one of the hospitals where the many cases of this disease are being treated. There he sees with his own eyes the horrible results of marriages which take place in ignorance of the consequences; the little creatures, old from birth, ninety-two per cent of whom die, but many of whom grow to be imbeciles and idiots. He also sees the terrible disease which has been transferred to the women by their husbands and learns that ninety-five per cent of the women marrying syphilitic men are contaminated.

George returns home, determined to follow the doctor's advice, but fear of exposure leads him to another doctor, whose advertisement appears in the paper as being able to cure all ailments of men. The "quack" gives him some pills and tells him that he will be cured within three months and that to delay



The coward's first thought is suicide.

his marriage he can pretend to be threatened with consumption.

George takes the pills and succeeds in delaying his marriage by the excuse, and at the end of three months is assured that he is in perfect health. The ceremony takes place and George and Henriette are very happy. Had the marriage certificate called for a physical examination they would have been spared a life of misery.

All appears well at first and George is inclined to scoff at the statement Doctor Clifford made to him, but there can be no lasting happiness founded on false hope. One day George does not feel well and goes to call on the "quack." To his discomfort he learns that the fake has been driven from town. He then seeks Doctor Clifford, only to learn that he has gone to Europe. On returning home Henriette meets him and tells him her happy secret.

After months of doubt and fear George awaits the coming of the little stranger who is to make his household a place of even greater joy. As he paces the hall the words of the worthy doctor—"if you marry within two years you will be a murderer"—come to him. When he is admitted to Henriette's room, however, the baby appears healthy and he is again at rest.

A few months of happiness pass and then one day the truth is brought to George's door with crushing force, when a doctor, called in for what George's mother believes is a slight ailment, refuses the case and sends the child to Doctor Clifford who has returned from his trip. The great doctor tells Mrs. Dupont she must dismiss the wet nurse, as the woman is liable to become infected and, as the nurse denounces George, Henrietta learns of the awful fate of her baby. She takes the infant, and hurries to her father's home and Senator Locke is about to take George's life when Doctor Clifford stops him and tells him if he had inquired into his son-in-law's health rather than into his financial condition all this would have been avoided.

George, recalling the horrors he saw in the hospital, cannot face the ordeal before him and, leaving all his estate to his wife, he goes to the sea. Again the coward's first thought is suicide and this time there is no one to interfere with his purpose.

The cast is as follows:

George Dupont.....Richard Bennett
A girl of the street.....Adrienne Morrison
Mrs. Dupont.....Maud Milton
Henriette Locke.....Olive Templeton
Mrs. James Forsythe.....Josephine Ditt
A seamstress.....Jacqualine Moore
A nurse.....Florence Short
Doctor Clifford.....Louis Bennison
Senator Locke.....John Steppling
A "quack".....William Bertram
His assistant.....Geo. Ferguson

"Below the Dead Line"

The initial release of the Eaco Films, "Below the Dead Line," in which Edwin August, who has won considerable fame as an actor—author and producer, is featured, is a thrilling underworld story in which a number of counterfeiters figure chiefly.

To secure the true to life interiors of the home of the counterfeiter, Mr. August purchased from a reformed crook a number of plates showing the interiors of his erstwhile counterfeiting joint. He ordered special sets to be copied exactly from the plates, and had the former counterfeiter supervise the erecting of the scenery at the Pathe Jersey City studio



Edwin August in first release of Eaco Film Company, "Below the Dead Line."

where the filming of all the Eaco interiors will take place. "Below the Dead Line" is full of thrills from start to finish and will be released shortly through one of the prominent programs.

"War Stricken Louvain"

On Monday afternoon, September 14, John Hardin, manager of the Eclectic Film Exchange in Chicago, received the first prints of a one-reel Pathe subject, entitled "War Stricken Louvain," which is



Belgian cavalry entering Louvain.

alleged to contain the first real and authentic views of the fighting in Europe.

The pictures were taken with a small camera, which the camera-man was able to conceal beneath his mackintosh and so the fact that they were being filmed was totally unknown to the troops who are shown on the screen. Censorship has been so severe that motion picture operators equipped with the ordinary type of cameras have had great difficulty in getting any war pictures, and still more trouble in getting any pictures which they were able to take out of the country.

The Pathe subject is remarkably clear and shows in detail the early operations of the Belgian army. We see the troops, both afoot and on horseback, going to the front, concealing themselves behind hastily thrown up barricades to await the coming of the Germans, and dragging their heavy artillery into position. Among the most interesting scenes are the ones showing the light guns, drawn by dogs, en route to the firing line, and the views of the peasants fleeing for their lives, carrying with them such few of their household belongings as they were able to transport.

Closeup views are given of a number of troops encamped for the night or pausing by the roadside to enjoy their noonday lunch, and one can obtain an excellent idea of their uniforms and equipment. The film was released on Tuesday, September 15, and will undoubtedly meet with a tremendous demand on the part of the exhibitor who is anxious to show his patrons war pictures direct from the scene of the big European conflict.

Fuller Company Returns to New York

Mary Fuller with her Victor company, including Charles Ogle and Walter Edwin, has just returned to the Imp Studio, New York, from Shohola, Pike county, Pa., where several big features were produced. Miss Fuller with a splendid coat of tan and rejuvenated spirits has many interesting experiences to tell and more interesting pictures to show.

Conspirators' Plans All Go Wrong

Russian Agent Foiled

EPISODE thirteen of the "Million Dollar Mystery" verges close upon comedy, for two of the conspirators, each intent upon trapping either Florence Gray or her father, so disguise themselves for the purpose of catching their prey that they unwittingly foil their own plot. Each mistakes the other for a victim, and when the disguises are removed they discover that, instead of trapping either Mr. Hargreaves or his daughter, they have wasted their diplomacy and intrigue upon each other.

A new character makes his appearance in this thirteenth part of the exciting serial, the new role being interpreted by that popular Thanhouser star, Irving Cummings. The remaining figures in the famous story are the already familiar ones, and the same players appear as in previous episodes.

As the film begins we see Countess Olga and Braine, the conspirator, busy with their plans for capturing either Florence or her father in order to learn the whereabouts of the million dollar treasure. Braine suddenly recalls that there is to be a meeting of the Black Hundred and hurries away in order to be present.

In the darkened room of the secret fraternity the members of the Russian society are deep in their schemes to trap the man whom they believe to be a traitor to their order, when suddenly there is a rap at the door. The man outside evidently gives the correct password and grips, for a few moments later he is conducted into the room and introduced as a secret agent who has been sent direct from Russia to take charge of the Hargreaves case.

The members of the Black Hundred hasten to explain in detail all that has already been done toward capturing Hargreaves or finding the missing million dollars. Great is their surprise when the Russian secret agent laughs at their efforts, calls them childish and hopeless, and offers himself to take charge of the Hargreave case in the future, promising the Black Hundred that he will show results within twenty-four hours. With this understanding the members of the Black Hundred depart from the conference, leaving the future action of their body entirely in the hands of the Russian society's recently arrived secret agent.



The plotters, mistaken as to each other's identity, depart in a taxi.

Florence Gray, meanwhile, in her home is receiving the attentions of Norton, the reporter, who has time and again aided her in escaping from the clutches of the conspirators and been of inestimable aid in thwarting plots of the secret society to obtain information as to the hiding place of the fortune. A love tryst of Florence and Norton is beheld by Jones, the butler, who smiles to himself as he sees the developing love affair, for the butler is positive Jimmy Norton will prove an ideal mate for the girl who has been left to face so many perils.



The butler chances upon the love tryst.

Shortly after Norton's departure the maid hands Florence some letters and papers that have just arrived, but ere Florence has time to more than open the first letter she is interrupted by the arrival of Countess Olga, who greets her with a caress and appears as unconcerned as though she has not time and again plotted to kidnap and overpower Florence.

A maid, who has been so clumsy as to upset a pedestal on which stood a valuable bit of pottery, rushes into the room to explain to her mistress how sorry she is over having broken the rare decoration, and Florence, excusing herself to the countess, accompanies the maid to the scene of the disaster to see if the damage can not be repaired. In her absence Countess Olga makes bold to glance over the letter which Florence has left lying on the table. Her eyes light up with excitement as she perceives that the short missive is signed with the name

of Florence's father, and that it names a meeting place in the old arbor at eight o'clock that night.

Instantly Countess Olga conceives a plan for taking Florence's place and so capturing Mr. Hargreaves. In order to make certain that the real Florence does not interfere with her plans, Olga hurries across the room to a clock that stands on a mantlepiece and sets it back a half hour.

Having accomplished even more than she had believed possible when she set out to call upon Florence, Countess Olga hastens to bid her hostess adieu, upon the latter's return to the room. Following the departure of the countess, Florence picks up the letter she had started to read when the countess was announced, and learns for the first time that her father wishes to meet her in the garden that evening at eight. Florence is delighted at the thought of again meeting the father she has not seen since leaving boarding school, and hastens away to prepare for her evening's journey.

Promptly at eight o'clock that evening a man with the familiar beard and slouch hat of Florence's father stands waiting in the old arbor. He paces backward and forward in his endeavor to conceal his impatience and anxiety, but suddenly becomes alert as a cloaked and hooded figure flits through the shrubbery toward him. "Father" cries the hooded figure. "My child," answers the man in the arbor, as he folds the slender figure in his arms.

After a brief conversation, Hargreaves explains that important documents relating to the fortune he wishes to turn over to his daughter are in a downtown building and that she must accompany him thither. With apparent reluctance the daughter agrees, and the two enter a taxicab and leave for the business section of the city.

Entering an office building Hargreaves raps on a certain door and, then, the girl with him seems, for the first time, to suspect that all is not well. The door opens a moment later to admit the two to the inner room of the Black Hundred. On all sides of the room sit the conspirators. With a curtesy to her fellow conspirators, the girl who has just been ushered into the room sweeps off her long cloak and concealing hood and shows herself to be none other than Countess Olga. With a smile she waves her hand to the man who has escorted her to the society's meeting place and declares that she has captured Hargreaves.

Laughing in derision at her declaration, the man supposed to be Hargreaves jerks off his wig and false beard and exposes himself as the Russian secret agent. He then dramatically declares that he has lured Florence into the clutches of the gang. Each discovers by that time that there is a mistake somewhere, though neither has seen the other before and so cannot quite comprehend what is wrong.

The Russian agent curses the countess for meddling in an affair which he had agreed to handle alone and unaided, while the countess bitterly denounces the other members of the society for not having informed her of the secret agent's arrival and plan of campaign. The humiliation he has suffered in seeing his plans go wrong proves too much for the secret agent, however, and he dashes out of the room declaring that he is through with the society and will aid it no farther.

Florence, meanwhile, has discovered that the clock has been set back and so that she has missed keeping the appointment with her father. As the picture ends she is seen bemoaning the fact that she was prevented from keeping the tryst, little realizing that, had she done so, she would, at that moment, have been in the clutches of the conspirators.

Montgomery-Darkfeather Form Company

Frank E. Montgomery who has for years been associated with the production of Indian Features first with the Bison company and then the Universal and recently the Kalem, has formed his own company and will release through the Sawyer, Inc. His contract calls for the release of 3,000 feet a week, one reel of comedy and a two-reel Indian feature.

The Indian plays will feature Mona Darkfeather, and the name of the brand will be "The Darkfeather Features." The comedies will be called "Monty Comedies." Mr. Montgomery will direct the Indian Features and is now augmenting his band of Indians. J. Davis will direct the comedies with Jane Keckley and other capable people in the cast. The company will occupy the Norbig studios at Edendale, Cal., until new studios are built.

Gallant Mr. Selig

The September 3 issue of the London *Bioscope* contains an interesting little item in the Paris correspondence of Mr. John Cher, which relates to a little incident that took place in a Paris railway depot and in which W. N. Selig, the Chicago film manufacturer figures as the central character. Mr. Cher's item reads as follows:

Last Sunday, Mr. Bates, of the Eclipse Company, left Paris for London with a huge consignment of negatives destined for the Urbanora and Selig Companies. William N. Selig was to have accompanied the director of the Eclipse Company, but a little incident at the Gare du Nord delayed his departure for twelve hours. It happened like this: Mr. Selig duly left the Hotel Edouard VII. at an early hour on Sunday morning with the intention of boarding the 7 o'clock train with Mr. Bates. He found the station filled with people endeavouring to secure places. About five minutes before the train was due to leave a poor Englishwoman with several little children arrived on the platform, only to find every compartment occupied. Observing her distress, Mr. Selig very gallantly gave up his place and returned to his hotel. Do not think that the Chicago film manufacturer told me about the story—far from it; indeed, when I mentioned the matter to him a little later on in the day he seemed a little annoyed that I should have learned the facts.

Screen Club Buys Cotton

Following the splendid example set by the President of the United States, the Screen Club of New York has arranged for the purchase of one of the bales of cotton piled up in the South because of the war.

The banner cotton crop, coming as it does at a time when the foreign markets are demoralized, has tied up capital in the South in a manner that threatens great hardship. President Wilson recently bought several bales of cotton, thereby setting an example well worthy of serious consideration.

At a special meeting of the board of governors of the Screen Club on September 9, Treasurer Jake Gerhardt was authorized to buy a bale of cotton for the club, which has large southern membership. Cotton is a good investment and the bale will undoubtedly sell at a profit when the market again becomes active. Any money realized upon the investment, which is altogether an act of charity, will be placed at the disposal of the relief committee.

Selig Play Based on Indian Legend

Trapper Gains Faith



In the snow-covered wilderness the holy Pere Corraine does infinite good among the settlers and natives.

ANOTHER one of the Selig Polyscope Company's two-reel productions of the land of ice and snow is booked for release on September 28. It is entitled "The Going of the White Swan" and is an adaptation of a story by Sir Gilbert Parker.

Four principal characters appear in the cast and the roles are handled in a convincing manner by the well known trio of Selig players, Bessie Eyton, Wheeler Oakman and Frank Clark, assisted by little Roy Clark. Messrs. Oakman and Clark do some clever work in the climax scene in which the former, as a man who is opposed to God, faces the latter as a minister of the Creator. The scene is purely psychological but the players register the emotions going on within them clearly and with great dramatic power.



Pere Corraine comforts Lucette and tells her that John will reform.

The settings are very pretty, the snow backgrounds photographing clearly, while the interiors appear true to the wild region in which the story is laid. The title is derived from an Indian legend which states that when a person sees the vision of a white swan his death is approaching. In this case the swan comes to a little boy whose mother has left him, but with the return of the mother he sees the going of the White Swan.

The story opens with the marriage of Lucette, a girl of the wilds, and John Bagot, a well meaning trapper who is very set in his ideas and is devoted to the whiskey bottle. The young couple leave for the little cabin in the wilderness which John has built and which is to be their home in the future. The trapper's manner of showing his love for his wife is rather rough, but Lucette does not mind and returns his affection.

One of the last ones to bid them good-bye is Pere Corraine, a beloved missionary, whose kindness and thoughtfulness to the simple-hearted people of the wild region has endeared him to everyone. While John likes Pere Corraine personally he cannot bring himself to believe in the power of God and so, while the good messenger of the Creator bids Lucette, who holds her religion above all else in her life, farewell, the trapper walks away and, taking a whiskey bottle from his pocket, drinks from it.

The trip is made by the young couple after many hardships and at last they arrive at the little hut John has built, where they begin their married life. Their happiness is short lived, however, for John's devotion to the whiskey bottle and Lucette's religious beliefs soon force them apart. She begs him not to drink but he ignores her and laughs at her when she prays before a statue.

The months pass, the young couple quarreling almost continually. One day a baby comes to them and for a short time all is happiness, for John is so wrapped up in the little infant that he does not drink. Then Pere Corraine comes to see the child and again the lack of faith shows in the trapper and, while Lucette and the missionary talk over the cradle, John secludes himself and drinks from his beloved bottle. Again he becomes morose and again Lucette is unhappy.

Twelve years drag slowly by, the trapper and his wife being kept together only by the presence of their little son, who has been named Dominique. The boy has grown into a healthy specimen of a youth of the wilderness and is greatly loved by both his parents. Although John does not know it, Lucette has taught Dominique the truths of her religion and has had Pere Corraine come to see the boy every time he passed near their cabin.

One day, while John is visiting his traps, a pack of wolves creep up to the cabin door and their howling



John learns of Pere Corraine's sacrifice.

terrifies Lucette. Dominique takes his gun and goes outside to shoot them. The wolves flee from the fire and the boy follows them into the nearby forest. On and on he runs, firing all the time.

John has been drinking while tending his traps and when he returns home and finds Lucette praying before her little altar he is much amused. Under the influence of the liquor he insults her religion several times and at last Lucette, unable to control herself any longer, flees from the cabin and hurries down the trail. The man, although he is not able to think clearly, realizes what has happened and sinks into a chair, heartily sorry for what he has done, but unable to follow the woman he loves because of his condition.

Dominique, in the meantime, has fired his last shot at the wolves and, when they turn upon him he is forced to flee for his life. He reaches the cabin torn and bleeding. John saves him and carries him inside their little home. He tries to care for him but cannot nurse the boy as Lucette would and in desperation determines to seek her. Then he realizes he cannot leave the boy alone in the hut, so he is forced to give up the search. Dominique, in his semi-conscious condition, raves wildly and tells his father that he has seen the White Swan, the Indian omen of death.



Dominique sees the passing of the White Swan.

While the father suffers great mental agony at the bedside of the boy Lucette continues to run away from the cabin and into the wilderness. Dominique begs his father to pray for him and the man who has never believed in God realizes his mistake and falls on his knees before Lucette's little altar and prays, for the first time in his life, that his boy will be spared him so he will not be left alone.

A band of wandering, half-savage Indians meet Lucette and the chief decides to make her his squaw. Pere Corraine is passing near their encampment and sees the girl in distress. He tries to persuade the chief that it is wrong for him to hold Lucette a prisoner, but the Indian says he has captured her and that he will not release her unless he receives his price, which he names as ten barrels of rum. The missionary knows that to give the liquor to the red men will be selling his own soul. It is the only course, however, and he meets the chief's demands and takes Lucette home to John.

The trapper is still on his knees praying when Pere Corraine and Lucette arrive and the priest, to teach him a lesson, tells him that his wife has been carried away by the Indians. At first John is angry because the holy man did not stop them, but his grief overcomes him and he sinks to his knees and again begs God to help him. Pere Corraine then brings Lucette to him and, as the husband and wife bend over the bed of Dominique, the boy happily opens his eyes and says that the White Swan has gone. And the couple know that all danger of death has passed. John tells Lucette that he now firmly believes in the religion to which she is devoted and promises that he will never drink again, and so the happy little family start life anew.

The cast is as follows:

Lucette	Bessie Eyton
John Bagot	Wheeler Oakman
Dominique	Roy Clark
Pere Corraine	Frank Clark
Indian Chief	Joe King

Costly Kittens Appear in "Beauty" Film

When Henry Pollard was producing "Her Really Mother," a recent release of his "Beauty" brand, he hurried into the Santa Barbara studio one morning and told Miss Margarita Fischer, who was featured in the production that she must have some attractive domestic animal on hand within an hour to use in a certain scene. As Miss Fischer's mind at once picked a kitten as the species to be desired she started her search. The property and dressing rooms of the studio were visited but they yielded no kittens. Then a hasty inquiry was made among the other actresses of the company — but still no kitten appeared. As the hour was fast drawing to a close and Miss Fischer had about given up the search she suddenly thought of a friend who lived near the "Beauty" studio and who was a great admirer of felines. A hurried trip to said friend brought the desired results, and in the accompanying picture Miss Fischer is seen holding not one, but $300 worth of kittens, all of whom posed before the camera with enough ease and grace to qualify them as professional performers.



Marguerita Fischer with an armful of kittens.

Blache Exchange Growing

Exhibitors and exchange men of Ohio, Indiana and Kentucky, are watching with interest the movements of O. W. Moore, manager of the Indianapolis Blaché exchange, who is preparing to book Blaché and Solax features direct to the theaters of Ohio from his Indianapolis offices. Manager Moore, who is well known throughout the Middle West as a practical man of long experience, states that his exchange expects to be in a position to make a definite statement regarding the distribution of Solax and Blaché features in Ohio, Indiana and Kentucky at an early date, which may include the notice of a new Blaché exchange being opened in Cleveland.

Essanay Stages Big Battle Film

"The Plum Tree"

ACTING of a really superior sort, stage settings that show care and detail, photography that is above criticism and several spectacular battle scenes in which hundreds of supernumeraries participate, all tend to make Essanay's three-reel offering of Friday, September 18, entitled "The Plum Tree" one of the best that has recently come from the Essanay studios.

Francis X. Bushman has the male lead and does splendid work as Craig Ewell. Supporting the popular Essanay star are Beverly Bayne in the role of Alice Graham, Lester Cuneo in the "heavy" role of Norris Griggs, and Frank Dayton as John Graham. Some excellent character work is done by Helen Dunbar as Mrs. Ewell and Harry Dunkinson as "Dug" Taylor.



The federals attack the revolutionists.

Director Calvert is to congratulated upon his excellent handling of the large number of troops he used in the battle scenes. These men, it is understood, were all members of the first regiment Illinois National Guard and totally without experience before the camera, yet the Essanay director so skillfully handled their maneuvers that one might easily mistake them for tried and experienced film players. But one slip is made in this portion of the film and that is in the involuntary turning of some of the men toward the camera. The way in which the action of the rapid fire gun registers on the screen is one of the snappiest bits of the entire picture and sure to enthuse the audience who will behold it.



Griggs confesses all to the padre.

Just why the picture should have been named "The Plum Tree" may puzzle many who will view the film, for the only part the plum tree plays in the story is as a background for some of the earlier scenes and, later, as a setting for the closing scene. In the first view we have of it the tree is a young and immature one, while later we see it in blossom, and, at the close of the picture, it is shown leafless and sear, thus symbolizing the development of the story as it affects the lives of the leading characters. It may be called a symbolic title.

Craig Ewell is in love with and loved by Alice Graham until Norris Griggs, the village banker, threatens to obtain judgment on some notes given him by Alice's father and which are then due. John Graham, being unable to meet the notes and having noted that Griggs is much interested in Alice's beauty, suggests that a marriage might be arranged between the two. Griggs, who in reality is much taken with Alice but has believed that he would have no chance of winning her while she had so attractive a suitor as Craig Ewell, instantly jumps at the chance given him and hastens to assure Graham that he will tear up the notes if a match with his pretty daughter can be arranged.

Graham, who has seen Ewell and Alice in conversation near the plum tree, at the side of the house, immediately orders young Ewell away and gruffly commands his daughter to accept Griggs as a suitor for her hand. Alice replies that she loves Ewell and Ewell alone, and that she cannot encourage anyone else.

Angered by her dislike for him, Griggs returns to his office and sets about a plan for getting Ewell out of the way. He has much to say to "Dug" Taylor, the village loafer, within the next few days, and ere the week is over "Dug" finds an opportunity of calling upon young Craig Ewell. He explains that he has found the hiding place of a large sum of money, and that if Craig will accompany him that night the two can secure it. Ewell is at first inclined to scoff at "Dug's" proposition, but after a talk with Alice he is moved to investigate, at least.

Immediately upon obtaining Ewell's promise to meet him in Lone Man's Cove that night, "Dug" hastens to Griggs' office to report that all is well. That night Craig sits in the lonely rendezvous waiting for the coming of his associate. He has brought a revolver with him, as instructed by "Dug," and while waiting he amuses him-

self by playing with it. Suddenly a figure comes dashing toward him through the underbrush, closely pursued by other figures, who are firing at the fleeing man. Just as the pursued reaches Ewell he stumbles



"Dug" Taylor tells Ewell of the hidden treasure.

and falls dead. Ewell is amazed to discover that the man is masked and holds a strong box in his arms. Removing the mask, Ewell starts back in horror to find that the dead man is none other than "Dug" Taylor. A moment later and Ewell finds himself surrounded by a bunch of trainmen from the nearby railroad, who explain that the fast express has just been robbed by the man they were pursuing. Ewell is arrested as an accomplice.

Weeks pass and the trial of Ewell results in his being found guilty and sentenced to ten years in the state penitentiary. Within less than a year after beginning his prison term, Ewell receives a message from his mother which states that Alice Graham has been forced by her father into a loveless marriage



Ewell is tried for murder.

with Griggs. Naturally this makes Ewell more gloomy than ever.

Ten years pass and at last comes the day when Ewell is to be released from prison. With arms stretched wide he breathes in the first pure air he has enjoyed since entering the penitentiary, as he leaves the iron gates and stone walls behind. During his imprisonment his mother has passed away and Ewell therefore finds no excuse to return to his former home.

Aimlessly he wanders about and eventually makes his way to the Pacific coast. One day, while strolling along the cliffs that line the seacoast, he comes upon a gang of roustabouts busily loading arms and ammunition aboard a vessel at anchor a little way out. By chance the men discover Ewell's presence and, fearing that he will spread the news of their operations, they seize him and compel him to assist in the work of loading the contraband arms aboard the ship, which has been chartered by a Mexican revolutionary junta.

Griggs, the former banker, is now deeply interested in the success of the Mexican revolutionists, for he has been acting as the financial leader in the uprising, though this fact is unknown to Ewell. Though Griggs is aboard the vessel when it sails, Ewell does not recognize his former rival in the swarthy, sunburned man who is aiding the revolutionists. One night he overhears the plans of the junta and learns that immediately upon landing they hope to arm their forces ashore, and then to attack the citadel of San Pedro.

Determined to thwart the plans of the men who have kidnapped him, Ewell leaps overboard when the vessel nears the Mexican coast and, after many dangers and difficulties, which include a running fight with the rebel army ashore, Ewell finally arrives at San Pedro and warns the garrison of its peril. Guided by Ewell, the federal forces sally forth and in some spectacular battle scenes surprise and overpower the revolutionists.

During the struggle Ewell encounters Griggs and the two engage in a hand-to-hand combat in which Griggs is mortally wounded. Ewell carries him out of the line of fire and to a nearby hut, where a padre is summoned. To the priest Griggs, realizing that he is dying, confesses that ten years before he planned the robbery of a limited express train, and that with the assistance of "Dug" Taylor, his tool, the crime was fastened on Craig Ewell, an innocent man.

Ewell, hearing his name mentioned, draws near, and then for the first time recognizes the man on the cot. The shock of recognizing Ewell proves too much for Griggs and he dies, leaving his confession in the hands of the padre.

Weeks later, Ewell returns to Alice and, after showing her Griggs' confession, a beautiful reunion occurs under the old plum tree.

This picture is produced in conjunction with the *Ladies' World Magazine,* which is running the story One paragraph in the story is omitted, but this portion of the tale is shown on the screen. Prizes are offered for the best paragraph submitted by readers of the magazine after seeing the film.

S. S. Hutchinson Returns to London

An exciting trip from Berne, Switzerland, through France to London, with S. S. Hutchinson, president of the American Film Manufacturing Company, his wife and two sons, Hobart and Winston, as the principal leads, would make a thrilling moving picture.

The party was accompanied by a number of unfortunate tourists, but after many trying experiences reached London. Mr. Hutchinson is expected to reach this country the latter part of the month.

On the Outside Looking In

By the Goat Man

MAYBE it isn't fair to charge it up to the film business, but I can't help it. You see I have been taking myself seriously of late. For six years past I have given all of my time and much of my money to the cause of the motion picture. Neither of these elements may have concerned you, but they are of vital importance to me. I managed always to have sufficient nerve-force to "get by" until two years ago last March when I caved in, physically. Prior to that I could do about one hundred and fifty hours a week, maintaining high pressure all the way. My temporary jolt taught me to put on the soft pedal and slow down a bit. Life's pathway is strewn with lessons. ¶The film industry will try a man's soul. The men with power are largely non-comittal — their subordinates make all the promises. I have been prone to heed the noisy ones. My own word has some value among my fellows and I try to judge film men as I would other men in other walks of life. In the film game it isn't always safe to do that. Two years ago, I went to the mat with a malady that has been hard to throw off. No better proof can be offered than that as you read this I will be lying in a hospital, either in a comfortable room, which matters, or upon a slab, which doesn't matter. The reason for it dates back to two years ago when my nerves blew up. I charge it all to those men who break their word with me. ¶This is not an arraignment. With faith in modern surgery I hope to lose little time with my work. I have been fishing for nearly three weeks. Fishing gives one time to think. I am not satisfied with my work, in which some of the prospective advertiser list must agree. I have seen a number of faults in it. When you go far away and look back at your field of activities you can usually see ways to add improvements and correct faults. Shall I return to my desk, I propose to put some of my plans into execution. I have assurances from the largest exhibitors in the country that they will cooperate with me and I am relying on those exhibitors. I am heartily sick of the eastern sentiment that "Motography doesn't reach the exhibitor." This prevailing thought has been fostered by a few advertising agencies who have been granted commissions by some publishers I might name, while being denied a commission by this journal to the trade. The effect is temporarily damaging to me. In the end, it will make little difference.



George Larkin in perilous jump for Universal's "The Trey of Hearts."

* * *

Old *Billious Boy* has had another rush of brains to its feet and condemns President Pearce because he has recommended a certain motion picture journal as the official organ. Evidently this fool thought has become chronic. Better join the Goat, go to hospital and have the darned thing cut out.

* * *

There are a number of dopesters down in little old New York who might just as well save one extra manifold-sheet and a little postage by refraining from sending the sheets to me. I am positively tired unto death of falling for press matter that always leads up to the hazy probability that some advertising will surely follow. For a long time we have been more than generous with these fellows only to find the business planted in a publication supposed to cover the industry like a blanket. It does. You can find stacks of 'em wherever you go. Because Motography is sufficiently attractive and readable to have interest for film folks, you never see it lying around! There's the difference. One of my plans will show you exactly where to find Motography —give you a key to its location.

* * *

I am an ardent believer in good service. It is the motto of our shop. As a motto, it may be as meaningless as the pounding of a dancing Igorrote on a bronze gong, but at our shop it is made to carry a meaning of deep and special significance to our customers. The real desire to serve our patrons —the intelligence, experience and energy we put behind our motto give the words full and lasting impression. ¶At that, mere words count for little or nothing. It is the association back of the characters that gives them meaning to the human mind. We have a tiny little bundle of letters of appreciation from customers that mean almost as much to us as those which start off with—"Enclosed find check." Straws tell which way the wind blows.



Christy Matthewson, baseball star, in Universal's "Love and Baseball."

I can't dismiss the thought that under present film renting conditions there is little hope of Ferdinand Retzman, proprietor of the Crown Theater, Alma, Nebraska ever making much progress. Alma



The revolutionary junta plots an uprising.

is a cracker jack little county-seat town with about 1,500 population. Ferd Retzman never had a film less than ninety days old and he probably never will until the town begins to grow. Country towns are pretty much alike all over. I was absorbed recently by an investigation purporting to prove that in counties of 20,000 or less, the census indicates that the country districts, the small towns and the large towns all grow in proportion. When the population of the county



Grace Cunard, Universal star, in one of the new gowns she brought back from the East, after her vacation.

passes 25,000 a change immediately takes place. Country districts often stand still and the small towns usually retrograde, while the larger towns show heavy increase in population. This is conclusive that a change in the film rental must come if the small town exhibitor is to serve his public with reasonably current releases. As it is, the better citizenship of his community drive their cars to the larger near-by cities and see films that are denied their townsman exhibitor for weeks. They come to regard his theater as second-rate or less and sneer at his efforts, no matter how earnest and sincere they are. When he does strain a point and pay a bonus for a feature, this same better citizenship pooh-pooh because they saw it thirty-five miles away in a larger city two months ahead of the local theater. ¶The present renting system is all in favor of the better house in the more densely populated districts.

* * *

I am told that Sam Hutchinson and Bill Selig, according to the Lewis syndicate promoters—with illustrations—are now in London. David Hulfish writes



Stella Razetto, Selig star, performing in dangerous proximity to a real powder house.

me from Hereford—a London suburb—that nobody knows about the war in his town. Sam Hutchinson should hurry back with his war battered experiences to advance for the big 7-reeler, "Damaged Goods," released about now.

* * *

I am hoping that I'll get out of my temporary confinement in time to head off Al Lichtman. By golly, I'd like to take on the Chicago exchange if it isn't held too high.

Cissy Fitz-Gerald of the Vitagraph players can always be traced by a trail of parasols. Several years ago, when Cissy and her famous wink were the talk of the musical comedy world, she acquired a fad—the collecting of parasols—and became the owner of several hundred of every conceivable hue and color.

Arrow is Silent Warning to Settlers

Strong Western Picture

ONE of the latest releases through Warner's Features, Inc., is "The Arrow's Tongue," a two-part western drama produced by Miller's 101 Ranch under the direction of Marshall Farnum. The events take place in the days when the merest kind of an excuse was all that was necessary to arouse the Indians' hatred for the white settlers and send them out on a burning and scalping expedition.

The title fits the picture excellently. The story is of the reminiscences of the years gone by, awakened in a settler's mind by turning up a skull and an arrow in plowing the first furrow of his new land.

The knowledge that the cowboys and Indians are members of the famous 101 Ranch Wild West Show, gives the picture more realism than is imparted by the average western production. The scenes were taken on Miller brothers' extensive ranch and contain plenty of frontier atmosphere.

A farmer comes across an old arrow and a skull while plowing the first furrow in his new claim. The sight of these relics of the first settlers, both white and red, brings to his mind the recollection of the dangers which beset the pioneers in their first efforts to make the West their home.

An Indian girl named Sacashu is traded to a whiskey runner for his entire load of liquor. Wa Hu Ha, a young brave who intends to make Sacashu his squaw, becomes incensed at this and swears vengeance on the white race. Some years afterwards he becomes chief of the tribe and at once starts out with his band to raid and burn the settlers' homes. His first visit is to the home of his old enemy, the whiskey runner. The white man is killed and Sacashu taken prisoner, but their son manages to escape. The Indians discover him as he mounts a horse to ride away and the arrow sent after him lodges in his back.

Still clinging to the horse, the boy passes a number of settlers' homes and wagon trains, his horse going wild. The short glimpse which the immigrants have of this phantom-like rider as he dashes by is enough. The arrow protruding from the boy's back tells them that the Indians are on the warpath. A circle is formed with the wagons, and the settlers prepare to defend themselves.

In the meantime Sacashu escapes from Wa Hu Ha's band and makes her way back to her former home. It lies in ashes and no trace of her boy can be found. She then rides to the scene of the battle, dismounts and rushes across the open to the settlers' circle. One of the defenders mistakes her purpose and shoots her. The arrival of a regiment of troops puts the Indians to rout, ending the battle. At this the farmer awakens from his musings, throws the arrow and the boy's skull, for such it is, away and continues with his plowing.

Thrills in New Lubin Series

Because "The Beloved Adventurer," the fifteen-part Lubin series, written by Emmett Campbell Hall especially for Arthur V. Johnson and Lottie Briscoe, has been described as a character study—which it is—it should not be thought to be lacking in thrilling situations. On the contrary there are a dozen incidents that will cause the most hardened spectator to hold his breath in suspense or gasp with astonishment. This is not merely by reason of the exciting "business," but because the thrills are legitimate and are logical developments from reasonable situations, not mere "stunts" dragged in for the sake of spectacular effect; and because these incidents have been so introduced as to obtain dramatic contrasts of startling yet artistic abruptness.

Instead of following the not unusual course of writing his stories around some big mechanical effects or twisting machine-made plots to embrace them, the author of "The Beloved Adventurer" has made the sensational and spectacular scenes incident to and not the basis of the fifteen unit-plots contained within the one master-plot of the series. Usually the photoplaywright is hampered and limited by the consideration of expense, but it was not so in this case, the Lubin Company being determined that nothing should stand in the way of a perfect production, and giving the author a free hand.



Edwin Barbour in Lubin's "The Investment."

There are, as a consequence, some effects which ordinarily would have been considered as "big" enough to serve as feature scenes in multiple reel productions, but which in "The Beloved Adventurer" are only incidents in the single-reel units—as, for instance, a head-on collision, and the wrecking and burning of two railway trains, and the burning and blowing up of a ship.

Arthur Johnson is called on to display skill and daring in many ways, and Miss Briscoe performs the unique feat of lassoing, from the top of a hundred-foot cliff, a man standing at its base and then dragging him up the sheer face of the rock like a fish at the end of a line.

Merely to read the book—the complete story of "The Beloved Adventurer"—which Emmett Campbell Hall has written and which is published by the Lubin Company coincidentally with the release of the film, is enough to cause one's pulse to quicken perceptibly, and to force the conclusion that "adventure" is a mild term to apply to the experiences of Lord Cecil.

New York Exhibitors Ball

The Motion Picture Exhibitors' Association of Greater New York has hired the four floors of Grand Central Palace for the fourth annual entertainment and ball to be held on Monday night, December 7, 1914. No program will be issued for this ball and therefore all manufacturers are asked to co-operate in the abolishment of this form of levying "ads" on the manufacturers.

This ball is being held for the purpose of getting together the manufacturers, the photoplayers, the exhibitors and 50,000 photo fans, and a gala time is assured.

A Talented Pathe Director

The work of Frank Powell, the director of Pathe Freres Special Features, is work that has created a world-wide interest. Not only is it a combination of unique artistry and truthfulness of historical detail, but it bespeaks the vast experience Mr. Powell has had in the motion picture industry.



Frank Powell.

In years Mr. Powell is young, but in directing experience he is ripe and aged. Starting as a stage director for Augustus Thomas, he later joined Kirke LaSalle and afterwards directed productions for several years in Europe for Miss Ellen Terry. He then returned to America and made his debut in the motion picture field by directing comedies for the Biograph Company. With this firm he was connected for two years, then returning to Europe again, was engaged by Pathe Freres as a producer of historical and romantic drama. Ill health however necessitated his resting for awhile, but his art and advancement did not suffer, for though he was compelled to quit work, he toured the continent acquainting himself minutely with foreign customs and types. On his return to America he was engaged by the Powers Motion Picture Company and after working with it for some time, rejoined Pathe Freres as a director of their special features.

Among Mr. Powell's most recent releases are "The Ghost," a three-reel Colonial drama; "The Corsair," a four-reel Turkish story, necessitating much research and historical exactitude; a three-reel dramatization of the well known classic poem, "Lucille," and "The Stain," a six-reel modern American story that is said to be one of the strongest and most artistic productions released and, soon, "The Taint," a remarkable six-reel melodrama.

New Bill at Vitagraph Theater

The Vitagraph Broadway theater at Forty-fourth street is enjoying added patronage since the advent of fall, which was coincident with the putting on of the theater's change of bill. The two feature films which are the attraction there now are the four-part comedy, "The Win(k)some Widow," by J. Stewart Blackton, directed by Edmond Stratton, and a detective drama bearing the mysterious title "413." The latter film is the work of Donald I. Buchannon and its production is that of Ralph Ince.

The Blackton film is a riot of action which registers humorously and well. There are complications that follow each other in rapid succession and they precipitate a climax in which firemen valiantly flood a fireless house and afford the participants of the comedy a chance for an unexpected swim. Cissy Fitz-Gerald plays the title role and justifies her casting. The work of those who support her in this role is especially good and Mr. Blackton is seen on the two brief occasions when the use of his high-powered motor boat is brought into the story, and plays a short but essential part.

The "Win(k)some Widow" is a prima donna who turns all masculine heads with the witchery of her famous wink. Her admirers are many and when "Friend Husband" makes an unexpected appearance, the widow has a not-to-be-envied time disposing of these admirers who all choose this particular evening on which to call. Confusion results, and a call is sent to the fire department and, after the others have swum to doubtful safety, the widow's rescue is affected on the back of "Friend Husband."

The cast contains the following well-known names:

The widow, a prima donna with a famous wink.....
.....Cissy Fitz-Gerald
Cutey, her press agent and one of her admirers...Wally Van
Her husband.....L. Rogers Lytton
Hughie, her manager, also one of her admirers..Hughie Mack
Jack, the one she admires most.....Donald Hall
Nini Tosca, her orchestra leader, who admirers her violently.....Nicholas Dunaew
Old Gotrocks, who thinks his millions will win her.....
.....Albert Roccardi
Her maid.....Edwina Robbins
A bibulous reporter.....Harry Kendall
A real estate agent.....George S. Stevens

Mr. Ince's company, responsible for the drama, "413," features Anita Stewart, Julia Swayne Gordon and Harry Morey. Harry Northrup also does work worthy of note in this three-part film and Paul Scardon and Anders Randolf appear to advantage.

The story contains a wonderful climax in the derailing of a train, stolen by the head of a gang of diamond smugglers. The turning of a switch sends the train, at top speed, along an unused track which terminates at the top of a hill, and the train runs off, down the embankment. Under the ruins of the engine the body of the smuggler is found.

The story is interesting throughout, the cast well chosen, the action splendid, and the direction and photography of the best.

Strand's Popularity Increases

S. L. Rothapfel's management of the Strand theater is making for the greater popularity of that Broadway house, with its every program. The theater represents excellence of quality, and that is the characteristic of its respective programs. The bill for this week has as its headliner, Jack London's "Odyssy of the North," as directed and starred in by Hobart Bosworth, of Bosworth Features. A splendid Keystone film with Charles Chaplin and Arbuckle as the chief fun-makers, is also shown.

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CHICAGO, SEPTEMBER 26, 1914

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MILITARY CENSORSHIP.

SOME little time before the European war broke out MOTOGRAPHY declared itself against all forms of censorship in this civilized age and country. As we read the brief denatured and emasculated reports that come to us from the front, we are not quite so sure as we were about the civilized age; but we stand pat on the censorship question.

As everyone knows, the war offices of all the belligerent nations of Europe are maintaining a strict censorship on all news coming from the front. In the furtherance of this policy, all news dispatches are coming through the censorship and all dispatches directly from the scenes of battle are actually prepared by the war offices, and not by newspaper correspondents. No newspaper or magazine representatives are allowed at the front; and such few photographs of actions as have been obtained were practically "stolen"; that is, they were taken without official permission and by adroit concealment of the means.

It has been argued that the war, however obscure its cause and though it be a war of kings and not of people, is fought by the people and paid for with their money; and consequently that the people are entitled to know all the facts as news. We are neither affirming nor denying the justice of that sentiment; it is outside our province. The war lords control the situation and will do as they please about censorship.

It is the question of motion pictures of this, the world's greatest war, that interests us. If press correspondents and photographers are kept away from the seat—or seats—of war, naturally so are the motion picture camera men. And no doubt what is justice for the one is but equitable for the other—whatever may spell justice in this matter.

Suppose we grant (because we must perforce) that the war offices of the belligerents are right in denying passports to our camera-men. We cannot afford to dismiss the matter without further comment. The function of pictures is not only to entertain. All of history—the greatest activities of nations through the whole period of civilization—could be recorded in *fac simile* on a few reels of motion picture film. The mere fact that such a thing is possible makes it the sacred duty of those who are making history to see that it is done.

The accurate details of this great war live only in the secret records of the war offices. If a few men will it so, the world—the people—will never know anything but the final result, and perhaps not all of that. It is the time and the occasion for motion picture records if ever there was time and occasion. Even now the official camera men of the English, Russian, French and German war offices should be in the field, present at every engagement, using miles of film to make permanent the fleeting turbulences of battle. Who dares to estimate the incalculable value of such records to the war offices themselves, no matter whether the public ever sees them or not?

Perhaps this is to be a war without a history; for history itself is non-existent if the people cannot know it, as sound is non-existent if there be no ear to hear it. Even so, even if the secret records remain always secret, records there must be; and to ignore the greatest of all recording instruments, the motion picture film, is like ignoring high power firearms and going to war with bows and arrows.

If the modern magazine rifle and the commissary wagon are necessary to the soldier, the motion picture

camera and the film vault are vitally essential to the war office. Possibly they are all so equipped; for the censorship prohibits our knowing even that. If they are not then the world is deprived of the greatest use of its greatest invention.

POLITICS AND THE SCREEN.

CHICAGO has just witnessed a coalition of pictures and politics that was not only successful in its local application, but has a great deal of significance for the picture business at large.

Most lines of business need occasional political friendship, and get it by having representatives in power. Then when ignorant or prejudiced politicians become interested in proposed legislation or regulation inimical to any industry, the member representing that industry is able to show them the error of their ways and avert, or at least moderate the threatened catastrophe.

The motion picture business has needed more, and had less, of this kind of help than any other business we can think of. It has always been the target of drastic and unnecessary laws and regulations, and has never been in a position to make any defense. It has seldom had either a friend or counselor at court when the need was greatest.

The voters at the last primaries in Chicago nominated a prominent motion picture man as the republican candidate for a high political office. During his campaign his fellow exhibitors to the number of about four hundred used their screens to further his popularity by means of slides showing his portrait and plea for nomination. We do not know, of course, what his chances might have been without this co-operation. But he got the nomination; that speaks for itself.

We have referred before to the power of the pictures in politics, and the possibility that future political campaigns would be swayed by the screen. The opportunity was always there. No other single agency in the world has so great an audience or wields so great an influence. The most cursory examination of simple statistics reveals the strength of the picture theater as a public institution. The four hundred theaters involved in the Chicago campaign, if each theater averaged a daily attendance of only three hundred, carried their candidate's political message to one hundred and twenty thousand people a day, and these one hundred and twenty thousand people, *all* of them, saw and read the message. They could not avoid it. Some newspapers may have a greater circulation; but do you suppose ten per cent of their readers actually read a political announcement of that kind? A newspaper is not a trade paper; all its readers are not interested in the same subject. And they do not *have* to read anything they are not inclined to read. In a picture theater every patron reads everything that comes on the screen. He can scarcely help himself, unless he deliberately closes his eyes or turns around; and he will not do that unless he already knows what is coming, and that it is distasteful.

Chicago has furnished a good example of what the screen can do politically. The way is open for larger works. A few such examples will teach the exhibitor to know his power; and if he uses it wisely it will increase beyond any present conception. It is possible that the motion picture theater manager will hold the politics of the country in the hollow of his hand.

Just A Moment Please

According to Dick Nehls' last press sheet Ed. Coxen, American leading man, when questioned as to why he didn't buy an auto is alleged to have replied that "One good horse is worth a dozen autos." Ed. must have seen Jack Richardson trying to drive that new buzz wagon of his.

—

Charley Condon, our Noo Yawk playmate, slips us the info that Don Meaney says he feels like a New York apartment house—a swell front and nobody home. Charley wonders what it would take to make Don feel like the Woolworth building. We could guess, Don, but, ssh, we'll keep it dark.

—

O'ERHEARD AT THE PICTURE SHOW

"Why will they offer such punk vaudeville, between good films?"
"Wonder if that pianist really imagines she's playing the pictures?"
"For railroad dramas Kalem has 'em all beat."
"Gee, the blame Censor Board just spoiled that film."
"Yes, she looks innocent, but these actresses are all alike."

—

A special message, just in from Noo Yawk, informs us that the Screen Club is going to help save the country by buying a bale of cotton. The usual odds are offered that they'll change the Screen Club Anthem next, to "Down Where the Cotton Blossoms Grow." Any takers?

—

The genial Bob Levy, Pres. of the Illinois branch of the I. M. P. A., is now eligible to play the lead in anybody's five reel feature to be entitled "The Battle of the Ballots." Bob just cleaned 'em all up at the primaries. If we only had a few more like Bob, Maj. Flunkhouser and his gang would soon take to the woods.

—

OUR BURG

Word has been received that Sam Hutchinson, head of the Flying A outfit, got out of Paris ahead of the Choimens and is now resting up in dear old Lunnon, preparatory to a dash across the Atlantic. Hurry home, Sam'l. We bin anxious about you.

Jn Hardin, our w. k. fellow cit., is proudly showing some honest-to-goodness war pics just received from Urope. The films certainly prove that everything Gen'l Sherman said about war was true.

J. J. Coleman, late director of Gene Gauntier features, was in our village this wk. attending the doings of the Supreme Council of the Ancient Accepted Scottish Rite Masons.

Tom S. Nash wuz registered at the Sherman House this wk.

Lloyd Lonergan, the writer chap who makes pitchers from novels for Thanhouser, strolled down State St. last wk.

Jay Cairns visited friends in the village last wk.

Geo. L. Cox is to home again after a visit in the Effete East.

Jno. F. Pribyl who has been ill for some wks. is soon expected back to work again.

Local billposters have been putting up their 24-sheet Paramont posters this wk. Several of 'em are displayed in the tenement district where there isn't 15c within a square mile. That's our notion of zero in adv.

—

This Pauline is getting to be some popular lady. Aside from being the heroine of the Eclectic motion picture series she is now the leading character in a vaudeville song hit, so we guess her fame will go on, and on, and on—(Thanks, L. R. If you hadn't hollered "Whoa," we'd have been going yet) ringing down the centuries.

—

OUR CENSOR BOARD

The Better Man (Famous Players)—Cut out flash of order reducing pay of street car men, when General Wharton is supposed to be showing it to his secretary. In the large picture Gen'l Wharton is holding the paper in his hands. In the small close-up flash of the document itself, thumbtacks in each corner are used to fasten it to a board background, all of which registers clearly on the screen.

—

Boom! Boom! The above is our opening gun in a campaign for more care and attention to detail in the making of films. Watch for the next shot.

—

Our friend Clary, of Edisonville, is evidently trying to slip something over on us. This wk. he sends a photo of a wedding party leaving the church and the most prominent object in the background is a large placard advertising a local undertaker, which is nailed against the side of the church. Come on, Clary, fess up. What's it all about?

—

Just to spite him we're going to print the darn thing on another page.

—

So look it up, if you don't believe us.

—

It's there all right. N. G. C.

Motography's Gallery of Picture Players

DIGBY BELL, whose wonderful make up in the character of "Mr. Pipp" in the stage production of "The Education of Mr. Pipp," has again appeared in this same character in a motion picture production of the same play by the All Star Feature Corporation. This is also Mr. Bell's first appearance in motion pictures, but after a trip to Florida and Cuba, where the scenes of the picture were taken, he expressed a keen delight in the new work. Formerly a tenor in grand opera and later a prominent musical comedy favorite, Mr. Bell has successfully appeared in later days in light comedy roles where he has always been a pronounced favorite among the more popular American actors. His debut on the stage was made at the Island of Malta, where his success warranted the command to appear before the Duke of Edinburgh. He is a prominent worker in the Lambs Club.



Digby Bell.

ETHEL BARRYMORE, who is making her debut in motion pictures under the direction of the All Star Feature Corporation in an original play written especially for her premier screen appearance by Augustus Thomas, director-general for the All Star Company. Probably no actress in America has a greater following or is more generally loved by the American public than Miss Barrymore, and her appearance in motion pictures is one which has long been heralded and most eagerly awaited by the motion picture fans. In private life Miss Barrymore, known as Mrs. Russel Colt, spends her every idle moment at her beautiful country home at Larchmount, where she worships her two children. Her part in the coming production of "The Nightingale" is one offering her numerous opportunities for her wide range of ability which she has accepted most gracefully.



Ethel Barrymore.

LOIS MEREDITH, the fascinating little ingenue, who jumped into the realms of stardom and public favor in a single night through her wonderful performance in the theatrical success "Help Wanted," makes her motion picture debut in the role of "Lila," the blind girl, in the All Star Feature Corporation's production "Dan," in which Miss Meredith appears in support of Lew Dockstader. This clever little actress has many times since her appearance but a few weeks ago, been termed the "Peg o' the Movies," owing to the success she enjoyed in one of the companies of "Peg o' My Heart," part of last season, together with the cute little trace of "brogue" which Miss Meredith displays. She has proven her aptitude for picture work in a most conclusive manner and her portrayal of the character of "Lila" has marked her as one of the season's "finds."



Lois Meredith.

WILLIAM RILEY HATCH, whose first work in pictures was done in the All Star Feature Corporation's presentation of Eugene Walter's "Paid In Full," and who later appeared in the same company's production of "Pierre of the Plains," in the role of "Peter Galbraith," scores another triumph in the latest of that company's productions, "Shore Acres." Although practically a newcomer in the field of motion picture acting, Mr. Hatch has enjoyed a very prominent position in the field of theatricals for some years past. The most prominent of his successes on the stage was the role of "Captain Williams" in "Paid In Full," which part he created and played successfully on tour throughout the country for several seasons. Mr. Hatch has been particularly successful in his characterizations in motion picture work, his portrayals being exceedingly vivid.



William Riley Hatch.

Spacious Theater in Iowa City

On August 29 the Waterloo, Ia., *Evening Courier and Reporter* contained the following description of the new Plaza theater, now being erected in that city:

Now that the contract for erecting the new moving picture theater on Fourth street west has been awarded to H. A. Maine & Co., the work will be pushed through to completion with all possible speed and it is thought it will be ready for opening about November 1. The building alone will cost about $35,000 and besides that a large sum will be expended for inside equipment by James E. Bryant, the manager.

The building will be 60x125 feet and the auditorium will be 60x90, with a seating capacity of nine hundred, all on the main floor. There will be no galleries or balconies, but two elevated loges that will seat thirty-five persons will be located in convenient paces. The building will be devoted to the theater exclusively and it will be open on all four sides, giving assurance that there will be excellent ventilation and safety in case of fire.

There will be a modern ventilating system installed, heating will be by steam and no expense will be spared to make the theater comfortable, safe and attractive as possible. The seats are to be the very latest styles of opera chairs, upholstered, easy and luxurious. The front of the building will be constructed of terra cotta and tile, and the structure will be fireproof in every



The Plaza Theater, Waterloo, Iowa.

respect. The $5,000 organ that is being constructed in Chicago will be ready by the time the building is completed. Mr. Bryant promises the amusement loving public that nothing but the highest class of entertainment is to be provided in the new playhouse at all times.

For a Lubin Picture

Two trains, one of them an engine and three passenger coaches, and the other an engine and seven freight cars, both running at a rate of 35 miles an hour, collided, recently, as planned, on the Pittsburgh & Susquehanna railroad at Phillipsburg, Pa., and furnished the star attraction of the town's three day celebration, as well as the climax, a moving picture being filmed by the Lubin Film Company.

Betwen 6,000 and 7,000 spectators witnessed the novel sight, and there were 600 automobiles lined up outside the roped-off collision grounds. Considerable delay was caused by the difficulty in getting the engines both speeded so that they would meet at the desired point, and it was 5 o'clock before both engines were started for the last time. The crash came at the point designated, and the engines met in a mighty roar, reared in the air and then for a minute escaping steam eneveloped the wreck. Both engines were a tangle of twisted iron and splintered wood.

One passenger coach was squeezed up like a closed accordion, the car seats being thrown to the east side of the track. Part of the frame of the car had crawled over the passenger engine. Three of the freight cars were also badly wrecked. Camera men of the Lubin Company, which staged and directed the collision as the climax of a railroad drama, say the conditions were ideal for obtaining a perfect film.

Centaur's War Correspondent

Harry Palmer, the well known cartoonist and war correspondent, sailed for Europe early last week in the interests of David Horsley and the Centaur Film Company of Bayonne, New Jersey.

It was his intention to get on the firing line with one of the regiments engaged and then to make a series of sketches of the actual combat. These sketches are to be arranged in consecutive order and will be photographed so as to make split reel and full reel subjects.

The first subject, if all plans carry, should reach the Centaur studios the latter part of September. The "Siege of Liege" will be the first of the series. Sketches of the scenes and mighty forts concerned in this frightful conflict were completed from photographs before Mr. Palmer left America. Some of the actual battles will be sketched from reports made by eye witnesses, and of the battle grounds with their abandoned machinery of war, heaps of dead soldiers and horses, etc., exactly as they now appear.

Immediately after the Liege pictures have been completed Mr. Palmer will endeavor to make his way to the scene of whatever big military engagement may then be in progress and will—as long as he is fortunate enough to dodge promiscuous bullets—continue this line of action. In this manner, Mr. Palmer will keep abreast of the advancement of the war, and the Centaur Film Company, barring the miscarriage of any of the consignments of the sketches, will issue the series in proper order, as rapidly as they can be filmed and released.

Mr. Palmer, who is known to newspaper readers everywhere, is one of the most distinguished war correspondents in the world. During the Boxer uprising in China he represented a syndicate of American papers and his bravery and daring made him the most successful war correspondent at the front. As a result Mr. Palmer's services were very much in demand at the outbreak of the Spanish-American war, and he gave up his cartoon work to represent a New York syndicate of magazines in Cuba. In that memorable campaign Mr. Palmer was constantly on the firing line, and the remarkable resourcefulness he exercised in "getting his stuff home" will stand him in great stead in the difficulties which now confront him.

"Richelieu" a Regular Release

What the Universal Company considers a gift of $50,000 to the exhibitors was made possible when President Laemmle decided to use the four part subject "Richelieu" as a 101 Bison regular program release instead of charging the extra rental to be gained by marketing it as a special feature. The action was taken to help the exhibitors boom fall business.

Exciting Chase in Wharton Production

Another Eclectic Feature

TO WHARTON, INC., belongs the credit of producing the big five-reel feature now being released by the Eclectic Film Company, "The Pawn of Fortune." The story is divided into two parts; the first tells of the trials and adventures of John Hadley, and the second of his daughter's life; her learning that J. Harvey Hall, whom she has always thought to be her father, is really the leader of a band of thieves, and her final restoration to her real parents.

A connecting link exists between these two threads in Mr. Hall, who was responsible for Hadley's disappearance from home and is unconsciously responsible for the return of his daughter, Janet, to him. One is a little mystified at first as to the identity and connection of the tribe of savages into whose power Hadley falls, as they resemble cave dwellers more than the American Indian. This, however, is later explained by a sub-title which is shown when he manages to make his escape.

A chase, beginning in autos and relaying to elevated trains, street cars, and cabs, finally ending in a foot-race is not usually an interesting sight but the one in this picture is an exception. The chase is a vital part of the story and is a long one as the variety of conveyances used suggests, but it does not become tedious to watch because of the busy New York street scenes which it introduces.

The photography throughout the picture is beautiful. The stills cannot be taken as proof of this because they are only enlargements from the film and not real photographs, consequently lose much in detail and clearness that the original picture possesses. Some of the scenes were photographed from a river boat and follow the action on the side of the cliffs clear to the water's edge, but the photography is just as smooth and even in these as in any of the interior scenes.

The time covered by the story, necessitating two



Hadley is captured by the savages.

distinct threads of action, divides the honors of the leading part among three or four people, but this strengthens it, as their co-operation is perfect and their work, individually, up to the highest standard.

John Hadley is considered a genius in anything pertaining to machinery. He is liked and respected by his employer until one day he chastises that person's son for insulting one of the factory girls. Continued misfortune seems to be the reward for this piece of gallantry for he is discharged and is unable to get work because of the spiteful advices received by other firms to whom he applies for a position.



Janet explains her invention to "Handsome Harry."

Reduced to poverty and discouraged, Hadley jumps off of a pier with the intention of committing suicide. It happens that just at that time a boat glides from under the pier and it is in it that Hadley lands instead of in the water. The occupants are a part of a gang of thieves. They take their new captive to headquarters which is a fashionable yacht anchored out in the bay over which the leader, J. Harvey Hall, presides. To prevent his "peaching" Hadley is taken out some distance and set adrift in a rowboat. He lands on a strange island and is taken prisoner by its savage inhabitants. He manages to escape and returns home.

In the meantime Mrs. Hadley has lost their little baby, Janet. How or where she does not know, except that while wandering in the street one day she falls of exhaustion. When she recovers consciousness she is in a hospital and her baby has disappeared and the doctors claim that it was not with her when she was found. Hadley is grief-stricken when he hears the story.

Meanwhile, J. Harvey Hall's attention is drawn to a little white bundle lying before his dog, Bruce, the animal having found the baby lying beside a prostrated woman and carried it home. Hall adopts the child and raises it as his own daughter. She has always shown a deep interest in intricate mechanism and when only eighteen years of age invents an appliance which enables her to work out the combination of any safe. One night she displays her skill before "Handsome Harry," Hall's lieutenant, and safe expert, and it makes a deep impression on him. He proposes that she be made a member of the band but Hall will not hear of it.

Much against his will, a few nights later, Hall is

forced to put Janet's knowledge to criminal use. Access has been gained to a broker's office and the prospects for a big "haul" are good when "Handsome Harry" pretends to have burned his fingers which are filed to the quick and claims that he cannot work out the safe's combination. Janet is sent for on the ruse that her opening the safe will decide a wager made by her father.

The police have been "tipped off" and raid the office. Janet escapes but Hall is killed. She is almost heart-broken when she realizes what his real occupation was. In sympathy the maid tells her of the relation between her and Hall. Fearing that she might be followed by the police Janet leaves her home and obtains a position as governess of the adopted child of Mr. and Mrs. Hadley.

Detective Dagget, who was present at the raid, takes up the case of tracing the missing Hadley girl. He follows the clues given him and, learning the story of Hall's adopted girl, decides that she is Hadley's daughter. He passes her on the street but is too late in turning for she has recognized him as one of the raiding squad and started off at a run. He follows and a long chase ensues ending by Janet's arrival at the Hadley home. Her belief of his mission changes when Daggett enters the room accompanied by her employers and announces her as their daughter. Her happiness at being restored to her parents is shadowed somewhat by the knowledge that this man is aware of her part in the attempted robbery, until he assures her that he knew she was innocent of criminal intention all the time.

ONE'S first impression of "Black Roderick" is that it is an adaptation from one of Sir Walter Scott's poems, but it is not, though it embraces characters similar to those that Scott made immortal in his "The Lady of the Lake."

The story is of an incessant poacher, Black Roderick, who shoots a man and lays the blame on another. The truth is found out and the black-bearded scoundrel chased up into the hills, where he is finally captured after a desperate battle.

The film is two reels in length and was made by



The old man returns to accuse Black Roderick.

the Big Ben Company of England and is being distributed by the Eclectic Film Company. The photography is wonderfully clear and, by its splendid views of the valleys, lakes, and mountains, enhances the picture greatly and makes its background a fitting one for a Scotch story.

Lord Sterling one day meets the daughter of one of his tenants and makes love to her. Cameron, her father, is a favorite of the young lord's and often ac-



A scene from Eclectic's "Black Roderick."

companies him on his fishing and hunting trips. When the old man learns of Lord Sterling's conduct he reproaches him, and threatens his life should he ever attempt to meet his daughter again.

This threat is heard by Black Roderick, a known poacher who, somehow, has always managed to escape being caught with the spoils of his depredations. Roaming through the woods one day Cameron hears a shot and later comes upon Lord Sterling sitting idly upon a fallen tree trunk. Cameron mentions having heard a shot but the young lord states that he has neither fired his gun nor heard anyone else shoot.

Out in the open Cameron comes upon Black Roderick bent over the carcass of a deer. The poacher shoots him, leaves him for dead, and hurries to the settlement with the news that Lord Sterling has shot Cameron to revenge his rebuke. At the trial the young lord is openly accused of the crime by Black Roderick who claims that he witnessed the shooting.

In the meantime Cameron recovers from his wound and is admitted at the trial shortly after Roderick accuses Lord Sterling. The sight of the man whom he has thought dead is enough for Roderick and he flees from the room knowing that his fate is sealed as soon as Cameron takes the stand.

He is pursued by the soldiers, captured after a hard fight, and led back to pay the penalty of his treachery.

Lubin Engages Rose Coghlan

Rose Coghlan has signed a contract with the Lubin Manufacturing Company to play the leading role in "The Sporting Duchess," which that firm willl produce as a moving picture. The direction of the melodrama has been assigned to Barry O'Neil, who will select a cast from the pick of the studio companies. Some years ago "The Sporting Duchess" was brought direct from the Drury Lane theater, London, and had a phenomenal run in New York and other big cities, Miss Coghlan being the star. The production will be made without regard to expense and promises to surpass the original stage version.

Sans Grease Paint and Wig

By Mabel Condon



Wally Van.

WALLY VAN was tightening his four-in-hand tie and making the usual variety of faces that men make when fussing with their tie. He was in his shirt-sleeves, his blonde hair lay back damp and smooth from his round forehead, his China-blue eyes, also round, glowed pleasantly, because it is their nature to do so, and his skin contributed color, likewise a glow, to the general happy appearance of Wally Van.

"Hello," he said, taking in the last sixteenth of an inch that the tie could possibly afford. As you've noticed, no doubt, Wally is the kind that likes his collars and ties tight.

"Oh, hello," Kate Price and I answered, as we turned from the window that looks out over the Vitagraph yard and surveyed Wally's conspicuous neatness.

"What did you do—fall in?" Kate hazarded. I was giving Wally mental credit for a voluntary bath but Kate was a better guesser, after all.

"Didn't fall in, but I might as well have," returned Wally inserting a cameo pin in the tie and getting it straight the first time. "The motor-boat splashed so that I got as wet as though I had jumped in. You see," he added, leaning against the window-ledge and returning a nod from Flora Finch, as Flora hurried toward the women's dressing-rooms across the yard, "our boat could only make thirty miles an hour, so we all got wet."

"That's where Mary Charleson got a soaking, then," put in Kate Price. "I hope she won't take cold," she worried, making a fan out of her handkerchief and flapping it in front of her face.

"Mary had to jump off the big boat and land in the motor boat," explained Wally.

"And did she land—in the boat, I mean?" asked Kate, holding the handkerchief limp in the anxiety of the moment.

"Oh, yes, no trouble about that," Wally's tone carried assurance. "It was only a ten-foot jump. We were eloping," he further explained. And Kate resumed her handkerchief-protest against the heat with the remark, "Well, I'm glad she landed." Kate is Mary Charleson's cousin and she "kind of feels responsible for her welfare," so she says.

"Come up and see our room," invited Wally. "Kate's seen it, but she won't mind seeing it again."

"Don't mind if I do," accepted Kate, so we started up the stairs and to the room that has a wide view of the studio and the yard. A huge pair of khaki trousers, hanging on the back of the door, flapped us a greeting as we entered.

"Bunny's," offered Wally, in explanation of the size. Kate picked out the biggest chair—also Bunny's judging from the size—and faced the window and a pair of blue silk hose swinging from the top of the sash-curtain. This time Wally offered no explanation as to ownership, so you are privileged to think as I do regarding them.

"We're proud of our room," said Wally, sitting down beside the window. "We never allow it to get mussed up."

"Never," agreed Kate, championing the sentiment. "But," she added, "it's a trait of his nationality."

"My people are from Holland," said Wally. "But they were among the first to settle in this country; they chose New York, so I was born there. Van Nostrand is my real name and that tells you exactly how Holland-Dutch my people were. But they liked America and I was sent to American schools and colleges. I was graduated a scientific engineer in the School of Sciences, New York, had five years' experience with the Westinghouse Company, building motors. And that really was how I happened to get into pictures."

Kate Price looked incredulous, without bothering to stop fanning, and Wally proceeded to explain his statement.

"Yes, it was because I happened to know all about motors. I became engineer-in-chief for the Baby Reliance boats that Commodore J. Stuart Blackton helped make famous. An extra man was needed in a picture one day and Mr. Blackton sent for me. I left the motor I was fussing with and came. He said, 'You're needed in a picture,' so I went in. It was my first experience in any but amateur plays and after being sent for hurriedly on a few other occasions, I began to spend more of my time at the studio and less in the interest of scientific engineering. But I still am engineer-in-chief of Mr. Blackton's boats, and nothing pleases me more than to put on a picture in which motor boats are used.



"Mr. Blackton's new boat will make sixty miles an hour. It will go so fast that we'll just skim the top of the water and there will be no splash. With that thirty-mile an hour boat today we all got wet because it didn't go faster."

"And accidents?" I asked.

"One big one," answered Wally. "Both Mr. Blackton and I were thrown overboard and a private yacht came to our rescue. Mr. Blackton got safely aboard," he said, as though in conclusion. But Kate Price and I sat at attention, so he added, "The weight of the water was taking some of my clothing with

it, so I had to stay down in the water and hang onto the rope ladder with one hand and dress with the other. But that's the only accident we've had. Sounds like something that might have happened in a picture, doesn't it?"

We agreed with him and Kate said that she *knew* of a like incident in a picture, for she was in the picture. It was an accidental incident, though, so it won't get as far as the screen.

"Do you dislike the name 'Cutey' so terribly?" I wanted to know, and Wally replied:

"Why, no, not terribly. It was as 'Cutey' that the public first knew me, and as 'Cutey' I got their interest. The name has meant 'me' ever since. 'Cutey and the Twins' was the first picture I worked in, and that was just two years ago. That began a series of 'Cutey' pictures. Nine months ago I began to direct pictures and that is what interests me most right now."

"In fact," said Kate from the Bunny-size chair, "there isn't anything he doesn't do."

"One or two—I hope," Wally requested.

"Don't you play the violin beautifully?" Kate countered.

"I play the violin," Wally admitted. "I studied it for several years."

"And sing and dance?" Kate challenged him.

"Yes," Wally modestly confessed, feigning not to see the one traitor hose that deserted its mooring on the top of the sash-curtain and fluttered to the floor.

"And do female impersonations so well that were it not for your collar mark you'd never know the difference?" Not pausing for an answer, she demanded: "Where's that new photograph?"

"Here," replied Wally, "as the 'Widow of Redbank.'"

"Well, then," triumphed Kate.

Three Dramatic Subjects by Edison

Variety of Themes

A THREE-reel drama entitled "The Long Way" is to be the regular Edison release on October 9. It can hardly be classed as a feature for it has not a feature "punch" but it will go a long way as a multiple reel drama.

The story is of a girl who marries for money only, her love being given to another man. When discovered in a clandestine meeting with him she explains that she is only imploring him to preserve her sister's honor. As a result of this selfish girl's lie her sister is obliged to marry the intruder, deliberately sacrificing her future and happiness to prevent trouble and possible bloodshed, should her sister's real motive in meeting the man become known.

An all star cast appears and they are ably supported by a number of other members of the stock company and many extras.

The honors of the lady lead of the production are divided between Miriam Nesbitt as the generous,



The marriage of Eva and Astoy in Edison's "The Long Way."

serious-minded Rachel Leven, and Mabel Trunnelle as the younger sister, Eva, who is vain and selfish. Marc MacDermott's role of Captain John Charter affords him an excellent opportunity to portray the manly, dignified character which fits him so well. "Heavy" impersonations are Duncan McRae's forte and he is seen to good advantage as Henry Belhaven, the outsider who completes the quartette of leads.



The thoughtless sister flirts with her former lover.

Robert Conness does well as Eva's husband, Johnston Astry, and is just the type of man for such a part, but it is unfortunate that his role is vital in existence only and does not call for his appearance more than a few times.

Mary Imlay Taylor is the author of the scenario and Charles Brabin directed its production. A beautiful country villa was secured for the exterior scenes and the rest of the settings are correspondingly elaborate and appropriate. One of the scenes is of a camp in the Philippine Islands showing some transplanted tropical vegetation, a group of thatched huts, and a company of uniformed Filipinos. Cut-backs to it are used effectively. The photography contributes its share of excellence by being clear and restful.

Eva Leven is courted by both Henry Belhaven and Johnston Astry while attending a house party at the Astry country home. Belhaven is really the one she loves but Astry is the wealthier of the two

and her desire for a luxurious home easily overcomes any qualms she might have about marrying without love. After her marriage to Astry, Eva continues to meet Belhaven secretly. One night Astry surprises his wife and his guest in earnest conversation in a secluded spot.

In explanation Eva says that she was only imploring Belhaven not to desert her sister and leave her in disgrace. Astry is only partly convinced by this, but takes the stand that if the imputation be true Belhaven must marry Rachel, Eva's sister, at once. If, however, this explanation be only a subterfuge, Astry threatens to kill the intruder.

Rachel's lover, Captain John Charter, has been called away to take a command in the Philippine Islands, and consequently she feels lonely. To add to this she overhears some women talking of his proposed marriage to some other woman. Ordinarily she wouldn't listen to this empty gossip, but, being moody, she credits it with being the truth.



Rachel gives up all that is dear to her for her sister's sake.

Eva tells her sister of the position in which she has placed her and begs her to marry Belhaven. Rachel agrees on the condition that the marriage shall be one in name only. While away Charter is stricken with cholera, recovers, and is granted a furlough to return home. He meets Rachel and is stunned to learn of her marriage.

Eva sends for him and informs him of Rachel's reason for marrying Belhaven. Angered by the injustice of it all, Charter calls on Belhaven and tells him his opinion of his conduct. In answer to the man's question as to what he should do, Charter states that a real man would release her. Belhaven has fallen in love with Rachel since their marriage but is not loved in return. It is chiefly because of this that he seeks to divorce her, but the conscientious girl will not have it, claiming that it is in variance to their marriage vows.

But one way is now open to Belhaven if he would make Rachel's life happy, and he exhibits his first sign of true manliness by accepting it. A few days later his body is found in the river. Nothing now prevents the marriage of Rachel and Charter, and Eva's secret has been preserved.



A scene from Edison's "The Poisoned Bit."

THE theme of "A Transplanted Prairie Flower" is one that is often attributed to city life, in drawing comparisons and seldom found to be true. The fact, however, that it is even sometimes found to be true is sufficient justification for this Edison picture which will be released on October 3.

The "transplanted flower" is a Western girl who is summoned East by relatives. The rigid conventionalities of the East do not appeal to her and appear more of a sham than ever when she discovers that the well-groomed "social lion" is a modern "Raffles."

Gladys Hulette's work is always pleasing, if for nothing but her charming personality and vivaciousness which she shows in all of her roles. To her heart falls the part of the Western girl, Mary Arden, and her impersonation makes her universal popularity



The "Prairie Flower" returns to her western lover.

seem easily probable. Edward Earle enacts the "social lion," Robert Goodall and Harry Beaumont, Sallie Crute, and other popular Edisonites make up the remainder of the cast.

Mary Arden receives a letter from her aunt in the East informing her of the death of one of her relatives, to whose property she has fallen heir, and advising her to come East and live as befits one of her station. Mary immediately packs up and leaves greatly to the sorrow of her lover, Jim.

She is frigidly greeted by her cousin, Alice Wilson, but her aunt is more cordial and acquaints her with some of their friends. Mary's free and jovial manner soon make her popular with all except Alice, whose popularity wanes as her cousin's grows. Mrs. Wilson's favorite suitor for Alice's hand is Robert Goodall, a handsome young man skilled in the wearing of evening clothes, and in the appliance of burglar's tools, as later events prove.

A big social event, a masue ball, is given, and Mary prepares to attend, costumed as a western girl. At the last moment she is stricken with remorse because Jim is unable to attend also and decides not to go. Mrs. Wilson and Alice receive a note from Goodall stating that he is prevented from accompanying them but promising to see them at the ball.

Some time later Goodall enters the Wilson apartment by the way of the side window. Mary is startled at hearing a noise in the room below and, sneaking down, surprises Goodall in the act of rifling the safe. He attempts to resist and is shot in the hand. The noise attracts the police and shortly after their arrival the Wilsons enter and learn the true profession of their idol.

The next train to the West carries Mary back to her former home where she receives a greeting from Jim which she knows is not influenced by the size of her bank account.

EDWIN CLARKE plays the leading part in "The Poisoned Bit" and does it so well that he will undoubtedly be seen frequently in juvenile leads hereafter. He is exactly the type for whch the part calls. His work is sincere, and he does not overact or step out of his character even for a moment.

The story is carefully handled, and contains the true sportsmanlike atmosphere and magnetic charm for which race-track tales are noted. It will be released by Edison on October 2. Lucky coincidence is a bit too prominent in the plot, but one easily forgets this in the sympathy aroused by the condemning circumstantial evidence against the young jockey, and when it turns out that the outlawed rider is the son of Lord Blyncourt by whom he is employed as a stable hand, it fulfills the hope in the spectator's mind though the approach to the climax might have been made more complicated.

Tom is the drudge of a gypsy camp. In desperation he finally decides to rid himself of the routine of hardship and abuse, and runs away. One morning Colonel Standish and his daughter are surprised to find that their dog Prince has a guest on the front porch. On closer inspection they see that it is a white boy, poorly clothed, and that he is asleep. Hearing his story, the colonel hires him out of sympathy and installs him to assist Trainer Maloney at the racing stable.

One day Edith Standish, the colonel's daughter, enters the stable and is knocked down by a horse. In saving her from being trampled upon, Tom also is injured. Thereafter the young fellow becomes the family pet with all but Edith, who snubs him continually though she really loves him.

When Tom becomes a little older and more experienced, Colonel Standish makes him his jockey and he is entered in all the races. His skill and judgment soon make an invaluable mount to the colonel and when the day of the Derby arrives, Tom is announced as the rider on King Gallop, the colonel's favorite horse.

Trainer Maloney turns traitor to his employer and attempts to bribe Tom to "pull" the horse in the race, but without success. Determined that King Gallop shall not win, Maloney takes another course and decides to poison the horse's bit by pouring upon it a fluid that will not show its effect outwardly but will weaken the horse's powers of speed and endurance.

Colonel Standish stakes his entire fortune, or rather what is left of it, for he has suffered severe losses, on King Gallop to win and takes Tom into his confidence. Edith, also, begs the jockey to do his best. At the finish of the race King Gallop is found among the stragglers. His employer openly accuses Tom of treachery and takes the case before the turf commission. Maloney testifies that the horse was in perfect condition when it left the stables. As a result of the investigation Tom is ruled off of the track and disheartedly leaves for England, but finds that his reputation has preceded him.

The colonel and his two daughters visit Lord Blyncourt in England and while inspecting his stables discover Tom, who is employed there to break colts. The colonel hurries to his host with the information that the boy is crooked, and Tom is summoned to meet the accusation. The lord is struck by the resemblance between Tom and his boy Frank who disappeared a number of years before. Surprises now happen in quick succession. An article is found in one of the late papers in which Maloney confesses his share in King Gallop's failure at the Derby. Almost on top of this good news, Blyncourt's lawyer enters with the startling information that the queen of a band of gypsies located on the lord's estate has told him the whole story of Frank's abduction and identified the table-boy, Tom, as the lord's son. Blyncourt is overjoyed at the returne of his boy, Colonel Standish apologizes for his rash judgment, and Edith consents to be "Tom's" wife when the young man proposes to her.

California Head in Europe

Among the many American tourists who have suffered on account of the European war is Herbert Payne, executive head of the California Motion Picture Corporation, who left New York during the month of June for a motor tour of Europe.

For five weeks after war had been declared no word was received from him but finally he cabled that he was safe in Holland but that his car was far from so fortunate, as it had been taken from him and pressed into military service, despite his protestations of neutrality.

Mr. Payne and wife have arranged for passage to this country and will arrive next month. It had originally been planned to send Mr. Payne the initial positive print of "Salomy Jane" that he might give a private exhibit of the picture to social London, but this novel undertaking is now impossible.

The Importance of Good Posters

An Artistic Advertisement

THE poster question is receiving more and more attention from film manufacturers, and the standards today are considerably higher than they were even twelve months ago. It is not so long since every manufacturer was content to spend thousands of dollars upon the production of a fine feature, advertise it extensively in the trade papers and then when it came to posters, trust to film cuttings and an overworked or indifferent lithographer to visualize the production with show paper. A collection of such crude, inartistic posters would make a very fine pictorial chamber of horrors.

Gradually it has come to be recognized that if you want good paper you must pay for it, both in money and careful attention, and that in no one department of the publicity end of the business is the expenditure



Artist's sketch for an Eclectic poster.

of that care and attention better repaid than in the production of strictly first class paper.

Unfortunately the attainment of a high standard in poster art is just as difficult as the attainment of a high standard in anything—perhaps even more so. In the first place, to get high class posters, the services of a first-class artist are absolutely essential and only those who have tried, realize how difficult it is to find an artist who has the "poster sense."

There are plenty of good illustrators in the United States—the different magazines all bear witness to that, but try out the best of them on posters and you will find a surprisingly small number who can make good poster sketches. One of the main reasons for this is the lack on the part of most artists of a proper conception of the colors required to make a sketch "carry." It does not lie in using brilliant, glaring colors—they will effectually kill the finest drawing, but rather in that expert treatment of tones, a touch of color here and another there, that make the



Eclectic poster made from artist's sketch.

sketch stand out and attract the attention without being harsh, crude or gaudy.

After you have found the few artists who can handle color effectively, your field will again be narrowed, for the second great essential in a good poster is action ably expressed. There are many artists who can make a first class portait but when it comes to



Sketch for Eclectic poster "All Love Excelling."

interpreting that action which is the saving grace of a poster, they fall down, and hard, too.

The Pathe American Company was one of the

very first to realize the need of having first class posters to advertise first class productions and a year and a half ago secured the services of an artist who, by reason of his great ability, stands at the very top of his profession. At first the prices he asked for his sketches seemed out of all reason, but he was tried out and at once there was a marked difference in Pathe posters. As production of feature films increased, it became necessary to find other competent artists to keep up to the standard set by the new posters. To illustrate the difficulty of finding such men, it is only necessary to state that in less than three months thirty-nine artists were tried out and of that number, the work of only five was considered acceptable.

Inasmuch as it seems to be difficult for most artists to select the best poster situations from a film, it is usually necessary to show them the picture and then instruct them as to the different situations best adapted for the different size posters.

After the sketches have been accepted it is up to the lithographers to do them justice. The house of Pathe expects and requires that the sketches be followed faithfully in every detail. A fine sketch may be positively killed by poor lithography, and nothing is more exasperating than to see a costly sketch indifferently lithographed. No process treatment has yet reached the efficiency of stone work in bringing out the fine points in a sketch. There has been some good zinc printing done, but it rarely, if ever, equals the genuine lithograph. Take a well executed lithographed poster and compare it with the original sketch, line by line and color by color. The skill shown is astonishing and if the original sketch was a good one, the poster will be a real work of art.

In Europe good posters are more common than in the United States and considerably cheaper. For one thing, there are always plenty of good artists over there who are only too glad to do posters "on the side" and pick up what to them is "easy money." Their fee for this service is considerably less than that on this side of the water and the artistic value of the sketches averages higher. Then again the best European lithography, particularly the German, is wonderfully fine. It must be admitted, however, that there has been a rapid improvement in American lithography, and samples of the best American work will compare favorably with the best foreign product. The improvement in American show paper is a direct result of the growing knowledge on the part of the producers as to what constitutes good paper and the enforcement of their demands upon the lithographers for constantly better work.

To get the best in any line of merchandise, a sufficiently liberal price must be paid—that is axiomatic. It is folly for a film manufacturer to expect first quality paper at a price but little higher than he would pay for ordinary black and white printing. With each additional color in the poster comes additional cost, and, up to a certain point, additional beauty in the paper. Today four colors in a one-sheet and five in a three and six sheets are required by the larger manufacturers for their best feature paper. Eclectic has even gone further than this, and on some big features has had paper in six and even seven colors. Such posters, if done by a really good artist and well lithographed, show plainly the greater cost and are correspondingly more effective. It is probable that the time will come when such six-color paper will be the rule and not the exception.

In closing it is well to repeat what has already been said—that the importance of good paper to both manufacturer and the exhibitor can hardly be overestimated; to the manufacturer because both exhibitors and public are apt to judge a production by the quality of its paper and to condemn a fine production because of crudely sensational and cheaply made paper; to the exhibitor because fine paper induces curiosity and attention in the passing public; it brings the people inside and that is what posters are for. And finally, in order to get good paper the matter should not be left to the lithographer, but given the personal attention of the manufacturer; it is this latter personal attention that has caused so much favorable comment on the Pathe and Eclectic posters.

Booking "After the Ball"

Several issues ago Motography briefly reviewed the startling multiple-reel feature, "After the Ball," which was exhibited to feature buyers and representatives of the trade press. Since that time the Illinois rights on this picture have been secured by A. M. Gollos, president of the Photoplay Productions Releasing Company of Chicago, and the film is meeting with a big demand on the part of exhibitors.

It will be recalled that Herbert Kelcey and Effie Shannon, two celebrated stars of stageland, were specially engaged to enact the leading roles in this production, which is said to contain more sensational, death-defying thrills than any other feature film now on the market. The picture contains such incidents as a daring escape over a clothesline, four stories above the street; a slide from the top of a six-story building; a fall from a fire escape; a leap to the back of a runaway horse; a spectacular leap from High Bridge to the Harlem River, one hundred and thirty-six feet below; a jump to a train going at tremendous speed, with the man who made the leap pursued by a motorcycle cop, who pounds along over the railroad ties on his machine and ends by grasping the rail on the last car of the speeding train and swinging himself aboard.

Aside from the sensational element of the picture the work of Kelcey and Shannon with its pretty light comedy moments, heart-rending pathos and vivid dramatic bits, tends to make "After the Ball" a feature out of the ordinary. Bookings on this feature can be obtained from the Photoplay Productions Releasing Company, Powers building, Wabash avenue, Chicago.

Renfax Demonstrations

John Curren, Chicago manager of the Renfax Film Company, Inc., is giving daily demonstrations of the Renfax films at the Fulton exhibition room on Lake street, and expects within a week or ten days to open a Chicago office for the company he represents.

The Renfax Film Company, Inc., as Motography's readers already know, offers exhibitors a weekly program of four musical motion pictures, the Renfax pictures being a combination of an electric attachment synchronizing a phonographic reproduction of the voice and orchestration with a motion picture film.

The demonstration at Fulton's proves the simplicity of the operation of the Renfax equipment and the synchronization of the pronograph with the film, and Mr. Curren expects, as soon as his permanent office is established, to close numerous contracts with exhibitors for Renfax service.

Brevities of the Business

At last a motion picture man is to have a chance to occupy public office. At the primaries on September 9, Robert R. Levy, the popular president of the Illinois State Branch of the International Motion Picture Association and president of the Revelry Theater Company was nominated on the Republican ticket for clerk of the criminal court by a plurality of over 10,000. Mr. Levy lays his success largely to the splendid co-operation of his fellow exhibitors who displayed his slides in more than four hundred of the largest and best theaters in the city of Chicago, the slides going on the screens of many theaters which under ordinary conditions never use slides of any sort. Certainly his selection at the primaries looks like a wonderful demonstration of the power of the picture screen, and proves conclusively that if they will only pull together and work in harmony the exhibitors of the country can get anything they go after. Much credit is due Messrs. Fred Hartman, William J. Sweeney, and Samuel Katz, who looked after Mr. Levy's interests early and late during the campaign, and also to the managers of many of the film exchanges and prominent exhibitors of the association who ably assisted in furthering Mr. Levy's candidacy. The office to which Mr. Levy aspires is an important one, as in the clerk's office are kept all the records of Cook county's criminal courts, and more than one hundred employees will be under the supervision of the clerk. It pays a salary of $10,000 per year and so in every way is decidedly worth while. Mr. Levy was pleased, also, over being named as a committeeman from the third ward, in which he resides, there being no contest over his selection, which demonstrates clearly his standing in the community and the confidence placed in him by his friends and neighbors. This is the first real opportunity the motion picture interests have had to demonstrate their power and now that Mr. Levy's nomination has been secured every loyal exhibitor, exchangeman and manufacturer should put his shoulder to the wheel and see that the great industry, of which they are a part, is given an opportunity of being represented in the city government.



Claud Erby, well known throughout middle west picture circles, left Chicago last Saturday to take charge of George Kleine's Dallas office. He succeeds W. G. Todd, resigned.

Grace Cunard has won another popularity competition, this time in the *Moving Picture Stories* which follows close on the heels of her success in a Cleveland paper and she is naturally very delighted. The first she heard of her Cleveland success was in a letter from England.

Irene Hunt, the attractive Reliance-Mutual star, had her hands severely blistered while playing the role of the sob sister in the newspaper story, "For the Last Edition," produced by Fred A. Kelsey, at the Reliance studios.

With the avowed purpose in mind of giving young King Baggot, Jr., every opportunity of developing a sturdy physique and constitution, the Baggot family has moved to Brighton Beach with headquarters at the Shelbourne Hotel. Here the little family will remain for some time with Father King faithfully making the long tramp to the Imp studio every night and morning.

Master Harold Richardson, the young son of Jack Richardson of the American Film Manufacturing Company, says that later on he will follow in the footsteps of dad, but says he would rather be a "lead," as if he undertook the part of "heavy" his father would lose prestige.

Clear grit to the backbone is required of every member of Wilfred Lucas' Gold Seal Company in the production of Louis Joseph Vance's "Trey O' Hearts" series. With the author and his imagination on the ground and with director Lucas lying awake nights thinking up new and unheard-of "stunts" for the cast to perform, no one but a seasoned picture actor would be equal to the task.

The first play to be directed and played in by Ben Wilson, recent acquisition of the Imp Company, is the "Great Hotel Mystery," a detective play in two reels. Mr. Wilson has already acquired considerable fame in detective roles, having created "Cleek" of the "Cleek Detective Series" produced by the Edison Company.

George Kleine's latest success, "Vendetta," from the novel by Marie Corelli, threatens to become a second "Quo Vadis?," if the demand for the subject continues to be as heavy during the next two months as it has during the past week. General Film offices everywhere report a big demand and steady bookings.

Mr. and Mrs. C. Lang Cobb, Jr., recently motored into the Berkshires for a few days vacation.

S. Dembrow, Jr., has returned from a short stay at Syracuse, N. Y., where he equipped a new exchange for the Box Office Attractions Company.

William Sadler has left the Edison company and hopes his next film affiliation will offer nothing but comedy roles. Meanwhile, Sadler says he can always get "two bits" from his mother —Josie Sadler—so until such necessity arises, "watchful waiting" finds him in his characteristic happy frame of mind.

Pauline Bush has been playing in two photoplays written by members of the company. "Her Escape" by Lon Chaney is one, and the other by Tom Forman, "The Measure of a Man," a Canadian Northwest play.

Edward Coxen, leading man for Thomas Ricketts' "Flying A" company, when questioned recently about his buying an automobile, remarked that one good horse is worthy of a dozen autos. Edward is one of the best horsemen at the studio and his remark is quite apropos.

Victor Potel, "Slippery Slim of Snakeville" fame, added to his popularity last week when he campaigned in behalf of the constable of Niles, Cal., who is now assured the office.

Leon Victor, formerly Cohan & Harris, is making several innovations in his new theater, Keith's, New York City, where he has installed a surprise night on Thursday and vaudeville concerts on Sunday.

Al E. Christie, the Nestor comedy director, had a special Pullman car built for his two reeler "All Aboard," which shows how much really can happen in a Pullman car.

All Kleine offices are now booking "The Naked Truth," the five-part subject made from the sensational French novel, "La Femme Nue" by Henry Batille. This was the Kleine success which opened the doors of the New Candler Theater, New York. The picture features the famous European actress, Mlle. Lyda Borelli.

Marc Edmund Jones and F. A. Wall, scenario editor, made the trip through the tunnel to the north portal this week to write a two reel play around the present Gibraltar dam operations. To Santa Barbara such a picture will have a high educational value, as many persons can thus become more familiar with the great project.

Ralph Ince, Vitagraph director, Lucille Lee (Mrs. Ince) and Albert Roccardi, Vitagraph player, have formed a fishing club called "The Vitagraph Trio Fishing Association," and may be seen early any morning, cruising the waters of Great South Bay, N. Y., in quest of members of the finny tribe.

Stella Razeto is appearing in a one reel department store drama entitled "Her Sister." The property man has been busy for some time getting together the "goods" for the interiors of the department store.

Margaret Joslin, who in private life is Mrs. Harry Todd, is the magnet for members of the western Essanay company whose favorite breakfast dish is waffles. They all declare she is "some cook."

Edna Maison of Universal is being featured in an Italian story "The Padrone's Ward." Lloyd Ingraham, her director, takes a strong character part and Joe King, Bert Hadley and Francis Macdonald all play prominent roles.

Charles Ray of the New York Motion Picture Corporation is taking the lead in the photoplay "Not of the Flock" being produced by Scott Sydney, and Enid Markey is playing opposite him.

Sydney Ayres' American company is working on a two reel subject which will be called "Galahad of Twilight." Miss Vivian Rich is a little French-Canadian girl who, though married to the man who is the choice of her father, meets later on her "Galahad" with true fidelity clings to her husband.

Exhausted from the tremendous work of producing three such great photoplays as "The Littlest Rebel," "Northern Lights" and "Captain Swift," all in a very short period, Edgar Lewis suffered a severe nervous breakdown despite his rugged physique and is now recuperating rapidly after a thorough rest in the Berkshire Hills. He will return to New York next week.

John J. Coleman, late studio manager and director for the Gene Gauntier Feature Players, attended a meeting of the Supreme Council of the Ancient Accepted Scottish Rite Masons, in Chicago last week. Mr. Coleman is one of the three theatrical men in the world who has ever attained the high honor of the thirty-third degree in Masonry. Having resigned his position as studio manager and director for the Gene Gauntier Feature Players, Mr. Coleman will devote all of his time to looking after his chain of theaters throughout the South, pending an offer to reenter filmland as a director.

Grace Cunard says that she thinks she gave the best performance of her career in "The Phantom Violin" and Francis Ford certainly made the crazy violinist a weird character.

James Corbett recently paid a visit to the Worlds Film Corporation's studio to see the picture version of "The Burglar and the Lady," in which he played the stellar role under Herbert Blache's direction. Gentleman Jim is about to open his vaudeville season in the West and has signed contracts which call for his presence in Australia early in February.

Edwin, August and Bennie Zeidman of the newly formed Eaco Films recently discovered, a so-called "school of acting" on Broadway, New York, and while investigating it the "professor" offered to teach Mr. August, who is the leading man of the organization, the fine points of the silent drama, and, showing him a picture of himself on the wall, told him he bore a strong resemblance to an actor named Mr. August and that he would undoubtedly photograph excellently. The case was turned over to the authorities.

For nearly five months the beautiful sea phantasy, "Neptune's Daughter," has exhibited the varied graces of Annette Kellerman on the Fine Arts screen in Chicago, and there is every indication that it will continue during the entire fall.

Fred Thompson, who was with the Vitagraph Company a short time ago is with the same company again. He returned to the fold Monday, August 31, took up his work where he left off, and in less time than it takes to tell it, it seemed as though he had never been away.

ROLL OF STATES.

PENNSYLVANIA.

The West End Amusement Company, of which Fegley Brothers are the proprietors, who are erecting a motion picture theater at 1335-37 Chew street, Allentown, have the building under roof and expect to open it to the public in a very short time. The building is fire proof throughout, with the latest approved heating and ventilating system and is modern in every respect.

SOUTH CAROLINA.

The Majestic and Lion, moving picture theaters of Charleston, both renewed their licenses on Saturday.

A modern moving picture theater is to be fitted up in the Bethea building, 1428 Main street, Columbia, recently vacated by the Lion Furniture Company.

SOUTH DAKOTA.

Work on the Lyric building is progressing nicely. When completed Ellendale will have one of the best picture shows in the state.

TENNESSEE.

The Belmont theater, one of the prettiest little suburban motion picture theaters in the South, opened at the corner of Sixteenth and Grand avenue, Nashville, Monday night.

The contract for the construction of a motion picture theater on Chelsea avenue, near Sixth street, Memphis, by the American Photoplay Theater Company has been let. The house will cost approximately $35,000.

The building formerly occupied by Skalowski, at 217 Fifth avenue, north, Nashville, is being remodeled for the installation of a new motion picture theater by the Crescent Amusement Company. The new theater will have all modern fixtures and appliances and will be remodeled at a cost of $20,000.

TEXAS.

Distinctly unique in the realm of filmdom is the Fort Worth-made film just completed, entitled, "Does It Pay to Advertise," as the entire story hinges on newspaper advertising.

The two-story building on Alamo plaza, San Antonio, now occupied by the Frank Brothers clothing firm, has been leased for a period of 15 years by Fort Worth business men and will be converted into a motion picture theater.

By a deal just consummated the moving picture theater at San Benito was purchased from G. W. Becker by Drs. Seiser and Vinsant of Galveston.

World Film Corporation, Dallas; capital stock, $5,000. Incorporators: Fount Ray, J. C. Thompson, C. L. Cox.

The new $25,000 moving picture theater on South El Paso street, El Paso, was erected by A. Stolaroff.

VIRGINIA.

Fredericksburg is to have a moving picture theater, which will seat 650 and cost $20,000. Manager Pitts, who has been identified with the Fredericksburg opera house, will be in charge of the new house.

WASHINGTON.

Seattle now has a branch office of Sawyer, Inc., who are trying out the scheme of booking direct, instead of disposing of the state rights for pictures. The office opened for business August 24, and takes care of Washington, Oregon and Idaho.

Because of their competition with the churches, moving picture theaters of Tacoma will have to remain closed on Sundays until 1 p. m. in the future.

The new Centralia theater in Centralia has been formally opened. It has a seating capacity of 582 and is trimmed throughout in old ivory. The theater is owned by S. H. Bloomer and managed by J. C. Schumacher of Seattle.

Eugene Levy closed a deal whereby the Melbourne theater at Second avenue and University street, Seattle, passed from his management and control to J. S. Shortley, a photoplay theater man who recently arrived from Sioux City, Ia. Mr. Shortley has purchased all of the Levy interests in the property and assumed personal management. The Melbourne theater is one of the oldest established houses in Seattle devoted to the photodrama.

Announcement has been made recently that the Moore Amusement Company, which has just filed articles of incorporation, will take over the new C street theater in Tacoma, and that the house will be opened in about six weeks as a high class moving picture theater.

The new picture theater being erected in Spokane is to be known as the Clemmer, according to announcement made recently by Dr. H. S. Clemmer, who has taken a ten-year lease on the building.

WISCONSIN.

The contract for the new moving picture house to be erected on Broadway, Racine, was let to the Farrell Building Company recently and work will be started on the foundation in the near future.

A moving picture outfit, the latest, most approved machine, equipped with a double dissolving stereopticon, has been added to the entertainment facilities at the Auditorium in Milwaukee.

The Princess theater on Wisconsin street, Kenosha, recently leased to T. H. Blaise and Charles Weeks of Chicago, reopened to the public on August 22.

The Waukesha Auditorium, built and managed by the Frellson Amusement Co., of which Gustav Frellson and George B. Frellson are officers, is nearly completed. Its cost is said to be $30,000.

The People's theater of Superior has been taken over by the People's Theater Company, a corporation, composed of Superior business men.

E. C. Peto of Chicago has been appointed manager of the Gem theater in Beloit.

The Dixie theater in Beloit, under the management of Frank McCarthy for some time, has been sold to Charles M. Spray of Indiana and E. J. Van Patten of Rockford.

A picture theater is being built on Third street and North avenue, Milwaukee, to seat about 562. It will cost about $8,000.

H. H. Hile has plans prepared for the erection of a new opera house for motion pictures on his lot west of the Central House, Janesville. The building will be 40x80.

Plans for a $20,000 moving picture theater at Thirty-fifth street and North avenue, Milwaukee, are being prepared. The building will seat 900.

WYOMING.

Carl Ray, a theater magnate of Los Angeles, Calif., is contemplating erecting a motion picture theater in Cheyenne. Mr. Ray has a Sixteenth street location under advisement.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

Current Releases

Monday.

D	9-14	The Backslider	Biograph	1,000
T	9-14	Generals of the Future	Edison	500
C	9-14	Buster Brown on the Care and Treatment of Goats	Edison	500
C	9-14	The Joblot Recruits	Essanay	1,000
D	9-14	The Mystery of the Silent Death	Kalem	2,000
T	9-14	Pathe's Daily News, No. 59	Pathe	1,000
D	9-14	Ye Vengeful Vagabonds	Selig	1,000
T	9-14	Hearst-Selig News Pictorial, No. 57	Selig	1,000
D	9-14	The Man Who Knew	Vitagraph	1,000

Tuesday.

D	9-15	Merely Mother	Biograph	2,000
D	9-15	When Youth Meets Youth	Kleine-Cines	2,000
D	9-15	Making a Concert	Edison	1,000
D	9-15	The Way of His Father	Essanay	1,000
D	9-15	Into the Depths	Kalem	1,000
C	9-15	Rastus Knew It Wasn't	Lubin	500
C	9-15	She Made Herself Beautiful	Lubin	500
C	9-15	The Eugenic Girl	Selig	1,000
D	9-15	Steve O'Grady's Chance	Vitagraph	2,000
C	9-15	The Tramp's Revenge	Melies	1,000

Wednesday.

C	9-16	A Summer Resort Idyll	Edison	1,000
C	9-16	The Fable of "Lutie, the False Alarm"	Essanay	1,000
D	9-16	The Moonshiners	Kalem	2,000
D	9-16	The Twin Brothers Van Zandt	Lubin	2,000
T	9-16	Pathe's Daily News, No. 60	Pathe	1,000
D	9-16	Jim	Selig	1,000
C	9-16	The Ageless Sex	Vitagraph	1,000

Thursday.

D	9-17	The Peddler's Bag	Biograph	1,000
C	9-17	Sophie's Legacy	Essanay	1,000
D	9-17	The Double Life	Lubin	2,000
C	9-17	The Scab Waiter	Melies	1,000
T	9-17	Hearst-Selig News Pictorial, No. 58	Selig	1,000
D	9-17	Politics and the Press	Vitagraph	1,000

Friday.

D	9-18	His Change of Heart	Biograph	1,000
D	9-18	Sheep's Clothing	Edison	2,000
D	9-18	Sparks of Fate	Essanay	2,000
C	9-18	Easy Money	Kalem	1,000
D	9-18	For Repairs	Lubin	1,000
C	9-18	The Lonesome Trail	Selig	1,000
C	9-18	Father's Timepiece	Vitagraph	1,000

Saturday.

C	9-19	Murphy and the Mermaids	Biograph	500
C	9-19	The Fire Chief's Bride	Biograph	500
D	9-19	Jim's Vindication	Edison	1,000
D	9-19	Broncho Billy Butts In	Essanay	1,000
D	9-19	The Cub Reporter's Assignment	Kalem	1,000
C	9-19	Pins Are Lucky	Lubin	500
C	9-19	The German Band	Lubin	500
D	9-19	As the Risk of His Life	Selig	1,000
D	9-19	The Reward of Thrift	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Melies, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

Advance Releases

Monday.

D	9-21	Just a Bit of Life	Biograph	1,000
C	9-21	The adventure of the Hasty Elopement—9th of the Octavius Series	Edison	1,000
C	9-21	Sweedie's Skates	Essanay	1,000
D	9-21	The Potter and the Clay	Kalem	1,000
D	9-21	The Untarnished Shield	Lubin	1,000
T	9-21	Pathe's Daily News No. 61, 1914	Pathe	1,000
D	9-21	The Livid Flame	Selig	2,000
T	9-21	Hearst-Selig News Pictorial	Selig	1,000
D	9-21	Fine Feathers Make Fine Birds	Vitagraph	1,000

Tuesday.

D	9-22	The Ring and the Book	Biograph	2,000
D	9-22	The Master Force	Kleine Cines	2,000
D	9-22	The Blue Coyote Cherry Crop	Edison	1,000
D	9-22	Love's Magnet	Essanay	1,000
D	9-22	The Green Rose	Kalem	1,000
C	9-22	The Wise Detectives	Lubin	500
C	9-22	A Six-Foot Romance	Lubin	500
C	9-22	The $1,000 Pants	Melies	1,000
D	9-22	For Love of Him	Selig	1,000
D	9-22	The Blood Ruby	Vitagraph	2,000

Wednesday.

	9-23	Post No Bills	Edison	1,000
C	9-23	The Fable of "One Samaritan Who Got Paralysis of the Helping Hand"	Essanay	1,000
D	9-23	The Vanishing Tribe	Kalem	2,000
D	9-23	Toys of Fate	Lubin	2,000
T	9-23	Pathe's Daily News No. 62, 1914	Pathe	1,000
D	9-23	A Just Punishment	Selig	1,000
C	9-23	A Double Error	Vitagraph	1,000

Thursday.

C	9-24	The Fall of Muscle-Bound Hicks	Biograph	500
C	9-24	The Plumber's Pick	Biograph	500
C	9-24	Slippery Slim and the Green-Eyed Monster	Essanay	1,000
D	9-24	The Triumph of the Right	Lubin	2,000
C	9-24	How Clarence Got His	Melies	1,000
T	9-24	Hearst-Selig News Pictorial No. 60	Selig	1,000
D	9-24	A Close Call	Vitagraph	1,000

Friday.

D	9-25	Her Doggy	Biograph	1,000
C	9-25	Grand Opera in Rubeville	Edison	2,000
D	9-25	A Splendid Dishonor	Essanay	2,000
C	9-25	Jones' Wedding Day	Kalem	1,000
D	9-25	The Investment	Lubin	1,000
C	9-25	You Never Can Tell	Selig	500
C	9-25	Who Got Stung	Selig	500
C	9-25	A Horseshoe for Luck	Vitagraph	1,000

Saturday.

D	9-26	The Gold Thief	Biograph	1,000
C	9-26	Twins and Trouble	Edison	1,000
D	9-26	The Strategy of Broncho Billy's Sweetheart	Essanay	1,000
D	9-26	Rory O'Moore	Kalem	1,000
C	9-26	Did He Save Her	Lubin	500
C	9-26	Between One and Two	Lubin	500
D	9-26	The Newsboy Tenor	Selig	1,000
C	9-26	Hearts and Diamonds	Vitagraph	2,000

MISCELLANEOUS FEATURES.

The Terror of the Air	Hepworth American	3,000
Such a Little Queen	Famous Players	5,000
The Making of Bobby Burnit	Lasky	4,000
Alone in New York	Warner's	3,000
The Price of Crime	Warner's	3,000
Hearts United	Liberty	4,000
The Pawn of Fortune	Eclectic	5,000
Black Roderick	Eclectic	2,000
The Dollar Mark	Brady	5,000
The Lion of Venice	Kleine	4,950
The Fortune Hunter	Lubin	6,000
The Painted World	Broadway Star	3,000
A Florida Enchantment	Broadway Star	5,000
Born Again	Hector	5,000
Queen of the Counterfeiters	Apex	4,000
Will o' the Wisp	Box Office	4,000
Fighting the World	Box Office	5,000
A Great Mistake	Renowned Players	5,000
Across the Pacific	Premier	5,000
The Dancer and the King	Premier	5,000
Liberty Bells	Klaw & Erlanger	3,000
A Fair Rebel	Klaw & Erlanger	3,000
The Plum Tree	Essanay	3,000
The Desperado of Panama	Picture Playhouse	3,000
Lure of the Yukon	Picture Playhouse	3,000

Mutual Program

Monday.

D	9-14	The Cocoon and the Butterfly	American	2,000
D	9-14	Our Mutual Girl, No. 35	Reliance	1,000
C	9-14	Title Not Reported	Keystone	

Tuesday.

D	9-15	Gold	Thanhouser	2,000
D	9-15	The Only Way	Beauty	1,000
D	9-15	Every Man Has His Price	Majestic	1,000

Wednesday.

D	9-16	A Tale of the Northwest Mounted	Broncho	2,000
D	9-16	The Mirror	American	1,000
D	9-16	The High Grader	Reliance	1,000

Thursday.

D	9-17	A Tragedy of the North Woods	Domino	2,000
	9-17	Title Not Reported	Keystone	
D	9-17	Mutual Weekly, No. 90	Mutual	1,000

Friday.

D	9-18	No-Account Smith's Baby	Kay-Bee	2,000
D	9-18	The Master Hand	Princess	1,000
C	9-19	Down the Hill to Creditville	Majestic	1,000

Saturday.

D	9-19	How the Kid Went Over the Range	Reliance	2,000
C	9-19	The Horse Trader	Royal	1,000
	9-19	Title Not Reported	Keystone	

Sunday.

D	9-20	Her Awakening	Majestic	2,000
C	9-20	Foiled Again	Komic	1,000
D	9-20	The Mettle of a Man	Thanhouser	1,000

Monday.

D	9-21	The Redemption of a Pal	American	2,000
D	9-21	Our Mutual Girl, No. 36	Reliance	1,000
	9-21	Title Not Reported	Keystone	

Tuesday.

D	9-22	The Varsity Race	Thanhouser	2,000
C	9-22	Caught in a Tight Pinch	Beauty	1,000
D	9-22	Meg of the Mines	Majestic	1,000

Wednesday.

D	9-23	Parson Larkin's Wife	Broncho	2,000
D	9-23	His Faith in Humanity	American	1,000
D	9-23	The Last Shot	Reliance	1,000

Thursday.

D	9-24	The Test of Flame	Domino	2,000
	9-24	Title Not Reported	Keystone	
T	9-24	Mutual Weekly, No. 91	Mutual	1,000

Friday.

D	9-25	The Death Mask	Kay Bee	1,000
D	9-25	The Balance of Power	Princess	1,000
D	9-25	The Taming of Sunnybrook Nell	American	1,000

Saturday.

D	9-26	The Runaway Freight	Reliance	2,000
C	9-26	Scarecrow	Royal	1,000
	9-26	Title Not Reported	Keystone	

Sunday.

D	9-27	The Great God Fear	Majestic	2,000
C	9-27	Bill Manages a Prize Fighter. No. 7	Komic	1,000
D	9-27	The Harvest of Regrets	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	9-14	Sweetheart Days	Imp	1,000
D	9-14	A Gentleman from Kentucky	Victor	2,000
C	9-14	Trapped in a Closet	Sterling	1,000

Tuesday.

D	9-15	The Trey o' Hearts, No. 7	Gold Seal	2,000
C	9-15	A Joke on the Joker	Crystal	1,000
C	9-15	The Scarecrow and the Chaperone	Universal Ike	1,000

Wednesday.

D	9-16	The Danger Line	Nestor	1,000
C	9-16	For the Hand of Jane	Joker	500
S	9-16	Heringsdorf	Joker	500
D	9-16	Adventures in Diplomacy	Eclair	3,000
T	9-16	Animated Weekly, No. 131	Universal	1,000

Thursday.

D	9-17	The Man Who Was Misunderstood	Imp	2,000
D	9-17	The Mystery of Deadwood Basin	Rex	1,000
	9-17	No Release This Week	Sterling	

Friday.

C	9-18	The Troublesome Wink	Nestor	1,000
D	9-18	A Modern Melnotte	Powers	2,000
D	9-18	The Girl and the Smuggler	Victor	1,000

Saturday.

C	9-19	Love and Graft	Joker	500
E	9-19	The Hemp Industry of Yucatan, Mexico	Joker	500
D	9-19	The Higher Law	"101 Bison"	2,000

Sunday.

C	9-20	A Prince of Bavaria	Rex	2,000
D	9-20	A Rose of Yesterday	Frontier	1,000
D	9-20	Son	Eclair	1,000

Monday.

D	9-21	Redemption	Imp	2,000
T	9-21	Rome	Victor	1,000
C	9-21	In and Out	Sterling	1,000

Tuesday.

D	9-22	The Trey o' Hearts No. 8	Gold Seal	2,000
C	9-22	East Lynn in Bugville	Crystal	1,000
C	9-22	The "Dear" Hunter	Universal Ike	1,000

Wednesday.

D	9-23	The Half Breed	Nestor	1,000
T	9-23	The Statuesque Beauty	Joker	500
C	9-23	Jane's Lovers	Joker	500
D	9-23	The Aztec Treasure	Eclair	2,000
T	9-23	Animated Weekly No. 132	Universal	1,000

Thursday.

D	9-24	Universal Boy—The Newsboy's Friend	Imp	1,000
D	9-24	Little Sister	Rex	1,000
C	9-24	A Shooting Match	Sterling	1,000

Friday.

C	9-25	Fruits and Flowers	Nestor	1,000
D	9-25	Be Neutral	Powers	500
T	9-25	Our Land of Gold	Powers	500
C	9-25	Elsie's Uncle	Victor	1,000

Saturday.

	9-26	No release this week	Joker	
D	9-26	Richelieu	"101 Bison"	4,000

Sunday.

D	9-27	As the Wind Blows	Rex	2,000
D	9-27	Fate's Finger	Eclair	1,000
D	9-27	The Man in the Attic	Frontier	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Frontier, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, OCTOBER 3, 1914 No. 14

LIBRARY PERIODICAL SEC 1914



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CHIP, OF THE FLYING "U"

Three Reels. A hilarious western comedy featuring KATHLYN WILLIAMS. Written by B. M. BOWER.

THE FIFTH MAN

Three Reels. A Spectacular Selig Jungle-Zoo animal picture featuring BESSIE EYTON. Written by JAMES OLIVER CURWOOD.

HEARTS AND MASKS (Released October 1)

Three Reels. A sensational Selig detective drama featuring KATHLYN WILLIAMS. Written by HAROLD MacGRATH.

GARRISON'S FINISH (Released October 15)

Three Reels. A great Selig race track drama written by W. B. M. Ferguson.

Your favorite newspaper can get plates from the Western Newspaper Union for novelettes written from these pictures by KATHLYN WILLIAMS.

The Western Newspaper Union has plates for this complete novel written by HAROLD MacGRATH.

All Big Money Makers for Exhibitors.

Wire or Write at Once for Big Selig Features

SELIG CURRENT RELEASES WEEK OF OCT. 5-10

The Moving Picture Cowboy

Released October 5. Two Reels. One of the most astonishing and clever acrobatic pictures ever made. TOM MIX performs the most astounding cowboy feats ever filmed.

The Hearst-Selig News Pictorial

Released October 5. One Reel.

The Way of the Redman

Released October 6. One Reel. The duplicity of a white man moves an Indian to typical Redskin reprisals.

The Reparation

Released October 7. One Reel. A fascinating and thrilling Selig drama, picturing the story of an awakened honor.

The Hearst-Selig News Pictorial

Released October 8. One Reel.

Jimmie, the Porter

Released October 9. Split Reel. A clever Selig farce-comedy, full of laughs.

On the same reel with Sidney Smith's latest motion picture cartoon

Doc Yak's Bottle

Her Victory Eternal

Released October 10. One Reel. This is a Selig tragedy, well played with striking characters admirably portrayed. A tense story.

Big War Pictures Direct from Battlefields

HEARST-SELIG NEWS PICTORIAL

First in War. First in Peace. First in Popularity.

RELEASED MONDAYS AND THURSDAYS

ALL SELIG RELEASES THROUGH GENERAL FILM CO.

The Selig Polyscope Company

General Offices, 20 East Randolph St., Chicago, Ill.

The Perils of Pauline

When newspapers want to whoop up their circulation they engage some famous writer that everybody knows and likes—but they have to pay him a high salary. You can do the same for your moving picture theatre without the high salary. Pauline is known and liked by everybody—she's whooped up many a photoplay attendance. Today she is enjoying her greatest popularity. Book her now.

Pauline always pays because her perils are always real. She pays both ways.

A Prince of India



A modern American Arabian Night's tale in four parts with scenes laid in the United States. Made by the Whartons. Absorbing yet plausible adventure wound into a pulsing story of Indian Rajahs, American crooks, a cub newspaper reporter, and an heirloom of enormous value. Every scene in this great adventure story begins and ends unexpectedly and registers a punch. Among the thrills are a trolley car run wild which plunges off a high trestle into a deep ravine below. A tense film throughout and a big attraction for street display. 1—3—6 sheet posters.

In Soak

A Hartigan American Comedy in 1 reel. Very funny complications arising from a woman's attempt to deceive her husband. Her husband is so fully deceived that she is sorry she ever tried. Real laughable humor.

Max Has the Boxing Fever and Picturesque Lake Dhal



(British India)

Max Linder again gets the laugh on the first half of this reel, followed by natural color scenic views of picturesque Lake Dhal in British India—perfect photography.

Eclectic Feature Film Exchanges for Your Use

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BOSTON
3 Tremont Row

CHICAGO
5 So. Wabash Ave.

CINCINNATI
217 E. 5th St.

CLEVELAND
622 Prospect Ave., S. E.

DALLAS
Andrews Bldg.

DENVER
Nassau Bldg.

KANSAS CITY
928 Main St.

LOS ANGELES
114 E. 7th St.

MINNEAPOLIS
4th & Hennepin Sts.

NEW ORLEANS
910 Gravier St.

NEW YORK
115 E. 23rd St.

OMAHA
1312 Farnam St.

PHILADELPHIA
1235 Vine St.

PITTSBURGH
715 Liberty Ave.

PORTLAND
392 Burnside St.

SALT LAKE CITY
68 So. Main St

SAN FRANCISCO
67 Turk St.

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110 West 40th St. NEW YORK CITY

"The Cream of American and European Studios."



An embarrassing moment for Nat Duncan in Lubin's six reel masterpiece, "The Fortune Hunter," in whic h William Elliott is featured.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, OCTOBER 3, 1914 No. 14

Heiress Finds a Worthy Lover

Other Essanay Pictures

"THE REAL AGATHA," the two-part release of the Essanay Film Manufacturing Company on Friday, October 9, presents a charming little romance with a living background of pretty girls. It is an adaptation from a novel of the same title by Edith Huntington Mason and features Ruth Stonehouse and Richard C. Travers, the latter also being the director of the production.

The plot is filled with quiet humor and its charm lies in its subtle appeal. The exteriors are chosen with care and are artistically photographed and the interior sets are well arranged. Although the outcome of the story is a little obvious it is satisfying and is sure to please any audience. It is a film worthy of a place on every exhibitor's program.

The story opens with a trip to the country, taken by young Lord Vincent, who is known to his friends as Freddie, and several companions, among whom is Archibald Terhune. While driving along a country road their automobile becomes disabled and while the chauffeur is repairing it Freddie and Terhune stroll away from the road toward some golf links. The automobile is put in shape by the driver, and the other members of the party drive off without Freddie and Terhune, deserting them as a practical joke.

The two men stroll across the fields and stop at a castle to inquire the location of the next town, and, much to their surprise, are taken in and treated royally. There are six girls at the supper table that evening, together with a chaperon and her secretary, Miss Marsh. After the meal the secretary explains to the two men that it is the home of the Lady Agatha and that every suitor for her hand is allowed to remain four weeks. She also explains that in order to protect the real Agatha each of the six girls pose as the heiress and that the man who marries her must do so for love and not for her money.



Freddie falls in love with the secretary, "The Real Agatha."

While Freddie and Terhune do not exactly like the idea they decide to stay and enjoy the adventure. Soon, however, each finds that he would not consider leaving, as Freddie falls in love with the secretary and Terhune decides that Lady Agatha's fortune would support him nicely for the remainder of his life.



Archibald is puzzled as to which of the girls is the real Agatha.

Terhune's efforts to pick the real Agatha from among the six girls are very amusing and, although the other girls admire him, Freddie continues his attentions to Miss Marsh. The last day of their four-weeks' stay arrives and Terhune is still undecided as to his choice. When he finds Freddie making love to the secretary he rebukes him, as Miss Marsh has told the fortune seeker that she is a married woman in order to rid herself of his attentions. Freddie, however, proposes to Miss Marsh and to his and Terhune's surprise learns that she is the real Agatha.

The cast is as follows:

Lord Vincent, known as Freddie.....Richard C. Travers
Archibald Terhune, his older companion....Oscar G. Briggs
Miss Marsh .....Ruth Stonehouse
Miss Armistead, chaperon and protector....Helen Dunbar

FILLED with slap-stick action that is typical of the "Sweedie" series the Essanay release of Monday, October 5, entitled "The Fickleness of Sweedie," is certain to produce laughs in the average house. Much footage is given to drills and adventures of the police. Wallace Beery, Leo White, Robert Bolder and Ben Turpin are the chief fun-makers.

Sweedie has a fat and a slim lover and the rivals enjoy mussing each other up. One day the slim lover sees Sweedie reading a letter and, believing it to be from his rival, hides in a mattress to watch. The fat lover comes to see Sweedie and the mattress starts to perform tricks. The police are called and a chase of the mattress follows, which leads to the police station. Here the slim lover is removed from the mattress and the three are arrested. When Sweedies tells her slim lover that the letter was only a notice that her rent is due they are reconciled and, after a rough and tumble fight with the police, make their escape with their arms around each other.

WITH every scene enclosed in a wreath of flowers and with acting that is very appealing in its human interest, the two-part picture to be released by the Essanay Company on October 6 entitled "The Verdict" is a most unconventional offering.

It was adapted from the *Munsey Magazines* and deals with the eternal triangle in a refreshing manner. Only three characters appear, the man, the girl, and the woman, and these are portrayed by Bryant Washburn, Beverly Bayne and Gerda Holmes.

The man meets and falls in love with the girl, who is much younger than himself, and breaks his engagement to the woman, who is his own age. He tells the girl she is the only one he ever loved but later she learns of the engagement of the man and the woman. The woman tells the girl to test the love of the man and the next time she meets him she does. The verdict is in favor of the man and the two are happy together.

MISS GERDA HOLMES gives a splendid humorous character portrayal as a cook in the latest George Ade comedy entitled "The Fable of the Family That Did Too Much for Nellie," which is booked for release by the Essanay Company on October 7.

The Todd family have an awful time getting a



Mrs. Todd secures Nellie, the prize cook, in "The Family That Did Too Much for Nellie."

good cook, but after firing their thirteenth they secure Nellie, a real jewel. All goes well and to show their appreciation the Todd family fit Nellie out in a beautiful new frock, whereupon Nellie captures the butcher's heart and they are married. Again the Todd family are forced to eat poorly cooked food. The moral is: Give them books to read.

VICTOR POTEL and Margaret Joslin have the leads in the Essanay release of Thursday, October 8, entitled "When Slippery Slim Met the Champion."



A scene from Essanay's "Broncho Billy and the Greaser."

It is another of the Snakeville comedies and is a sure-fire laugh producer.

Snakeville is all excited as the world's champion has arrived in town and offers $100 to anyone who can stay three rounds with him. Slim is backed by his friends to try for the money. Sophie secures a ringside seat and, because she has a toothache, brings a bottle of chloroform with her. Slim is badly beaten during the first two rounds, but with the aid of Sophie's chloroform comes back in the last round and puts the champion out.

"BRONCHO BILLY AND THE GREASER," an exciting western picture, will be released by Essanay on October 10. It features G. M. Anderson and Marguerite Clayton, supported by Lee Willard, a character actor whose work shows great promise. A thrilling climax is worked up, the suspense of which will hold the most critical audience.

Broncho Billy, the mail carrier, chastises a half-breed who insults a girl in the post office. On his way home he helps a sick man and drops his mail bag. The girl finds it and brings it to Broncho Billy's cabin. The half-breed creeps to the cabin and is about to kill the carrier as he sleeps but the sick man stops him. The half-breed ties Broncho Billy and struggles with the sick man. The girl sees the danger of the two men and rides for help. She gets several cowboys and they reach the cabin just in time to save the men.

Essanay Foreign Sales Unaffected

Up to the present time the Essanay Film Manufacturing Company has done a record business in Europe despite the war. The shipping department of the company has been operating as usual and the average Essanay sales abroad compare favorably with the business done before the declaration of hostilities. Harry A. Spoor, manager of Essanay's European office, in a recent letter says: "Your promptness in shipping prints is one of the most remarkable incidents in connection with the present war. We have not been held up on a single film and are doing just as big a business as ever."

Thrills Vie With Laughs In Odd Film

Meritorious Selig Program



The hero tells his tale of bravery.

IN THE two-part release of the Selig Polyscope Company on October 5, entitled "The Moving Picture Cowboy," Tom Mix exhibits all the "57 varieties" of thrills known to the lovers of western pictures and incidentally introduces a few new "stunts" which have thus far been untried before the camera.

There is little or no story in the production, but the interest is well sustained. The first reel is one thrill after another, while the second part of the film is devoted to comedy action. The only fault to be found is the repetition of falls and the sameness of action in the last reel, but even this is excusable, as each of the tumbles is made humorous by Mr. Mix. It is a most unusual film and with its odd mingling of comedy and thrills will fit into a program of any variety.



As it really happened.

The action of the story takes place on a western ranch. The owner receives a letter from his nephew, Luke Barns, stating that he has resigned from the motion picture company for whom he has been working and is going to spend the rest of his life in the West. The cowboys await the coming of Luke with great anticipation.

At last he arrives. The cowboys gather around him and he tells them stories of the wonderful feats he performed before the motion picture camera. Roping and tying a steer in record time, riding bucking bronchos, bull-dogging steers, jumping from the saddle to a train and fighting bloody battles with Indians and outlaws were all "in a day's work," according to the story he tells, and the honest westerners acknowledge he is a hero.

The second reel, however, shows how the things he has related really happened. The ferocious bulls prove to be easy-going jersey cows, the bucking bronchos are ordinary horses, his gallant riding consists entirely of trying to remain in the sadle while the gentle horse trots along, and the bloody battles with Indians and outlaws were staged before the camera, with "supers" in the roles of the desperate men and savages. The reason for his visit to the West is also shown when the director of his company becomes disgusted and discharges him.

"THE WAY OF THE REDMAN," the single reel release of the Selig Company on October 6, is filled with dramatic action and introduces a character that is rather new as far as screen portrayals go—a civilized, full blooded Indian. Tom Mix wrote the scenario and directed the production and appears to advantage as the Indian. Leo D. Maloney and Goldie Colwell do good work in the supporting roles. The interest is sustained throughout and the close is very dramatic.

A redman, civilized and living happily on his farm with his wife Bounding Fawn, and their child, is at peace with all the world. The gambler is shot by the sheriff, while making his escape, and is sheltered by the redman. The gambler shows his gratitude by making love to Bounding Fawn. The redman finds them in each other's arms and sends them from his cabin, telling them never to return.

Years pass and the gambler has tired of Bounding Fawn and abuses her. A friend of the redman's sees how unhappy she is and tells her formed husband. The savage blood of his fathers rises within the redman and he takes their primitive way of avenging the wrong. He captures and tortures the gambler and when the latter seeks to escape forces him into a death grapple, from which he emerges victorious, the body of the gambler having been hurled over a cliff.



A scene from "The Way of the Redman."

AN INTERESTING, but rather gloomy picture entitled "The Reparation," written by Cyrus Townsend Brady and touching upon the Civil War, will be released by Selig on October 7. The acting and settings are of the best and the photography is clear. It is a well handled tragedy. Stella Razeto, Ada Gleason and Lamar Johnstone appear in the leading roles.

Two sisters, Philippa and Abigail Herondine, are the belles of the little southern town in which they live. The latter, who is the older of the pair, is sought by many of the well-to-do gentlemen of the South, while the former, a carefree girl of twenty and much more beautiful than her sister, flirts with many but loves none. David Graham meets them and falls in love with Philippa, but his pride forces him to make love to Abigail, to show the other men the power he can influence over women. Abigail grows to love Graham and, fearing this will prove embarrassing, he elopes with Philippa.

A short time later he tires of married life and deserts his wife. She returns home, her mind a blank, and is cared for by her sister. Graham joins the Confederate army, but deserts in battle. He flees to the girls' home, where Abigail protects him from the soldiers that follow him, in order to kill him herself, but she finds she cannot do it. Graham witnesses the death of Philippa and becomes a man. He surrenders to the troops and is shot as a deserter.

EUGENIE BESSERER does some very clever emotional acting in "Her Victory Eternal," a single reel subject scheduled for release by the Selig Company on October 10, her portrayal of a mother being very sympathetic. The theme—the love of a mother for her son that is so intense it borders on jealousy when he becomes engaged to a girl—is a very strong one and much feeling is infused into the scene near the climax by the players. The last scene has a tendency to weaken the film, however, and appears superfluous, but this single defect cannot detract from the general high quality of the production.

Mr. and Mrs. Tabor and their young man son, Will, devote all their lives to each other. Mr. Tabor is killed in an accident and only her love for Will saves Mrs. Tabor's life. In time Will becomes engaged to a



Graham grows tired of married life. "The Reparation."

beautiful girl and Mrs. Tabor struggles to conquer her desire to keep her boy for herself alone. On the eve of his wedding the boy is drowned and the mother realizes that her son will be her's alone—forever.

"JIMMY, THE PORTER," is one of the most amusing "quiet" comedies this reviewer has been privileged to witness for some time. It abounds in amusing situations, which the players take full ad-



The mother's jealousy in "Her Victory Eternal."

vantage of, and is entirely void of slap-stick features. Sid Smith, Elsie Greeson and William Scott appear in the leading roles.

Old man Duncan objects to Jimmie as a suitor for his daughter's hand and takes the girl and Jimmie's rival on a western trip. Jimmie disguises himself as a negro porter and, much to his dismay, finds himself waiting on his rival. Near the end of the trip the father discovers his daughter kissing the "porter" and flies into a rage. Things are explained and all ends well.

On the same reel with the above are a series of comical movie cartoons, showing the adventures of "Doc Yak," the cartoon character created by Sidney Smith. They are under the general title of "Doc Yak's Bottle" and abound in funny incidents.

Wisconsin Exhibitors Unite

The Wisconsin motion picture exhibitors met in Milwaukee on Tuesday, September 15, and decided that they would hereafter be known as the Wisconsin Photoplay Association. A state organization was perfected, the purpose of which shall be to organize motion picture men in order that they may raise the standards of the business and co-operate with each other against any unfair local ordinances. Officers elected were: J. W. Sherwood, Madison, president; A. Sheibe, Plymouth, vice-president; R. G. Nuss, Madison, secretary, and George Pfister, Milwaukee, treasurer.

Director Favors Real War Films

Edgar Lewis, producing director of two multi-reel war photoplays now being exhibited in New York, while approving the attitude of the German-American Chamber of Commerce with respect to the production and exhibition of "faked" scenes of "atrocities" on the screens, insists that it is the right of film manufacturers and the National Board of Censorship to determine what may be distasteful to motion picture audiences.

"If the newspapers are permitted to print pictures showing war or alleged war scenes, and I do not deny their right to go as far as they think best," said Mr. Lewis recently, "why should moving pictures of the war be barred when pains are taken to offend none of the belligerent nations."

"Fortune Hunter" a Lubin Masterpiece

William Elliott Featured

ANOTHER of the Lubin masterpieces made its appearance in Chicago this week and, if such a thing is possible, this latest one—"The Fortune Hunter"—is a bit better than any of the previous offerings, good as they have been.

The film follows very closely the Winchell Smith play of the same title, only the picture goes farther back than did the play and shows on the screen many events that in the play had to be put over purely by means of dialogue. William Elliott appears in the role of Nat Duncan and, despite his unfamiliarity with motion picture work, does even better on the screen than he did on the speaking stage in the same role. In fact he appears like a veteran of the studio and is easily entitled to first honors in the production.

Ethel Clayton, as Betty Graham, and Rosetta Brice, as Josie Lockwood, each make the most of the roles assigned them and by their acting add much to the enjoyment of the drama. Charles Brandt does some of the best character work of his entire career in the part of Sam Graham, the father of Betty, and George Soule Spencer as Harry Kellogg, Nat's college chum, capably supports William Elliott throughout the six reels necessary to tell the story.



Betty is snubbed by the village belle, at the post office



Nat meets Josie Lockwood after the services.

Many, familiar with the stage version of "The Fortune Hunter" and recalling the dependence of many of the scenes upon the dialogue, will doubtless wonder how it is possible to put the story across in pictures, but for them a most pleasant surprise is in store, for the photoplay will undoubtedly get all the laughs the play did and even more, while there is absolutely nothing lacking in the film story that appeared in the staged version.

The one criticism this reviewer would make lies in the speed with which Nat becomes engaged to Josie Lockwood. A sub-title calling attention to the fact that months elapse between his meeting the banker's daughter and his engagement to her would easily remedy this trifling fault. The same sub-title would doubtless more fully explain the prosperity of the Graham drug store, following Nat's arrival.



Betty's triumphant return from college.

The first view the film gives us of Nat shows him as a college student, the host at lavish entertainments and with all his time free to devote to amusements and good times instead of to study or athletics. His particular pal at college is Harry Kellogg, studious and in medium circumstances, but loyal through thick and thin to Nat.

The sudden death of Duncan, Sr., calls Nat home from college and effects a tremendous change in his life, for the reading of his father's will shows Nat that he is well nigh penniless. Harry Kellogg, who by now is a member of the mercantile firm of Bartlett & Co., learns of Nat's ill fortune and secures him a job as a road salesman for his firm. Nat fails to make good, however, his expense accounts running into three figures for wines, cigars, midnight suppers and other entertainment, while his sales amount to little or nothing.

The senior member of the firm summons him home and discharges him, despite Kellogg's request that he be given another chance. Nat, in despair, drifts from one occupation to another, failing in each case, until at last he winds up in the gutter, after having been discharged from the humble position of waiter in a cheap hashery. One night his old friend Kellogg rescues him from a park bench and takes him to his own apartments. After a consultation with other college friends, Nat is furnished with funds and sent into a little backwoods village to find employment. His instructions are to avoid cigars, wine and fast

company, but to attend church regularly, join the choir and devote himself to the belle of the town. In other words, he is to become a fortune hunter and arrange all his affairs with the sole aim in view of marrying the daughter of some rural capitalist. With a fervent "God help the future Mrs. Duncan," Nat agrees to the proposition and leaves for Radville, the scene of his future activities.

All his promises to Kellogg are religiously kept and Nat soon causes real excitement in Radville by his abstemious habits, his studious nights and his regular attendance at church. The position of importance he had hoped to chance upon in his new surroundings does not materialize and so Nat applies to Sam Graham, an old druggist and inventor. Graham has been so busy with an invention he is working on that he has allowed the drug business to fall into decay. Graham's daughter, Betty, has grown up in poverty, a household drudge, with no hopes for the future and every day growing more wretched. Graham explains to Nat that he cannot afford to keep a clerk, but Nat offers to work for nothing if the old man will teach him the drug business by way of payment.

Nat immediately takes hold and orders new stock, slicks up the store, installs a soda fountain which does a thriving business, and develops a wonderful business ability. Ultimately the old prestige of the store is revived, it is filled with customers and Nat has to secure assistants to help him in caring for the business. Ere now Nat has met and begun to pay attention to Josie Lockwood, the village banker's daughter, and within a few weeks the fortune hunter finds himself engaged to Josie. Nat's engagement shows Betty that she cares for Nat herself and then begins a heartache which grows keener with the passing months.

With the passage of time Nat buys a home for Sam Graham and his daughter, sends Betty away to college, fixes up quarters in which old Sam can work on his invention and all the while continues his attentions to Josie. His attentions to the banker's daughter have aroused the jealousy of Roland Barnette, Josie's former suitor, and that young man hires a detective to expose Nat's past.

Betty's return from college brings home such a pretty and bewitching girl that Nat realizes instantly that it is Betty he really loves and not Josie. In des-



Graham confesses his inability to buy Betty a new gown.

peration he writes Kellogg that the deal is off, and his former college chum arrives on the next train. Kellogg not only refuses to permit Nat to back out of his bargain, but falls in love with Betty himself. Nat then devotes his time to helping old Sam on the great invention and manages to so improve and perfect it that a great corporation agrees to send its representative to look it over, with the possibility of buying it.



Nat prevents old Sam from selling his invention for a song.

Roland has, meanwhile, heard from his detective that Nat may be an escaped bank embezzler and the jealous youth immediately runs to Josie and her father with his message. The Lockwoods hunt Nat up and declare the engagement ended. Nat merely smiles and neither admits nor denies the charges against him.

Meanwhile the corporation's representative calls, inspects the invention and offers old Sam and Nat a small fortune for the exclusive rights to the wonderful machine. Finding himself now wealthy enough to ignore his agreement to marry rich, Nat hunts Betty up and tells her of his love. The film ends with a pretty love scene in which it is clearly proven that the fortune hunter has found both capital and love in abundance. The cast is as follows:

Nat Duncan ..... William Elliott
Harry Kellogg ..... George Soule Spencer
Sam Graham ..... Charles Brandt
Betty Graham ..... Ethel Clayton
Josie Lockwood ..... Rosetta Brice
Mrs. Lockwood ..... Florence Williams
Blinky Lockwood ..... James Daly
Willie Bartlett ..... Gaston Bell
Angie Smith ..... Ruth Bryan
Pete Willing ..... Frank Backus
Mrs. Willing ..... Clara Lambert
George Burnham ..... Ferdinand Tidmarsh
Tracy Tenner ..... Alen Quinn
Old Hi ..... Edwin Barbour
Watty, the tailor ..... Richard Wangemann
Mr. Lee, of the rival drug store ..... Bernard Siegel
Mrs. Whitmarsh ..... Mrs. George W. Walters

Yellowstone Park in Pictures

The first expedition of motion picture actors to be granted governmental permission to take pictures in Yellowstone National Park has returned to the Thanhouser studio. Previous to this time there have been permits granted for the use in the park of motion picture cameras, but never before has a company of actors been allowed to actually work out a picture.

By these pictures, which will soon be released by the Thanhouser Company, the scenic wonders of the nation's first playground will be brought to the millions of people in the United States who are unable to visit the park. The company which went to Yellowstone Park was headed by Mignon Anderson and Morris Foster. John Lehnberg appeared in the character parts.

Growing Menace of Chicago Censors

More Films Cut

IN its issue of August 1, Motography summarized the work of the Chicago Board of Censorship for the first fifteen days of July, showing that between July 1 and 16 there were 10 rejections and 102 cutouts ordered by the censor board. Since this covered but twelve working days, the daily average amounted to almost one rejection per day and approximately 8½ cutouts per day. If this average were to be maintained, it was pointed out that during the 313 working days of the year the manufacturers of the country might expect to have more than 260 subjects completely rejected and cutouts made in more than 2,660 subjects.

Just by way of comparison, Motography has compiled a similar record for the first fifteen days of September, the figures being based upon daily reports of the work of the censor board, which have been published in the *Chicago Tribune*. The September record shows that out of eleven working days for the censor board, between September 1 and September 16, there have been 10 subjects totally rejected and cutouts made in 122 subjects. This daily average, if maintained throughout the 313 working days in the year, would result in 290 subjects being killed and approximately 3,472 other subjects being cut. It is seen at a glance, therefore, that the Chicago Censor Board is growing to be more of a menace, and that instead of being less harsh in its rulings it is more drastic than ever before.

Dividing the subjects viewed by the censor board into four classes, as was done in the previous report, these being films released through the General Film Company's program, those through the Mutual Film Corporation, those through the Universal Film Manufacturing Company's program, and those released through various feature programs or independent exchanges, one obtains a summary of the rejections as follows:

General Film program	2
Mutual program	2
Universal program	2
Miscellaneous program	4

The cutouts, arranged according to the same divisions, line up as follows:

General Film program	55
Miscellaneous program	30
Mutual program	26
Universal program	11

By way of comparison, the tables corresponding to the above, for the first fifteen days of July, are reproduced below:

Rejections.

General Film program	4
Mutual program	2
Universal program	2
Miscellaneous program	2

Cutouts.

General Film program	35
Miscellaneous program	28
Universal program	20
Mutual program	18

It will be noted that the number of rejections is identical in both the July and the September records, though in September the Miscellaneous program suffers the most, while in July it was the General Film program. As relates to cutouts the General Film program heads both lists and all programs have suffered worse, with the single exception of Universal.

In numbers of cutouts Biograph heads the September list, there having been 11 Biograph films cut, while Vitagraph and Selig come second with 8 cutouts apiece. Lubin, Kalem and Essanay are tied for third place with 7 cutouts apiece, while Reliance, Thanhouser and Warner's Features each suffered 5 cutouts.

Surely, the film manufacturers of the country, after realizing the awful havoc being wrought in their films by the Chicago Board of Censorship, will combine in some manner to end this promiscuous cutting and trimming of the product which they have spent weeks of time and thousands of dollars to produce. Alone, it would be hard for any manufacturer to attack the legality of the board, but by combining, much could undoubtedly be accomplished.

The detailed *Tribune* reports from which the above data was compiled run as follows:

September 1.

CUTOUTS.

"Brandon's Last Ride" [Vitagraph]. Both scenes showing snakes coiled around man in cave; scene showing baby in tent of dying squaw; subtitle: "His father white man—Tom Brandon."

"He Danced Himself to Death" [Vitagraph]. All scenes showing coffin and man dancing around same.

"Flee, You're Discovered" [Melies]. Man turning his back after tearing trousers and entire scene in hotel room from time man gets out of bed until he puts coat on.

"For Those Unborn" [Majestic-Mutual]. Subtitles: "Think of those unborn" and "For those unborn."

"The Mascot" [Komic-Mutual]. Holdup of man; subtitle: "Mike the Bite—another robbery."

"A Brand New Hero" [Keystone-Mutual]. Policeman shooting cigars; thieves putting loot into bag; officer putting mask on.

"Stacked Cards" [Kay Bee-Mutual]. Subtitle: "Edna Johnson, a girl of the underworld," and entire bedroom scene showing man and woman embracing; scene showing newspaper with scandal headlines and pictures of man and woman in bedroom embracing; subtitle: "Scandal or no scandal, sign this or it will go to the papers"; shorten barroom scene to flash; eliminate close to camera scene showing woman dancing and woman seated on table drinking from bottle; vision scene in bedroom showing man and woman embracing.

"Turned Back" [Reliance-Mutual]. Man entering window; choking man and stealing money.

"In the Nick of Time" [Reliance-Mutual]. Subtitle: "The Yegg"; tying man and pointing gun at him.

"Universal Ike Jr.'s Fortune" [Universal]. Inspected August 26, 1914, and following cut omitted: postmaster steaming and opening letters.

September 2.

REJECTIONS.

"The Master Cracksman" [Progressive]. An adaptation of E. W. Hornung's story of Raffles. Rejected because this picture makes a hero out of a criminal.

CUTOUTS.

"The Silver Bell" [Domino-Mutual]. Subtitle: "Determined to possess the girl at any cost, El Capitan carries her away"; two scenes showing stealing of bell.

"The Million Dollar Mystery No. 11" [Thanhouser-Mutual]. Two scenes showing men binding and ill-treating girl; assault of men on horseback; laying men on railroad tracks.

"The Baggage Smasher" [Keystone-Mutual]. Two scenes showing men embracing woman partly dressed; bag-

gageman looking into bathroom door; woman pulling skirt above her knees.

"The Derelict and the Man" [Victor-Universal]. Man taking ring and coat from injured man; throwing man from cliff; subtitle: "Poison meant for me"; shorten struggle between men to flash.

"Return of the Twin's Double" [Bison-Universal]. Shorten six dead body scenes to flashes; subtitle: "Third Degree"; three scenes showing third degree; shorten fight between police and gang to flash.

"When the West Was Young" [Selig]. Man selling Indian whiskey; Indians shooting white man and woman and white man shooting Indian at wagon; subtitle: "Holton cremates the bodies in order to save them from the wolves."

"The Man in Black" [Selig]. Woman stealing stockings and pearl necklace.

"Oh! Look Who's Here" [Selig]. Burglar assaulting man and woman in house; burglar stealing from dresser.

September 3.

REJECTIONS.

"A Feud in the Kentucky Hills" [Biograph]. Permit refused because this picture shows a succession of killings.

"The Black Signal" [Essanay]. Permit refused because this picture shows harrowing scenes of a man preparing for execution; agony of his mother, and other objectionable scenes.

CUTOUTS.

"What a Woman Will Do" [Cosmo]. Subtitle: "If you still love me, take me away. I am tired of my husband"; shorten love scene in auto to flash; shorten suicide handling gun to flash; scene showing officer standing over suicide's body.

"Love, Loot and Liquor" [Biograph]. Tramp choking girl on table.

"Bluebeard the Second" [Biograph]. Scene showing picture of "September Morn."

"The New Reporter" [Biograph]. Subtitle: "Cut that telephone wire"; scene showing dead bodies after fall of fire escape.

"By Whose Hand?" [Lubin]. Subtitle: "I'll get you when you come back tonight."

"The Face in the Crowd" [Lubin]: Subtitle: "McKenzie, a reformed gambler, meets his fate at the hands of a gunman"; man drawing gun out of pocket; man working at safe; stabbing man in back.

"Hoffmeyer's Legacy" [Keystone-Mutual]. Close to camera scene showing roll of United States currency.

"The Barefoot Boy" [Kalem]. Shorten struggle between man and woman to flash and eliminate his final thrust to the floor.

Style Review of Chicago Garment Manufacturers' Association [Commercial Filmers]. Scene showing women in corsets.

"A Pueblo Legend" [Biograph]. Scene showing boy with arrow sticking in body and pulling it out; hitting wounded Indian on head with hammer.

September 4.

REJECTIONS.

"The War of Wars" [Ramo]. Permit refused because this picture tends to disturb public peace and would excite public feeling. This picture also has scenes of immorality in it.

"Rescue of the Pioneer's Daughter" [no maker's name given]. Permit refused because this picture shows repeated scenes of murder and brutality.

"The Cattle Thief's Brand" [American-Mutual]. Permit refused because of the repeated scenes of murder and brutality in this picture.

CUTOUTS.

"A Corrupt Railway King" [Equitable]. Scene showing woman dancing on café table; subtitle: "No money, no message."

"Broncho Billy Butts In" [Essanay]. Actual shooting of suitor.

"The Queen of the Skull Clan" [Strand]. Shorten scene showing man forcing his attentions on girl; shooting of man; scene showing woman sitting on man's lap; burglars binding man and woman and stealing papers; entire scene showing holdup of auto and kidnaping of woman; scene showing girl bound and gagged in dungeon up to where man recognizes her by cross; all shooting and stabbing in last scene of fourth reel.

"The Brand of Bars" [Warner]. Subtitle: "There's no use trying to go straight with the brand of bars on you;" escape of prisoner; shorten gambling scene to flash; holdup and shooting in saloon; man entering through window and prying desk open; shorten to flashes three scenes showing dead girl.

"A Lively Affair" [Warner]. First gambling scenes from where women show poker chips and entire second gambling scene; shorten third one to flash.

"The Fuse of Death" [Kalem]. Three scenes showing men giving whiskey to Indian; two scenes in which man binds Indian; subtitle: "Wet rawhide shrieks as it drys."

September 5.

REJECTION.

Lubin, "The Gentleman Burglar" [Pasquali]. Permit refused because this picture makes a hero out of a criminal.

CUTOUTS.

"The Million Dollar Mystery," No. 13 [Thanhouser-Mutual]. Gagging and binding of man.

"Mutual Girl Series," No. 34 [Reliance-Mutual]. Mother hiding child in auto.

"Little Mischief" [Thanhouser-Mutual]. Shorten bath tub scene to flash.

"Mutual Weekly," No. 88 [Mutual]. Shorten beach dance to flash.

"As We Forgive Those" [Lubin]. Substitute: "Why don't you make enough to buy clothes—I'd leave you in a minute for a man who wouldn't make me slave to death," and "We will have to take her with us—she will say we went away together."

"On Lonesome Mountain" [Lubin]. Opening and robbing safe.

"The Queen of the Smugglers" [Sawyer]. Smuggler binding and gagging men in inn; subtitle, "Arrested for horse stealing"; in third reel shorten scene after first shots are fired by coast guards up to arrest of girl.

"The Opium Smuggler" [Great Northern]. Cut opium scene from where pipe is filled up to where man stops smoking; servant doping wine; doping coffee; subtitle, "My pay, Sir—servant"; scene showing masked men entering girl's bedroom and gag and tie her up, to her rescue by her sweetheart; two scenes showing servant's body on sidewalk after fall from window.

"The Sheriff's Choice" [Reliance-Mutual]. Scene showing man disappearing in quicksand.

"Little Jack" [Pathé]. Child's vision scene in which man in cell is preparing for execution; shorten to flash scene, in which doomed man is taken from cell and eliminate entire scene of death march up to where man appears with reprieve.

"The Way of the Redman" [Selig]. Holdup of sheriff; scene in which Indian tortures bound man by showing him food and water.

September 8.

REJECTION.

"A Mysterious Mystery" [Victor-Universal]. Permit refused because this picture shows repeated scenes of an insane patient and numerous scenes in an insane asylum.

CUTOUTS.

"The Chimes" [World Film]. Shorten the dream scene in which old man offers girl jewelry; shooting man on road; scene showing man falling dead across table; shooting man on roof; shorten all scenes showing mob with guns; scene of mob with torches.

"With Serb and Austrian" [Austro-Servian.] All titles and subtitles containing references to any country or power or person engaged in present European war.

"The Angel of the Camp" [Powers-Universal]. Shooting of man.

"Our Enemy's Spy" [Bison-Universal]. Assault on officer and throwing him overboard; man entering cabin window and stealing papers; actual shooting and forcing chauffeur at point of gun.

"The Unwelcome Mrs. Hatch" [Famous Players]. Subtitle: "Lorimer's interview with the other woman drives Marion to revolt"; also text of letter beginning "I am leaving," etc.

"Sheep's Clothing" [Edison]. Actual gambling scene; taking necklace; chloroforming girl.

"The Eugenic Girl" [Selig]. Shorten to flash scene showing pugilist in indecent exposure.

"Ye Vengeful Vagabonds" [Selig]. Indians killing old couple in woods.

"Jim's Vindication" [Edison]. Picking man's pocket.

"At the Risk of His Life" [Edison]. Binding man; lighting fuse; subtitle: "You will finish this plate or never leave this place alive."

"Burning Daylight" [Bosworth]. Close to camera scene in which man urges woman to drink at bar; shorten gambling scenes to flashes.

September 9.

CUTOUTS.

"Feeding the Kitty" [Nestor-Universal]. Love making and drinking scene from where police sergeant enters room to subtitle: "There's a burglar in the house."

"Nerve" [Balboa]. Man entering house through window; cutting telephone wires.

"In the Hands of London Crooks" [Apex]. Subtitle: "Captain Bland informs his bookman he has another easy one to trim"; all prize fighting scene; all horse race gambling; stealing checkbook; subtitle: "Bland visits Nobby, a clever penman"; "Nobby, short of funds, resolves to put checkbook to new use"; killing Hindu; doping wine.

"The Secret of the Sea" [Warner]. Subtitle: "She is going with me, whether married or not," etc.; "I will stake the cottage," etc.; shorten all gambling scenes to flashes; shorten dead body scene to flash.

"Ole Brandis' Eyes" [Deutsches Bioscope]. Shorten love scene between hunchback and model; entire bathing scene; shorten love scene in front of artist's easel and final love scene on rock.

"The Imprint" [Balboa]. Subtitle: "Pete Sanders kills his fellow moonshiner"; shorten scene showing armed man prowling around cabin; stealing box.

"The Peddler's Bag" [Biograph]. Shorten scene showing man embracing gamekeeper's wife; woman shooting man.

"A Fair Rebel" [Biograph]. Shooting man on telephone post; blowing up bridge scene in which tree falls; suicide of man.

"The Backslider" [Biograph]. Shorten scenes showing thieves ransacking house, embracing and abusing woman; thieves stealing and dividing money.

"A Gentleman of Kentucky" [Victor-Universal]. Shorten five gambling scenes to flashes; shooting of man; first two scaffold scenes, and shorten third to flash.

"Trapped in a Closet" [Sterling-Universal]. Three scenes showing burglar ransacking house.

"Hen Fruit" [Melies]. Two scenes of tramps and negro stealing chickens.

"St. Elmo" [Balboa]. Shooting men in both duel scenes; dead body scene scene after second duel.

"Driven from Home" [Strand]. Forcing of door.

"The Fable of One Samaritan Who Got Paralysis of the Helping Hand" [Essanay]. Shorten gambling scene to flash.

"The Strategy of Broncho Billy's Sweetheart" [Essanay]. Shooting man.

"A Splendid Dishonor" [Essanay]. Subtitle: "I wonder how God could be so blind," etc.

"The Plum Tree" [Essanay]. Throwing man overboard; shooting man; bedside confession scene from where priest enters room to signing confession.

"Politics and the Press" [Vitagraph]. Binding and gagging man; putting noose around man's neck and pulling rope.

"Steve O'Grady's Chance" [Vitagraph]. Shorten dead bodies scene to flash.

"A Study in Feet" [Vitagraph]. Two scenes showing hands lifting skirts to above knees; shorten scene showing woman washing her feet; eliminate last scene of same.

"A Female Enoch Arden" [Deutsches Bioscope]. Shorten scene showing insane woman in room; shorten couch love scene to flash.

"The Bond of Love" [Eclectic]. All scenes displaying money in clubhouse gambling scene; shorten first gambling scene and cut second one up to where I. O. U. for $250 is shown.

"The Cub Reporter's Assignment" [Kalem]. Man putting stolen plans in pocket.

"Into the Depths" [Kalem]. Subtitle: "I cede her to you," etc., and "Neither of us is worthy—go home to your mother"; scene in which man tries to kiss and embrace woman in husband's presence.

"The Mystery of the Sleeping Death" [Kalem]. Subtitle: "There is the best little safe cracker in town"; crooks forcing window; girl entering house through window.

September 10.

CUTOUTS.

"The Moonshiners" [Kalem]. Shorten first scene showing holdup of revenue men; shooting man in front of saloon; shooting man in feud; subtitle: "Now, march, I'm going to kill you where your old dad can see you"; shooting woman down; entire fight in cabin after table is upset; two scenes showing dead men in cabin; dead bodies scene after feud; Indians inspecting dead bodies and stealing dead men's guns.

"The Cruise of the Hell Ship" [Balboa]. Entire sea burial scene; throwing man overboard; all scenes showing rifling of pockets; shorten both man choking scenes to flash; shorten forcible kissing of girl scene to flash.

"The Twin Brothers Van Zandt" [Lubin]. Shorten all woman choking scenes to flashes; subtitle: "Keep it a secret. I will make him pay $50,000 for the letters, or make them public"; shorten scene showing girl's body on table; shooting man in arm.

"The Mirror" [Imp-Universal]. Man bribing policeman.

"Rastus Knew It Wasn't" [Lubin]. Men placing satchel containing bomb in doorway.

"Northern Lights" [Life Photo Film]. All bedroom scenes before and after child is born; subtitle: "Under influence of husband, wife becomes drug fiend"; scene showing morphine injection; shooting of Indian; close to camera scene showing bottles of poisons; close to camera scene showing mixture of poisons; shooting of Indian in tree.

"A Tale of the Northwest Mounted" [Broncho-Mutual]. Stealing letter from postoffice.

"The Only Way" [Beauty-Mutual]. Vision at window showing woman and baby; subtitles: "Jack was going to marry me on his return, but now I will be disgraced forever," and "We will be married tomorrow."

"Gold" [Thanhouser-Mutual]. Man falling down cliff; first scene showing body at bottom of cliff; binding girl, and scenes showing her bound until rescue.

"The Final Verdict" [Majestic Mutual]. Shorten revolver duel; binding sheriff and robbing man.

September 11.

REJECTED.

"Tragedy of the North Woods" [Domino-Mutual]. Permit refused because this picture upholds the unwritten law, makes a hero of a murderer, and shows an officer neglecting his duty because of his sympathy for the criminal.

CUTOUTS.

"The Higher Law" [Bison-Universal]. Subtitle: "Or this hussy shall be my lemon yet."

"The Girl and the Smugglers" [Victor-Universal]. Smugglers overpowering revenue officer; pouring and lighting kerosene.

Brother Officers" [Apex]. Shorten three gambling scenes; shorten five dead bodies scenes; closing sentence in letter: "You know what I mean."

"Fine Feathers" [Vitagraph]. Subtitle: "My dear woman, if your husband loves me better than you—that's no fault of mine."

"Father's Timepiece" [Vitagraph]. Stealing watch.

"Ageless Sex" [Vitagraph]. Scene showing woman's clothes pads passed over screen.

"The Blood Ruby" [Vitagraph]. Substitution of ring and placing it in man's pocket.

"The Livid Flame" [Selig]. Striking man on head with ax.

"For Love of Him" [Selig]. Close to camera scene showing bottle of poison acid; putting acid in cold cream; shorten vision showing actress' rival with burned face to flash.

September 14.

REJECTION.

"The Danger Line" [Nestor-Universal]. Permit refused because this picture portrays the white slave traffic.

CUTOUTS.

"How the Kid Went Over the Range" [Reliance-Mutual.] First gambling scene and shorten second one; shooting gambler; four scenes of revolver duel.

"He Loved the Ladies" [Keystone-Mutual]. Two scenes showing girl's legs under table.

"The Master Hand" [Princess-Mutual]. Shorten assault on butler; burglar leaving house through window; scene showing newspaper referring to criminal; shorten both struggles between officers and criminal; shorten dead body scene.

"Her Awakening" [Majestic-Mutual]. Pushing girl from cliff; seven scenes showing giving of anæsthetic.

"Million Dollar Mystery" No. 14 [Thanhouser-Mutual]. Crook putting on socks over shoes; men leaving house through window.

"Hayes, the Daredevil Detective" [Apex]. Subtitles: "We must secure the jewels; Rozenzweig will pay a big price for them," and "At Rozenzweig's"; close to camera scene of entry directory.

"Oliver Twist" [General Publicity]. All scenes of theft

and the exhibition of plunder; scene in cell showing appearance of hangman.

"The Dangers of a Great City" [New York]. Subtitles: "Gentleman Joe, her husband," "I'm wise to your low scheme, etc.," and "I'll get Tony to fix her, etc."

"Temptation" [Warner]. Man entering and leaving house through window; shooting of man; three scenes of men and women in embrace; one scene of man and woman making love; holdup of engineer and striking brakeman on head; stealing box; subtitles: "Kidnaped," "I shall keep you a prisoner," "Tell me the secret of your invention, etc.," "He will weaken when he thinks his girl is in danger"; binding and gagging man; showing him tied until rescued.

SEPTEMBER 15.

CUTOUTS.

"When We Were Young" [Warner]. Subtitles: "The halfbreed gives the Indians whisky, etc.," "The death of Roman Nero," and "The halfbreed enjoying his plunder"; shorten three scenes of struggle between girl and halfbreed, killing man and stealing his money belt, drowning of Indian, all scenes showing snakes.

"A Shot from Ambush" [Cines]. Shorten scene showing girl on man's lap, shooting.

"The Ring and the Book" [Biograph]. Shorten money display at postoffice, shorten roulette scene.

"Her Decoy" [Biograph]. Subtitles: "I'm a vivisectionist, etc.," and "If the doctor wants that brat, etc."

"Just a Bit of Life" [Biograph]. Subtitle: "The wife decides to desert her husband."

"His Change of Heart" [Biograph]. Shorten scene showing injured child.

"The Double Life" [Lubin]. Shorten all gambling scenes except second one, which is to be eliminated entirely; struggle between man and girl in café, struggle between man and woman back of panel in gambling house.

"Broncho Billy Trapped" [Essanay]. Shorten scene showing choking of man.

"Sweden's Cleanup" [Essanay]. Close to camera scene showing man forcing gun into girl's mouth, shorten holdup scene to flash.

"The Evolution of Europe" [Ubo]. Subtitles: "The kaiser, disregarding the Russian note of protest, arrives at Potsdam, etc.," and "The French retreat from the German border."

"The Green Rose" [Kalem]. Close to camera scene showing doping of rose; subtitle: "The rose was impregnated with a deadly cyanide"; shorten struggle between men.

"Meg of the Mines" [Majestic-Mutual]. Gagging and binding man, stealing wagon.

"Parson Larkin's Wife" [Broncho-Mutual]. Subtitles: "Halfwitted," "The fool," teasing of halfwitted boy until sent to asylum by judge, shorten court.

Entire Centaur Plant in Use

The opening of the new wing of the Centaur Film Company building at Bayonne took place last Wednesday. The Centaur buildings now cover a solid acre of ground, and are of the most modern and improved type, equipped throughout with new machinery. There are twenty-one departments, each of which has equipment that lacks no single device, little or big, that might be required for absolute completeness. There are several devices and improvements on older machine patents which were invented by Mr. Horsley.

The new carpenter shop, which is in charge of genial Jim Horsley, is capable of turning out any kind of prop that can be made of wood or papier mache. The tinting department, with the old and new room combined, modeled after a famous German laboratory. is very spacious and some remarkable tone effects are now being obtained. The perforation department has been doubled in size and re-equipped.

Harry Horsley is superintendent of the laboratories and positive assembling departments, the last of which, with the new addition, engages the constant services of sixty-one employees. The shipping room now occupies new quarters and is one of the busiest in the plant. The "old" part of the Centaur plant, which is really less than a year old, includes a colossal glass covered studio, equipped with the Cooper-Hewitt lighting system so that seven directors are able to work at one time, night or day.

An outdoor studio, paint shop, machine shop,



Section of the Centaur studio, Bayonne, New Jersey.

dozens of developing and printing rooms, laboratories, a title department equipped with a linotype machine and job presses, twelve huge drying drums in an air filtered room, fire and burglar proof film storage vaults, filtering and heating plants, property rooms, publicity department, directors' offices and Mr. Horsley's private office are among the other features of the buildings.

The entire Centaur plant has a capacity of one million and a quarter feet of film a week, and is busy at the present time with the seven one-reel comedies that David Horsley is turning out and about 150,000 feet of positive and titles for outside concerns.

Newman's Lacquer



The Newman Lacquer Company, 3346 Bonaparte avenue, Cincinnati, Ohio, is putting on the market something very new. It is transparent lacquer, which is applied with a brush, similar to varnishing, to brass railings, brass poster frames, and all metal ware, and keeps and preserves the metal in a bright, beautiful and lasting luster for years. Thus, it is not necessary to polish the brass rails, poster frames, or metal work, once this lacquer has been applied.

All theater managers will read this information with considerable pleasure, as the majority of them object to the trouble connected with polishing brass goods, and this lacquer will save them that necessity.

The Newman Lacquer Company is placing this lacquer on the market at a very nominal price, and will be glad to forward additional information to any interested parties.

Englishman Upsets Duke's Plans

Other Edison Productions

IT IS quite a while since Marc MacDermott has appeared on the screen in a comedy role. Rough-and-tumble comedy he neither likes nor fits into, but in parts such as he plays in "On the Isle of Sarne," he is afforded a splendid opportunity to display his versatility, put personality into his work, and still be humorous.

The picture is in two reels and is to be the Edison release of October 16. H. B. Marriott Pearson is the author of the play, which is an adaptation from "The Picaroon." Mistaken identity forms the foundation of the plot and all the humorous turns and situations which such circumstances can bring about are played up to their fullest value without overstepping the bounds of logic.



Marc MacDermott in "On the Isle of Sarne."

Playing opposite Mr. MacDermott, whose part is that of Peter Seabrooke, is Miriam Nesbitt in the role of the Countess Dorothea Vallhausen, the girl whose aunt, the baroness (Mrs. William Bechtel), sanctions, and even assists Seabrooke's suit with her believing him to be the expected Count Sigismund. The latter part is taken by Duncan McRae, and interpreted with his usual completeness in handling heavy characters.

Brilliant photography brings out the objects and characters clearly without having a hard or glaring effect in the close-ups. The arrangement and choice of the interior settings in the Sarne castle scenes denote skill and careful attention to details on the director's part.

Peter Seabrooke, a young adventurous Englishman, runs out of food while on an extended pleasure cruise, and is weak from hunger when he finally sights the Isle of Sarne, a small island off the coast of England. He visits the castle, which is the only dwelling on the island, and is received in royal fashion. He is naturally surprised at this, but in his hungry state he does not even try to think of an explanation and disregards its significance entirely when dinner is announced.

Seabrooke is overjoyed as well as surprised to see that he, a perfect stranger, is given over to the mistress' beautiful niece to be entertained. Later, while strolling in the garden with her, he learns the reason for his royal reception.

She is the Countess Dorothea Vallhausen and some time before her father, the Duke of Vallhausen, insisted on her marrying Count Sigismund Von Sulzen, whom neither she nor her aunt had ever seen. On her refusal to do so she was sent to the Isle of Sarne to stay until she could see things in a different light. Just previous to Seabrooke's arrival a message had been received from the duke, stating that Count Sigismund would visit the island to press his suit personally, and when Seabrooke's yacht is seen at anchor off shore the castle's occupants jumpd to the conclusion that it is the expected count.

The countess is glad to learn Seabrooke's true identity, but makes him promise to live out the deception. In the days that follow Seabrooke and the countess are constant companions, much to their own and the baroness' delight, the latter thinking that Sigismund's suit is getting on famously. One day while out sailing the young Englishman discovers another yacht heading for the island. Closer scrutiny reveals it to be the property of Count Sigismund.

He visits the yacht on the pretense of coming



A pretty scene from Edison's "On the Isle of Sarne."



Three of the principals in Edison's "A Fragment of Ash."

to escort the count to the castle. Instead he leads him into the thickest part of the woods, seizes him and binds him to a tree, an easy task considering the count's half-drunken condition. A few of Sigismund's men find him and set him free. When the count and his party arrive at the castle they are met at the door by Seabrooke and in attempting to force an entrance are met by a stream of water at the hands of Dorothea.

Wringing wet and disgusted with the result of their visit, the count and his men set out to return to the yacht and on the way meet Dorothea's father, who has just landed. The duke is enraged at the treatment dealt his favorite and induces the count to return to the castle with him. But they arrive too late, for Seabrooke and Dorothea have taken a short cut to the boat landing and are already on their way to England to be married.

"A FRAGMENT OF ASH," to be released by the Edison Company on October 10, is a one-reel society drama in which Robert Conness and Duncan McRae play the leading parts. The theme contains some of the essentials of a detective story, but differs from one inasmuch as the spectator is let into the secret of the necklace theft instead of seeing things



Some of the Japanese atmosphere in Edison's "Greater Love Hath No Man."

from the detective's point of view and being kept in suspense as to the thief's identity.

The solving of the mystery hinges on the finding of ashes dropped from the thief's cigarette, and the determining his identity by comparing them with the ashes dropped from the several kinds of cigarettes used by the club members. This may sound like a rather weak hinge upon which to base a drama, but close-ups through a magnifying glass show that there is a difference in the ashes of different kinds of tobacco and for further proof we have an A. Conan Doyle story in which he goes into the subject thoroughly and which story is based on the same hypothesis.

Algy Brooks, a wealthy young clubman, proposes to Jacyntha Carnforth and is accepted, but is told by Lady Carnforth that he cannot marry her daughter until he has been successful in business.

A young nobleman, Sir Hickson Fipps, is introduced to Algy at the club and offers him one of his cigarettes which, he says, are of Russian make, prepared especially for him. Fipps is also introduced to the Carnforths and makes a favorable impression on them. He notes Lady Carnforth's beautiful necklace and has a paste duplicate of it made. After several calls he becomes acquainted with the arrangement and location of the rooms in the house and one night makes his way to Lady Carnforth's room and secures her necklace.

He replaces the jewels with a paste imitation and drops the case into an old dry well. When the theft becomes known Fipps offers his sympathies and attempts to throw suspicion upon the maid by remarking that he has seen Hortense make several trips to the old well. His plan is to pass off the imitation on them until he can make his getaway.

The theory seems plausible to Lady Carnforth, but Algy discovers the deception. At the same time he discovers something else that is even more important. It is a little pile of ashes in one corner of the case.

Closer scrutiny reveals the fact that they are not from an ordinary cigarette. He takes the case to the club and compares the ashes with those on the trays at the card table. They differ from all but the ashes at Fipps' place. Algy confronts Fipps with the proofs, forces him to confess and takes the necklace from him. He returns the jewels to Lady Carnforth and is rewarded by her permission to marry Jacyntha.

ASIDE from being an oriental drama, and therefore unique, Edison's "Greater Love Hath No Man" possesses the distinct charm of having an uncommon story and unusually fine settings. Add to this splendid acting and excellent photography and the result is a production well worth anyone's attention. It is in one reel and will be released on October 6.

Mabel Trunnelle is cute and dainty in her characterization of the little Japanese girl, Foomi San. Edward Earle plays the lead opposite her as Lieutenant Paul, and makes an excellent type for his part.. T. Tomamato can work without a make-up in this picture, while William West's make-up is so clever that it is scarcely discernible. Richard Ridgely, the director, is entitled to a large share of the credit for the picture's success.

While stationed in the orient, Lieutenant Paul falls in love with Foomi San and calls upon her frequently, arousing the hatred of Oshimo, who is also in love with her. One day Paul tells Foomi of his love, but says that they cannot be married, as the time is approaching when he is to return to the United States, where he will probably marry a girl of his own race.

Oshimo sends Paul a note signed with Foomi's name and asks him to meet her that night. One of the other soldiers intercepts the messenger, follows the note's instructions and is found lying dead the next day by Lieutenant Paul. Circumstantial evidence points to him as the guilty one and he is court-martialed. Foomi bursts in at the trial and claims that it was she who committed the murder. She is cast into prison to await execution.

Oshimo becomes frightened one day when he hears that a group of soldiers are approaching his house; he commits suicide, leaving a written confession which clears Foomi. The soldiers find Oshimo's body and the letter. Foomi's sister interprets it and Paul starts off in haste to prevent the execution. He hurries to Foomi's cell with the good news and arrives just in time to prevent her from taking her own life with a knife which, in some way, has been slipped into the cell to her.

Pauline's Perils Increase in Number

Other Eclectic Features

THE fourteenth episode of "The Perils of Pauline" is now finished and ready for booking. Photographically, this release is one of the best which has yet been turned out. There is not a blur or flicker in the entire two thousand feet. It contains few close-ups, but more are not necessary, as this episode, even more than the others, depends upon its quick action rather than emotional expression to "put over" its climaxes.

The big sensation of the picture is the real enactment of a stunt that has been the thriller in many "melodrammers." It is the cutting of a wire extend- across a chasm on which the pursued are attempting to escape, allowing them to fall to certain death below. In this case the certain death is averted by the victims' falling into a narrow river. More than plain nerve is necessary to attempt this feat and accomplish it without serious injury. The least error in judgment as to just how far out the pursued should be before the wire is cut would mean that they would fall on either side of the narrow stream, which, in all probability, would



Owen thinks Pauline back from the dead.

result in a fatality, considering the great height at which the wire is stretched.

In the last few episodes Clifford Bruce, in the role of the gypsy chief, Balthaza, has served as Paul Panzer's confederate, a place formerly occupied by Francis Carlyle.

Owen and Balthaza confer as to the best way of putting both Harry and Pauline out of the way, and decide upon decoying them into their power. This accomplished it will be an easy task to imprison them in the cellar of an old mill where they will drown like rats when a section of the wall is blown away.

The trap is laid and the victims fall into it readily. At home Harry receives a telephone call telling him of the fire at the Marvin factory. He hurries to the scene, accompanied by Pauline, and is met by Balthaza and his men disguised as firemen. Their struggles against such large numbers are useless, and they are carried to the old mill and thrown into the cellar. After some time Harry manages to loosen his bonds and then frees Pauline.

They attempt to raise the trap-door, but find that it is secured. In the meantime Balthaza has planted a bomb just above the water mark on the outside of the wall. It explodes, allowing the water to flow into the cellar. Foot by foot it rises until the prison-



The escape by way of the rope.

ers are forced to elevate themselves by holding onto a ring fastened high up on the wall, in order to keep their heads above water.

Remembering an old fireplace at the other side of the cellar Harry dives under water, swims to it, and finds that it offers some hope as an avenue of escape. He swims back, tells Pauline of his find, and together they take a chance on its being open. Should the chimney prove to be closed their chances of even getting back to their former position are small, but luckily they find it easy to ascend and open at the top.

Balthaza calls up Owen and informs him of the success of the plan. The villain rejoices, believing that Harry and Pauline are dead, and starts about rearranging the household to suit his own fancy. The butler is discharged, and the maid ordered to rid Pauline's room of all its decorations. Her refusal to follows Owen's instructions results in her discharge. Balthaza rejoins his men and is about to return for



The prisoners are carried into the old mill.

his reward when he discovers Harry and Pauline on the roof of the mill. The gypsies start in pursuit, forcing their former prisoners to attempt to escape by means of a heavy telegraph wire that is stretched

across to the other side of the river which flows alongside the mill.

Just as they are about midway across the gypsies cut the wire, but are disappointed a moment after-



A tense moment in Eclectic's "When Honor Calls."

wards by seeing their victims fall into the river, instead of being killed by landing on the hard ground as they had hoped. Pursuit is useless as Harry and Pauline reach the auto and are nearly out of sight before the gypsies descend to the road.

The lovers hurry back to the Marvin mansion and surprise Owen as he gleefully pores over the ledgers and accounts of the estate. At sight of them he flees terror-stricken, believing them ghosts returned to haunt him.

"WHEN Honor Calls" is a four-part drama featuring Henny Porten, one of the two most noted actresses in Germany, and is now being released by the Eclectic Film Company. Miss Porten's work is always good whether in comedy or drama, but it is easy to see that strong emotional parts are her forte. As Marietta in this picture she has probably one of the best roles in which the American theater-goer has yet seen her.

There are many strong climaxes and tense, dramatic situations. The settings are magnificent,



Marietta's love for Thurston is awakened.

and the photography of the best. There are several immense mob scenes in the picture, each person of which seems to put his heart and soul into the work. The result is realistic and impressing.

A PRODUCT of the German studio, "The Colonel's Wife," is one of the Eclectic company's latest releases. It is a three-reel picture of the better class, and one which should appeal to any lover of stirring drama and good, punchy situations. It is not a picture in which the action in the second and third reels can be forecasted from the developments in the first. It is tensely interesting throughout because it offers something new and startling in every crisis. The complications are puzzling only as to their outcome. The story, itself, is easy to follow.

Reporter in Hydroplane Rescues Heiress

A race between a speedy motor boat and a hydroplane furnishes a thrill that contains more than the ordinary amount of suspense in Episode 15 of Thanhouser's "The Million Dollar Mystery." The speed attained by the crafts of the water and air is amazing, for is some of the scenes they seem to hurl themselves through space.

The conspirators again secure Florence by a ruse and this time hurry her into a motor boat and turn the craft toward the open sea, intending to take her to a neighboring port. Through Susan, Florence's companion, Jim learns of his sweetheart's abduction and at once sets out to rescue her. He learns that she has been taken to the boat landing and hurries there, only to find that the motor boat is already far out at sea.

A hydroplane has been giving exhibitions on the beach and Jim seeks the driver and asks him to pursue the motor boat but the man refuses to have anything to do with the case. Jim, therefore, borrows the hy-



Countess Olga lures Florence from her home.

droplane without the driver's permission and pilots it himself. It requires but a short time to overtake the motor boat and, flying close to the craft, he calls to Florence to jump into the sea.

The girl pluckily leaps from the boat and Jim lands his machine before the conspirators can turn the motor boat about. He picks Florence up and flies to shore, replacing the machine before the driver reports the loss of his machine to the police. The lovers return home and arrive just in time to help Jones, who has been attacked by two of the conspirators who try to force him to show them where the Hargreaves' fortune is concealed. Jim rushes to the butler's assistance and when two policemen arrive the conspirators are arrested despite their desperate attempt to escape. Florence is exhausted by the nerve-racking experience, but finds comfort in Jim's arms.

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CHICAGO, OCTOBER 3, 1914

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MORE CHICAGO VANDALISM.

A COUPLE of months ago we found occasion to publish a list of the depredations committed by the Chicago censor board on motion picture films which had already been approved by the National Board of Censorship. This list covered two weeks; and it is possible that some of our readers jumped to the conclusion that these particular weeks were selected because of some extraordinary activity of the censors during that period. That is not true; the particular period covered was taken at random. And in this issue we are printing more of the same material, which shows that during the last month the Chicago censors have made still greater inroads and destroyed still more approved pictures.

We have not attempted to estimate in dollars the value of the films so ruthlessly annihilated or despoiled; but it obviously runs into a great deal of money. And it seems to us to be high time for the film manufacturers to concentrate their heaviest legal guns on the Chicago system of censorship. For it is the manufacturers who suffer directly; the exhibitor still gets his program and the people stand for its curtailments and incoherencies much as they stand for inefficient and corrupt political service. But they do not have to accept emasculated pictures; when they tire of them, as they will, they can stay home. Then the Chicago exhibitor will begin to suffer. In the meantime the art in Chicago is standing still or going backward.

It is not essential that we draw attention to any specific examples in this remarkable collection of mutilated films. Each one speaks for itself; and for all of them speaks the disregarded badge of honor and integrity that each carries: *Passed by the National Board of Censorship.* You manufacturers who believe in and respect the National Board, can you view with indifference these constant attacks on your reputation, your judgment and your pocketbook? Or if you do not believe in the National Board, then abolish it, and let the local censors have their way without further argument. But there is no consistency in submitting to both.

Chicago is only one point in a country-wide distribution of films, it is true, but it is the biggest point you have outside of New York City. And Chicago's attitude influences the whole Middle West, if it does not affect the Pacific Coast. Chicago's censorship is a direct charge against you. In effect you are accused of trying constantly to put over something sly—and not getting away with it. Do you enjoy that sort of regard?

So menacing has the Chicago censorship become that we are almost tempted to hope it will become still more drastic—exert itself in one extraordinary devastating attack that will finally bring down upon it the combined forces of the film producers. Then—and it seems only then—will we discover whether or not there is as much freedom in America as there is in Russia.

WHAT DO EXHIBITORS LIKE?

WE are accustomed to relying on the ballot as revealing the will of the people in political matters. Ahead of any important election it is not unusual for newspapers and public-spirited societies to take "straw votes" and depend upon the result to predict the outcome of the election itself. On pure mathematical

theory the vote of a group of one hundred should reflect the vote of ten thousand from whom the hundred group was taken. Still, the straw vote does not always run true to mathematics, and we present the following figures for what interest they may have for our readers, without guaranty that they represent the sentiments of the great body of exhibitors.

A straw vote was taken of seventy-eight picture theaters in the vicinity of Chicago to determine, if possible, the attitude of their owners or responsible managers toward the feature film and especially the serial feature. On this question of serials nine of the seventy-eight exhibitors did not commit themselves. Of the remainder, fifty-five, or over seventy per cent. voted *against* the serial film, compared with fourteen exhibitors, or eighteen per cent of the total, in its favor.

On the question of features twenty-four of the seventy-eight did not report in sufficient detail to make their preferences clear. Fifty of the seventy-eight, which is sixty-four per cent, declared themselves *in favor* of features. Only four of the seventy-eight, or five per cent, voted against features.

And of these seventy-eight exhibitors, thirty-seven were using at the time a certain well known serial feature, and seven were using another similar serial. Twenty-four were not using any serial feature at all.

This means that over fifty-six per cent of the voting exhibitors were using a serial, and over seventy per cent of them did not favor serials. Obviously a large proportion of those running it must have wished they were not, while some who were not using any serial were glad of their freedom.

We have never been able to see any important place for the typical serial film, for reasons which we have set forth in these columns more than once. That our expressed opinion should be borne out by fifty-five out of sixty-nine who actually committed themselves on the question (over eighty per cent) is, however, quite surprising. It is almost as interesting to observe that over ninety per cent of those voting on features reported in their favor.

Straw votes, as we remarked in the opening paragraph, are not always reliable. It may be that a ballot of ten thousand exhibitors, instead of less than a hundred, would reveal a different view. But the results we have indicated are at least worth careful consideration by manufacturers who may be tempted to produce more serials.

FILM SHOWN TO DISTINGUISHED AUDIENCE.

Before a distinguished invited audience, "Money," the massive multiple reel production of the United Keanograph Film Company of Fairfax, California, was given its first official presentation in San Francisco on September 2. D. J. Grauman and Sid Grauman, proprietors of the Savoy Theater of that city, placed the theater at Mr. Keane's disposal for the morning exhibition.

The spectators were composed of representative people, including Judge William P. Lawlor, the famous jurist who conducted the San Francisco graft trials; Andrew J. Gallagher, president of the San Francisco labor council; Ned Simmons, painter of the mural panels at the Pan-American fair grounds, and Sol Lesser, the widely known exchange man.

Just A Moment Please

In last wks Brevities of the Biz, friend Clarence allowed the printer to say "With the author and his imagination on the ground," in speaking of Louis Joseph Vance. Boy, a chair for Louis Joseph and a pillow for his imagination!

—

Anyone who doubts that there is general and universal harmony in that Mutual Quartette should have attended the last meeting of the Reel Fellows Club, where they rendered several selections. (Yes, we said "rendered.")

—

O'ERHEARD AT THE PICTURE SHOW.

"Oh, look, Lubin is starting a series of films, too!"

"It makes me tired to have to look at all these ads on the screen before the pictures begin."

"Gee, what a wild eyed story. Whoja spose wrote the scenario?"

"Wish that tall fellow in front o' me would slide down farther in his seat so I could see."

"I'll bet that war stuff is all faked."

—

No word from Heeza Nutt this week. Must be the Russians have captured him. Now we'll have to depend altogether on Pal Haase's war map for our information. Since Haase uses pins of different colors to represent the opposing forces we can only arrive at the conclusion that both the Germans and allies are pinheads. An' ain't it the truth? Otherwise they wouldn't be fighting.

—

SOME BUILDING.

The esteemed, so to speak, *Telegraph* in a recent issue has a story on the new Carlyle Blackwell studios in which it refers to them as spacious. Later, the article says "the building is 10 feet wide by 60 feet deep and two stories high." Ain't you got your figures a trifle mixed, L. R.?

—

How have the mighty fallen! Once on a time we used to enjoy the full autograph of our friend Clary of Edisonville, but now the Orange board of censorship has gotten in its work on the advertising department and we have to look twice to see the humble "C" which serves as a signature, although we know Lloyd will be interested to learn that "Miss V." is still initialing the mail, as of yore.

—

THEIR FAVORITE FILMS.

Kaiser Wilhelm—"England's Menace" (Cosmofoto).
William Randolph Hearst—"The War Extra (Blache).
Gus Selig—"His Brother Bill" (Lubin).
Don Meaney—"You Never Can Tell" (Selig).
Our A. E.—"How Clarence Got His" (Melies).
Most Anybody's Steno—"The Mirror" (American).

—

If these new programs keep on coming it will soon take more than the Motion Picture Exhibitors League of America and the International Motion Picture Association to supply exhibitors enough to run all the stuff that is going to be released.

—

Speaking of the League, reminds us that at a little session held down in Ohio last week this Neff person absolutely refused to again run for the state presidency. Yes he did, honest truly, cross our hearts, hope to die. Pshaw, we don't *expect* you to believe it, but it's so just the same. Now, whaddaya think o' that?

—

OUR BURG.

A. M. Eisner, once of the General, later of the Mutual, and still more recently of Canada, is back again in our Village and expects to stay. Welcome back, Adolph, we missed you a lot.

Harry I. Rosenberg is busier than two woodchucks soliciting business for the World Film Co.

F. M. Brockell, local Mgr. of Famous Players Film Service, is all fussed up in new quarters, Room 608 Powers Bldg. Congrats F. M. on the new decorations.

That bright yellow glow that has been seen in various parts of Our Burg during the last few evenings has been discovered to be not a comet, but Aaron Gollos in his new buzz wagon, which is so bright that he won't need any headlights.

George Kleine, the Burg's greatest trekker, is off again. This time it's to Noo Yawk.

—

The Goatman has been confined to the home pasture for more than a week now, but business is still going on at the same old stand.

—

However, a lot of soft and succulent tin cans, a paper of tacks and a tender mess of competitive trade journals await his return to the downtown field.

—

So hurry back, E. J. N. G. C.

Motography's Gallery of Picture Players

ANN DERSON, who plays heavies in the Eaco Films with Edwin August, is an English actress. Mr. August, while touring abroad, attended a performance at a repertoire theater, where Miss Derson was enacting a very dramatic role. Mr. August admired her work, but his activities prevented him from meeting her. While securing players for the Eaco stock company he recognized her name on a nicely engraved card which was presented him. She was ushered into the office and explained that this was her first visit to this country and that she was desirous of becoming a photoplay actress. She was immediately engaged. Miss Derson is of a retiring disposition and is an enthusiastic suffragette. She insists upon showing all her friends photographs of her pet dog, which is a pomeranean named "Romeo." A brilliant career appears to be in store for her.



Ann Derson.

EDWIN AUGUST, late Universal star, who is to be featured in all forthcoming Eaco releases, is one of the officers of the concern. In addition to writing and producing the two-reel pictures in which he will appear, he will supervise the production of the other comedy and dramatic companies. Mr. August's experience in motion pictures dates back to the old Biograph days, where he played leads opposite Blanch Sweet and Mary Pickford. He left Biograph to be featured with the Universal and later organized the Edwin August Universal company at the west coast studio. He is now at the head of his own organization, where he can experiment with the many new ideas of photoplay production which have made him one of the leading exponents of the new art. His first production under the Eaco banner is "Below the Dead Line.



Edwin August.

CHARLES B. ROSS forsook the "legit" to become a picture actor. As a legitimate player, Mr. Ross has appeared in a number of successful Broadway attractions, his last two engagements being in "The Traveling Salesman," and "Within the Law." Several years of stock experience as juvenile and character man has enabled Ross to play parts of any description in the Eaco Films, by whom he is now engaged. His first success as a character man in motion pictures was achieved in the initial release of this company, "Below the Dead Line." Photoplay patrons throughout the country will soon have the pleasure of seeing him in a number of forthcoming Eaco releases. He is still of the opinion that the "Giants" will win the National League pennant despite the fact that the "Braves" are playing incomparable baseball.



Charles B. Ross.

HAL AUGUST, who for two years was a member of the Universal west coast studio, was one of the first players to enlist under the Eaco Film's banner. He has within the past year achieved a constantly increasing reputation for versatility as a photoplay actor, being first employed by the Universal Company to do light comedy parts. He starred in these roles for nearly a year and was then transferred to the Edwin August Universal company. It remained for Director August to discover the real value of Hal August—a portrayer of emotional dramatic parts. In this latter class of work the young player, who is still in his twenties, continued to improve with every role. When Edwin August resigned from the Universal to form his own producing company he immediately signed Hal August and placed him among his leading players.



Hal August.

Spectacular Five Reel Feature

The Kinetophote Corporation is now releasing "Markia," or "The Destruction of Carthage," a five-reel Ambrosio production from the Turin, Italy, studio.

As the title suggests, the picture is a reproduction



The principal characters in "Markia or the Destruction of Carthage."

of the struggle between Rome and Carthage in ancient times. It is spectacular, containing some immense and realistic battle scenes, but it is not upon that that it relies to hold the spectator's interest. A strong romance forms the backbone of the story, relegating Cato, Scipio, Astrubal, and other historic characters to the background as vital but not necessarily interesting people.

The photography is not of the best in a portion of the first reel, but this disadvantage is more than overcome by the perfect photography in the remaining four reels. The fire scenes are tinted beautifully and the subdued light effects in some of the other scenes also deserve special mention.

The first few scenes are in the nature of a



The Romans attack the city in "Markia or the Destruction of Carthage."

prologue, giving the spectator an insight into the characters of Markia, the pretty, wholesome daughter of Astrubal, the governor of Carthage, and a man whose fiendishness in obtaining his ends is equalled only by his great love for his daughter; and Zamah, Markia's stepmother who hates her intensely, and loves Astrubal only for the luxuries with which he can provide her.

The action really begins when Astrubal's spy, Mobi, reports that the Romans are advancing steadily, forcing back the Carthaginian army under General Annon. Astrubal's aspirations to become dictator prompt him to denounce Annon in the Senate as being a traitor. His words are heeded and the general is assassinated. Shortly after this Markia is abducted by some of Annon's warriors, but Sirabas, his lieutenant, releases and escorts her to the city.

At Astrubal's request the mercenary troops are barred from entering the city. They become angered at this and threaten revolt, but are calmed by the governor's promise to hear their grievances if they send a delegation to present them. Sirabas and a body of soldiers are sent and Astrubal yields to their requests. This, however, is only a ruse, for he has arranged that the men be entertained in the banquet hall, and set upon by his bodyguard.

Zamah falls in love with Sirabas at first sight, and saves him from the slaughter by summoning him to her room. He gladly follows the messenger, thinking that it is Markia who has sent for him, but on seeing Zamah he rushes from the room. It happens that Markia, aroused from slumber by the cries of the men, discovers her lover coming out of her stepmother's room. Losing faith in him at this she seeks seclusion among the priestesses.

Sirabas is captured by the Romans, but the governor releases him on his daughter's plea. She repulses the young soldier's advances after saving his life and he determines to seek an explanation. He makes his way into the sacred gardens, meets her, and convinces her of the truth. He is captured while trying to escape and this time, through Zamah's influence, is sentenced to galley slavery and chained in the hold of a ship.

The Romans attack the city and conquer it. Astrubal deserts his men and flees to his galleys with his daughter. The Roman fleet pursues them and the governor is killed in the melee. Markia finds Sirabas imprisoned in the hold, and assists him in breaking his chains. They jump overboard, the galley now being all ablaze, and swim to shore.

Zamah, the wicked stepmother, remains in the conquered city and perishes with it.

Oppose Tax on Amusement Tickets

Marion S. Pearce, president of the Motion Picture Exhibitors' League of America, upon hearing that Congress contemplated levying a war tax upon all amusement tickets, forwarded the following letter to the various state presidents of the organization:

Dear Sir: "I thought it well to write you at this time regarding the fact that Congress is now considering placing a war tax on amusement tickets, and as you realize that at the present time the exhibitors have a greater burden than they can bear without this additional taxation, and if you will get in touch with every member possible of your branch and request them to write their representatives at Washington, opposing this taxation in as strong terms as possible, it will be a big help in preventing same from being included in the taxation list.

I have every reason to believe that if this tax is placed upon the moving picture exhibitor it will be a long time before it will be removed, and I cannot urge you too strongly to get every member possible in your state to act on this matter promptly.

Several Novel American Offerings

Themes Differ Widely

"A MODERN RIP VAN WINKLE," the two-reel offering of the American Film Manufacturing Company on Monday, September 28, is a decided novelty in which Vivian Rich and Harry Von Meter play the leading roles. The theme of the play hinges upon the wonderful improvements that have been made in transportation, modern conveniences of life and modes of living within the past twenty-five years.

Mr. Von Meter does an excellent bit of character work in the role of Steve Hogan, and Miss Rich and the other members of the cast give him capable support throughout the two reels taken for the telling of the story.

Convict 1617, serving a life term in the state penitentiary for the killing of a man in a saloon brawl, has his sentence commuted on account of good behavior, twenty-five years after entering the prison, and finds himself once more a free man. With his new suit of clothes, five dollars in currency and the railroad ticket to his native town, all the gift of the state, Convict 1617 leaves the penitentiary and again becomes plain Steve Hogan.



Steve Hogan is spotted for an ex-convict by Gentleman Dick.

Arrived in his native town, he is amazed to behold the busy streets, alive with traffic, the tall buildings, which have replaced the frame structures that lined it when he went away, and stands open-mouthed in the middle of the street to gaze at the first street car he has ever beheld. Rescued by a traffic copper, he is conducted safely to the sidewalk and stands leaning against an imposing building while he recollects the scenes of his youth with their joys and sorrows.



He pictured himself again in conversation with the little widow.

He sees, in fancy, the stage coach that used to come dashing up the main street of the settlement, the rough cowpunchers arriving in town for a gay night at the gambling halls and saloons, and pictures himself again in conversation with Vivian Moore, the "little widow" with whom he had been in love at the time of the shooting affair which ended in his imprisonment.

The old man is spotted for an ex-convict by Gentleman Dick and Slick Jones, two crooks, and approached with a proposition to join them in a "job." The arrival of the police and the arrest of the two crooks results in the exposure of a dictaphone, concealed behind a picture in the room, and Steve Hogan learns something of the wonderful instrument which has come into use for the detection of crime during the period when he was confined in prison.

The ex-convict can find none of his old friends in the city other than Tom Dayton, a former cattle buyer who is now living in style with his grandchildren in the city. Hogan is invited to make his home with Dayton, but after a time wearies of the bewildering things he sees in the great city and voluntarily returns to the prison and asks for his old cell again. The warden explains how impossible it is for him to seek lodgings again in the penitentiary, and the parent of a former cellmate of Hogan's appearing at that moment Hogan's cellmate suggests that the two ex-prisoners go home together. Hogan, therefore, accompanies his cellmate to his humble home on a farm and the story ends with a pretty view of the ex-convict plowing in a field, as the sun is sinking behind the distant hills.

TUESDAY, September 29, will see the release of a Beauty subject entitled "The Legend of Black Rock," which is as pretty a fantasy as has appeared on a picture screen in a long, long time. Margarita Fischer is the featured member of the cast, though all the others do splendid work in the support of Miss Fischer.

A remarkably realistic rain storm effect serves as an introduction for the sad little tale which is told by an old fisherman to his children as they are about to retire for the night. As the legend runs, once upon a time Joe Thornton, a young fisherman, found on the shore, one morning after a severe storm, a bit of wreckage to which was fastened the body of a beautiful girl. When found the girl was unconscious and all but dead from exposure, but after she had been warmed and dried in the home of Joe's mother she revived and consented to stay with the good friends who had taken her in.

The girl was a Spaniard and unable to speak a word of English, but Joe remedied that defect, for he bought her simple text books and as the weeks went by taught her to speak and write his language. The

girl unconsciously learned to love her teacher as the weeks grew into months and he cared a great deal for her, too, but more as a sister than as a sweetheart, for he was engaged to a city girl.

One day Joe's fiance came to visit him and then



Joe interfered to protect his sweetheart.

the Spanish girl for the first time learned that she was not first in his affections. Insanely jealous of her rival, the girl tried to stab Joe's sweetheart and was surprised in the act by Joe himself. Though she tried again and again to win his love, Joe never looked at or acted toward her as he had done before.

Finally the date for Joe's wedding was set and the Spanish girl with an aching heart stood outside the little cottage she had learned to call home and watched Joe made the husband of another woman. She crept out on Black Rock, which overlooks the sea, and from that vantage point watched the newlyweds sail away on their honeymoon. Then, as twilight deepened into night she sat and gazed far out to sea in the direction taken by Joe and his bride. When morning came the rock was bare and the Spanish girl was missing. None knew whence she came, nor where she went, but always before a storm the fishermen declare, she can be seen on Black Rock, with her



The girl played hide and seek with the fisherman.

arms stretched out toward the sea as a warning against the coming storm.

The children, much impressed by the story, dash over the window to gaze out into the storm wracked night and as they look a flash of lightning gives them a glimpse of Black Rock and the ghostlike figure that sits thereon. Frightened and impressed by what they have seen, they scamper off to bed as the picture ends.

ANOTHER seacoast story, entitled "The Ingrate," will be released by American on Wednesday, September 30. In this Chick Morrison, Harry Wulze and Winnifred Greenwood have the leading roles and appear to splendid advantage. The fisherman's life is one long round of drudgery, unbroken from one week to another. His wife labors untiringly under the handicap of an inebriated husband and a baby which demands her constant attention. An unsuccessful day at sea brings the husband home in such a temper that he drives his younger brother and aged mother from his roof and drinks himself into a drunken stupor. The wife awakens him to inform him that his child is dying and that he must get medical aid immediately. Still in a drunken daze he staggers forth into the night, stumbles while making his way along the cliffs, and goes crashing down to his death on the rocks below.

With the dawn the brother and mother return to the humble cabin to collect a few possessions and then discover that death has crept into the home during



The ingrate orders his brother and mother out of the house.

their absence and stolen away the baby. The child's death almost destroys the wife's reason, but when the mother goes on about her usual household tasks and the younger brother prepares to catch the day's supply of fish, the wife rallies, accepts the situation as inevitable and once more takes up life's dreary routine.

Peerless Studio Nearing Completion

A large and complete motion picture studio, 200 feet long and eighty feet wide, is just being completed for the Peerless Features Producing Company at Fort Le, New Jersey, adjoining the old premises of the Eclair Film Company.

The World Film Corporation will control the output of this enormous plant, which will largely consist of the filmed productions of best known Schubert, Wm. A. Brady and Blaney plays, already made famous on the legitimate stage.

"Human Hearts," the famous old melodama by Hal Reid, has been rejuvenated and adapted for the screen in two reels, and King Baggot, the Imp star, is to be featured in it.

Fulton Company Begins Fifth Year

Enjoys Splendid Reputation

WITHIN a few weeks exhibitors the country over will receive copies of the fifth edition of Fulton's A to Z list, containing descriptions, illustrations and prices on articles of every description that are used in or about a theater. This year's edition of the Fulton list, which is already familiar to every exhibitor, is greatly enlarged and has been revised from cover to cover, bringing it right up to the minute of going to press.



The new catalogue reflects in a measure the rapid growth and advancement of the great supply house of which E. E. Fulton is the head. The business was begun, as most exhibitors remember, back in May 1910, in comparatively small quarters in the Northwestern building, at Lake street and Fifth avenue, Chicago. It was an individual enterprise and its employees could be numbered on the fingers of one hand. However quality and service were two words that were not only chosen as a motto for the business, but were exactly lived up to during every hour of the day. Exhibitors throughout the land began to wake up to the fact that E. E. Fulton could be depended upon to supply them with the goods they needed, and that his service was not only prompt and effective, but that the goods were in all cases exactly as represented.

Times were none too good, but in spite of such handicaps the business grew and prospered. More help was necessary. Carl and Ralph Fulton took their places at their father's side and their combined energy, geniality and business ability resulted in many new customers being added during the next few months.

In November of 1911 the Fulton business had increased to such an extent that the quarters it then occupied were proving far too small to accommodate the sales force and to properly display the goods. Mr. Fulton, Sr., therefore took advantage of an opportunity which then offered itself, to secure the second and third floors of the building on the northwest corner of Lake and La Salle streets, the present home of the Fulton Company.

In October of 1912 Frank McMillan left the Enterprise Optical Company to become general manager of the business established by Mr Fulton. Under his skillful management and with the hearty co-operation of the rest of the sales force the following months broke all records. Many new lines were added, business from old customers was almost doubled and hundreds of new accounts were opened.

In its new quarters the Fulton Company—for today the business is no longer an individual enterprise but a corporation—has not only roomy offices, tasty display counters, and ample floor space in which to exhibit lobby frames, ticket choppers, projection machines, etc., but opening directly off the main display room a cozy theater for the exhibition of films, which is used regularly by several of the leading manufacturers for displaying their advance releases to Chicago exhibitors, and on the third floor a thoroughly equipped shop for the repairing of projection machines and other apparatus and supplies used in picture houses.

The projection room Mr. Fulton frequently rents to feature film representatives, who are seeking a



The machine shop.



The main business office.



Panoramic view of the Fulton Company's offices and salesroom

place in which to show their features to the state rights buyers or the members of the trade press, while it also serves Mr. Fulton as an excellent display room for the theater accessories which he handles. By taking a customer into this miniature theater Mr. Fulton is able to demonstrate to him exactly how this or that bit of apparatus will look and act when erected in his own house, and firms whose goods Mr. Fulton handles are thus able to obtain the best possible showing of their product.

The entire business of the Fulton Company is undoubtedly founded upon an extablished reputation for dependability, integrity and efficiency, and each executive, being an expert in his particular line, is able to place at the service of the customer a wealth of experience and a store of information which is of inestimable value. What the Fulton Company terms "Fulco Service" is offered each customer in studying his peculiar problems—technical or otherwise—and in recommending such equipment, accessories or supplies as seem best suited to his particular needs.

On account of the care given to the prompt and proper filling of every order received, on account of the dependable reputation it has already established, and in view of the fact that it is better equipped today than ever before to care for the needs of its customers, the Fulton Company looks forward to the coming year as being the biggest in its history.

"Luna-Lite" Company Formed

The "Luna-Lite" screen, mention of which has been made in this magazine, has been delayed in its introduction for many months pending the issue of patent litigation. This litigation has been brought to an end by the mutual agreement of the several contestants and has resulted in the formation of the "Luna-Lite" Screen Patents Company with a capital of $50,000. The new company will control the name "Luna-Lite," the use of the material, and the United States and Canadian patents.

The parties involved in the contest were Thomas L. Willson of Ottawa, Canada; Robert J. Nicholson of Chicago; Lewis G. Reynolds of Richmond, Indiana; Arthur Wright of New York City, Carl Hering of Philadelphia and J. Pogolski of Washington, D. C. Mr. Willson is the original inventor of calcium carbide, the base of all acetylene gas.

While the material, "Luna-Lite," is a foreign made product, the new company is fortunate in having a large quantity of it in bond at the customs house in New York. The headquarters of the company is in Richmond, Indiana, the western territory being in charge of Robert J. Nicholson, 1911 Fulton street, Chicago.

Lottie Briscoe Stars in Role of "Betty"

Delightful as Miss Lottie Briscoe has been in many Johnson-Lubin productions, she has never been more charming than she is as "Betty, the girl from the West," in the fifteen-part serial, "The Beloved Adventurer." This is partially due to her magnetic and appealing personality and partly to the fact that as "Betty," a part created especially for her, she is given every opportunity to demonstrate her ability as an actress in a role perfectly adapted to her particular characteristics and talents. In the course of the story the lovable little "Betty" moves the spectator from smiles to tears, and from sympathetic heart-ache to laughter as she passes through the strange experiences that change her from a wistful-eyed waif and gambler's decoy to the wife of an earl and heiress to the vast estates of a noble house. Although the series has only advanced to the third installment, Miss Briscoe has already added thousands of new followers to her already long list of admirers.



Lottie Briscoe.

In order that she might have jurisdiction in the Hollywood, Cal., studios of the Universal plant as well as within the confines of Universal City, itself, Miss Laura Oakley, recently was sworn in by the Los Angeles city clerk, and is now known as "Officer 99."

Sans Grease Paint and Wig

By Mabel Condon



Boyd Marshall.

FOR weeks Boyd Marshall had been in proverbial "hot water" and all because he was made the victim of a perfectly good press story. At least the man who "pressed" the story said it was a perfectly good one and the picture magazines that published it thought it perfectly good. The only one who disagreed with this general verdict was Mr. Marshall. Rather selfish, of course, but then—!

The story had to do with a mothers' Club meeting and Boyd Marshall himself.

As far as Boyd was concerned, there was no such club, no such meeting and he has proof that on the day in question he was working in a sweater and five-degrees-below-zero weather in a Princess picture. As far as Boyd's reputation was concerned, however, he was there. And both Boyd and his reputation have been feeling the effects of his imaginary presence ever since.

For Boyd made an address, so the press story goes, and he did not choose the topic of "Mother-Love as Applied to a Child," "The Value of Mothers Versus Fathers," or any such prosaic subject. Nor did he tell "How Motion Pictures Are Made" nor relate "The Narrow Escapes I Have Had Before the Camera."

No indeed, Boyd would be original or nothing. The press agent chose the former path of duty and valiantly Boyd trod it (in print).

Boldly he announced to the listening club that "The picture houses of New Rochelle should be closed on Sunday!" The club gasped. So did Boyd (when he read it). But, in print, he hesitated not. He took advantage of the gasp and forced the statement home. Then he shook hands with all the mothers, declined the tea and the all but invisible sugar wafer that is the inevitable finish of a mother's club meeting, and went victoriously on his way. Then came the reckoning.

The Boyd Marshall who had worked all day in the Princess picture found that evening that somehow his presence at New Rochelle's best photo-play house did not seem as complimentary to the management as it had formerly been. At the theater in the next block the manager forgot to wish him "good evening," and his visit to the third house brought no smile of welcome even from the man who sold him a ticket.

It was not until the press agent triumphantly showed him the account of his day-before's speech that light dawned upon the bewildered Mr. Marshall. It not only dawned, it grew; so also did his indignation and when it reached its greatest height it did so to the accompaniment of a promise that the speech, which he had unconsciously made, should be modified; that his boldly proclaimed statement should retreat before the one of less violence—"Sunday programs, educational in nature, are desirable, also procurable."

"And now," concluded Mr. Marshall from the shade of a sheltering oak—or maybe it was a maple—anyway it's the tree that stands at the entrance to the private road that runs past the Thanhouser-Princess studio and that overlooks Thanhouser park, Thanhouser road and the street car tracks. It's a little tree, but it throws a big shade, and that's where Mr. Marshall was waiting for the auto he expected would "whizz 'long" any minute and pick him up to later deposit him at a stone quarry where the Princess players were to "put on" one of Phil Lonergan's scripts.

"And now," Mr. Marshall began for the second time, then stopped and concentrated his attention upon a black speck far down the street. The speck developed into an auto truck and he of the Princess leads faced the opposite direction and resumed, "peace is the quality that prevails and I, for one, am enjoying the calm." That last is a word that especially fits Boyd Marshall for nobody could ever possibly accuse him of being un-calm. He takes himself and his work seriously, but he does not always give them out to you, on the screen seriously.

But he was characteristically serious that day under the shade of the sheltering oak-maple tree. Maybe it was the view of Thanhouser park with the trees and grass and things that go to make a park a park that brought him memories of home, which he said was Port Clinton, Ohio.

"There," he stated with no sign of apprehension as to the non-appearance of the players' auto, "there are lots of good times and homey folks, but not much opportunity; in this line, anyway," he added, removing his hat to let the New Rochelle breezes play with his smooth, dark pompadour.

"At that, though," he continued as the breeze and the pompadour made friends, "the stage was not my aim when I left Port Clinton."

"No?" I asked, noting a street car stop for a prospective passenger.

"No," Mr. Marshall answered, "my ambition was to be a professor of Latin and Greek. I probably would have become one eventually if, in my second year at Ann Arbor, they hadn't elected me a member of the Glee Club."

"Latin and Greek and the Glee Club," I marveled.

"Yes," went on Mr. Marshall, "they didn't agree so I gave up the Latin and Greek and the folks at home very nearly gave me up. It took some time before they would consent to my attending the Michigan Conservatory of Music; their consent was quite necessary as it meant their assuming the expense."

"Well, I vocalized through a course that seemed to satisfy everybody and then I decided to try for the stage. I did and attained it through a Lasky act. Then there were others of Lasky's vaudeville engagements and then I obtained a singing and dancing partner and toured in an act of my own entitled 'The Wall

Between.' Then I went to the Coast and played in stock. My next ventures were with Della Fox in 'Delightful Dolly,' and with Fritzi Scheff in 'Mlle. Modiste.' After that I played musical stock in Elmira.

"Elmira," commented Mr. Marshall, with his gaze as far away as that town, "is a perfectly good place to rest; but I didn't care about resting indefinitely, so I came to New York and because I had been in the habit of patronizing the picture theaters all my spare time while on tour, the thought of applying for a position in a picture company fascinated me so I came to the Thanhouser studio. The Princess company was just being formed and I seemed to fill the requirement of the youthful lead, so here I've been ever since."

I remembered that Mr. Marshall with his sleek black hair, his brown eyes and well rounded frame that wears well the newest mandates of fashion, had been rushed into a "Friday the Thirteenth" film as his try-out (and the first Princess release) and that the result was a flood of inquiry as to the identity of the nice-looking young lead.

"Of course," Mr. Marshall resumed, "my voice is getting a rest though I use it for my own amusement and whenever else I am asked to."

Remember that program and dance last January out at the Thanhouser studio? Then you remember hearing Boyd's singing voice, for it was a feature of the program; it's a baritone and Boyd seemed to enjoy using it as much as his audience enjoyed hearing it.

"By the way," began Boyd, putting on his hat and bringing his gaze back from Elmira. And when a person starts out to tell you something by beginning "By the way," you can be sure it is going to be something interesting. But I never heard whatever the tidings was, for just then the waited-for auto came from the direction from which it was not expected and Boyd had only time to shout "Good-bye" as he jumped onto the running board of the car that merely slowed up, and as it turned the first corner, instead of being considerate enough to wait till it got to the second one, the abducted Princess lead hadn't even a chance to call out "Tell you later!"

Rose Gardens Open

It was a night of roses, that of the opening on Sept. 14, of the Broadway Rose Gardens at Fifty-third street. Electric roses dropped in showers from the extended hands of the gay Pierrette topping the perpendicular sign which beckons to Broadway for blocks on either side of the theater, and when the baskets at the base of this sign are flowing over with roses—lo! the baskets empty themselves and the shower starts all over again.

The booklet issued as a souvenir of the evening of September 14, is an important one, in that it makes the initial announcement of Dr. Wilbert Shallenberger's election to the presidency, of not only the Broadway Rose Gardens, but also to the Thanhouser Film Corporation. In both offices he succeeds the late Charles Jackson Hite, who was known and respected throughout the motion picture industry as a man of loyalty and honor.

Others to whom the booklet gives tribute are George F. Kerr, who is general manager and vice-prseident of the Gardens corporation and who is favorably known to the theatrical and newspaper world, and to Mrs. A. McIver Kerr, who is the hostess of the Gardens and credited with the origin of the Gardens' idea. As a professional hostess, she has attained a reputation that, alone, vouches for the refinement and safety which unchaperoned women will always find at the Rose Gardens. Her's is a responsible position in the Gardens' organization, but her ability bespeaks her certain success.

The likeable face of Dr. Addison E. Jones looks out from another of the booklet's pages. One feels that whatever Dr. Jones would sponsor would be worthy of confidence, and as vice-president and general manager of the Thanhouser Film Corporation, he continues to lend his strong personality to the directorate of this corporation and that of the Gardens.

W. Ray Johnston has taken but a short time to come into the notice of the film public and now he qualifies for this notice as treasurer and director of the Gardens, auditor of the Thanhouser Film Corporation, treasurer of the "Beating Back Film Corporation," assistant treasurer of the Syndicate Film Corporation and president of the North Avenue Theater Corporation of New Rochelle. His marriage to Violet Hite, sister of the late C. J. Hite, was an unpretentious event of last spring.

And of course, the Gardens has to have a mascot and the general choice was little Helen Badgley, the "Thanhouser Kidlet." Helen is an animated copy of the Gardens' chosen flower, the rose.

Ann Clover Morgan and Clarence Gaynor will be the court of appeals as to dancing at the Gardens and the aim will be a change of dance specialties each week.

The tiled floor of the lobby blooms roses and within the theater the repose of its gray and white fittings is fired with the rose of the stage curtain and the old rose of the decorations where the "Thirty Leagues Under the Sea" pictures make their premier New York appearance and start the Gardens on their rose-paved way.

From the theater a corridor leads into the rose ball-room. It is called the Danse De Pierrette, this ball-room of roses, and here two orchestras, one Orientally costumed, provide the music to the gay measures of which the gayer Pierrots and Pierrettes frolic for the entertainment of the Gardens' patrons.

It is this Danse De Pierrette that particularly answers to the name "Gardens," for its roof is one trellised with roses and roses climb over the railing of the balcony; and roses, huge bunches of them, are everywhere that room can be spared for them.

Canadian Rights Sold

The Equitable Film Exchange of Montreal, Canada, has purchased the exclusive Canadian rights to all of the Life Photo Film Corporation productions. Mr. David Roskam, the president of the Equitable Exchange, made a flying trip to New York City in order to close this deal, which gives him the exclusive selling and booking rights to all the Life photo productions in Canada. Mr. Roskam has just opened a pretentious suite of offices at 591 St. Catherine street West, Montreal.

Camp fire scenes taken in outdoor places at night by the continuously-blazing light of a wonderful new invention of chemicals, have successfully been filmed by the cinema experts of the Balboa Amusement Producing Company's studios in Long Beach, California.

X-Ray Pictures of Stomach Diseases

By Herbert T. Wade*

AMONG the recent advances of medical science none has been more marked and conspicuous than progress in treating the various diseases of the digestive tract, particularly those of the stomach and the intestines. This has been made possible in great measure by modern methods of diagnosis in which quantitative and positive results have been secured in various ways, one and not the least of which has been the study of the digestive tract by means of the Roentgen rays. With the development of improved Roentgen ray tubes and a better understanding of methods for their use and application, it was realized that by filling the stomach or digestive tract with material opaque to these rays and making a radiograph or shadow picture of such a fluid cast in relation to the adjoining organs, the progress of digestion could be studied. This accordingly was done, and today in diseases of the stomach and intestines it is quite usual to secure a radiograph or plate on which is recorded such a fluid cast of the stomach and intestines filled with the opaque substance, and then make a Roentgenographic diagnosis.



Apparatus for taking motion pictures of the stomach.

This opacity is obtained by a mixture of bismuth or barium and buttermilk administered to the patient under examination, and the progress of this material, as it passes from the œsophagus into the stomach and is acted upon by the stomach and then passes out into the intestines, can be studied. Hitherto it has been feasible to take such a radiograph only at various stages of the process, although since the development of motion pictures and motion picture apparatus the desirability of Roentgenokinematographs, or X-ray moving pictures of the stomach, made to demonstrate and record not only the condition, but its actual movements or gastric motor phenomena, has been appreciated and attempts at its realization made. As early as 1909 a series of successive Roentgenograms of the stomach were made by Doctors Kaestle, Rieder, and Rosenthal. Inasmuch as only thirteen of these pictures were made in 22 seconds, it was apparent that while a beginning had been made, with such slow speed true kinematography hardly could be attained, and the results were little more than an improvement on an ordinary series of Roentgenograms.

Recently, as the result of working on apparatus to make serial radiographs of the stomach and intestines, a special apparatus has been devised by a distinguished Roentgenologist, with which it is now possible to secure true moving pictures on an ordinary sensitized film at various stages of the digestive process at the rate of at least four exposures a second. Thus the churning effect in the stomach and the peristaltic or muscular action in the intestines by which the contents of the alimentary tract are advanced, after being duly acted upon, can be studied by means of motion pictures, which, when reproduced, graphically show by the movement of the silhouetted image the action that is taking place.

This new method has ben made possible in large part by the new Coolidge Roentgen ray tube described in the *Scientific American* of February 21st, 1914, which secures in its operation greater stability and evenness of penetration as well as susceptibility to more accurate regulation, thus giving more even radiographs.

The apparatus for making the moving pictures consists of the usual lead-lined table in a dark booth with the Roentgen ray tube above in the usual position and the customary rotary transformer, or other devices, for its exciting, along with the special mechanism for securing the movement of the film and the periodic exposures. The patient is placed on the table, face downward, with the Roentgen ray tube directly above the stomach. There is a square opening in the table beneath, across which, through suitable guides, the film passes, being wound from one spool to another, as in an ordinary film camera. This film is eight inches in width and is supplied on spools which, as at present constructed, are capable of 25 or 50 exposures. Directly beneath the film is located an intensifying screen coated on its upper side with calcium tungstate, a fluorescent material that glows brilliantly when excited by the Roentgen rays striking its surface. Naturally, when the rays from the tube in their passage through the body encounter any body or substance

*This article by Mr. Wade first appeared in the *Scientific American* on May 9, 1914.

opaque to them, as a bone, there will be a corresponding shadow on the fluorescent screen, and the variation in intensity of the shadows of different organs, or material, of course is the basis of the whole operation. The actual effect of the intensifying screen is to emit actinic light under the influence of the Roentgen rays from the tube above. The film itself is not acted upon directly by the Roentgen rays, but by the rays which are sent out from the fluorescent screen. A second fluorescent screen, with its lower surface coated, located directly beneath the first, may be observed by the operator either directly or by means of an inclined mirror. In this way the position of the patient can be arranged so that the stomach can be centered on the film, and, at the same time, the action of the apparatus observed. The operator or the diagnostician can observe the process fluoroscopically and need not start the film in motion until the desired stage is reached.

The film has at its edges regular perforations to engage studs correspondingly placed on the circumference of sectors connected with the driving mechanism so that it may be moved regularly, but intermittently, across the opening where the shadow falls. The apparatus is arranged so that six exposures a second may be made, and the exposure takes place automatically when a fresh section of the film is placed at the opening. The mechanism operates by means of shafts and appropriate gearing, and there is arranged in connection an electric switch that works automatically in conjunction with the advance of the film, closing the circuit of the transformer supplying the alternating current, and lighting up the tube instanteously as each fresh surface of the film is brought in position. Accordingly, there is a regular series of exposures of the shadows produced on fresh surfaces of the film and the phenomena occurring in the stomach and intestines can be observed and recorded. In this way, when the film is developed a series of pictures is obtained where the various exposures can be studied both individually and collectively in connection with one another, or they may be reduced by ordinary photographic methods for reproduction in the usual motion picture projection apparatus. The time of the passage of the film can be controlled by the operator and other adjustments made so that the exposures following each other in regular succession make possible a study of the peristaltic action, which is a regular and involuntary muscular contraction of the stomach, or intestines, with a period of from 15 to 20 seconds in the case of the stomach. Not only do these motion pictures enable some definite idea to be formed of the peristaltic action taking place in the stomach, but they promise in the future to put at the disposal of the diagnostician, or investigator, additional information regarding peristalis in the pylorus, or lower opening of the stomach, as well as in the upper part of the small intestine, or duodenum. Some twenty-five exposures can be made of a single antrum, and sharp and interesting pictures can be obtained.

The mechanical arrangement is indicated in the accompanying illustration, which shows the apparatus as arranged in a modern Roentgen ray laboratory. The operation is practically automatic. Once the patient is in position and the instrument adjusted, a fluoroscopic observation first is made visually, and the film can be rapidly unreeled and the exposures made. After development the diagnostician has a record of the condition of the gastro-duodenal tract, or the film may be reproduced reduced in size and made available in an ordinary motion picture projection apparatus, so that the record may be thrown upon a screen and the actual motion studied, synchronized to the original time of occurrence. Moving pictures have been applied to a greater or less extent in the study of disease and diagnosis, but this is believed to be the first satisfactory attempt at using them in connection with the Roentgen rays and with a special and efficient form of apparatus.

Wireless Telephone Shown in Film

The wireless telephone, one of the recent inventions, is the chief feature around which the plot of "The Wireless Voice," a Reliance-Mutual picture, scheduled for release on October 3, revolves. Director Fred Kelsey utilized an entire wireless telephone plant while making the film, and the members of the company were instructed in the use of the instrument by J. P. McCarthy, the inventor.

The story tells how a crooked financier attempts to secure the invention of a poor electrician, who has perfected a telephone without wires. When he is foiled in his attempt to do this, he tries to take the electrician's life by throwing on the switch while he



Jack Conway and Irene Hunt in Mutual's "The Wireless Voice."

is away from his workshop. The financier's daughter, who is the electrician's sweetheart, is the one who first approaches the danger, however, and in trying to save her from death the financier is himself electrocuted.

Life Photo Completes "The Ordeal"

After five weeks steady work at the studio of the Life Photo Film Corporation, "The Ordeal," the next five-part feature release of that company, has been completed. The production has raised a storm of comment by the German Chamber of Commerce, because of the fact that the picture presents, with too much realism, the cruelties alleged to have been committed by the German soldiers in Belgium.

While the picture depicts war scenes between the French and the Germans, it has no reference to the present troubles in Europe. The picture revolves about the Franco-Prussian war of 1870.

Mr. Frank Kugler, the head camera man of the Life Photo Film Corporation, at the conclusion of the picture, was in such an exhausted condition that the company insisted that he take a two weeks' vacation in order to recuperate, before starting on their next production, "Springtime," by Booth Tarkington.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

Current Releases

Monday.

D	9-21	Just a Bit of Life	Biograph	1,000
C	9-21	The adventure of the Hasty Elopement—9th of the Octavius Series	Edison	1,000
C	9-21	Sweedie's Skates	Essanay	1,000
D	9-21	The Potter and the Clay	Kalem	1,000
D	9-21	The Untarnished Shield	Lubin	1,000
T	9-21	Pathe's Daily News No. 61, 1914	Pathe	1,000
D	9-21	The Livid Flame	Selig	2,000
T	9-21	Hearst-Selig News Pictorial	Selig	1,000
D	9-21	Fine Feathers Make Fine Birds	Vitagraph	1,000

Tuesday.

D	9-22	The Ring and the Book	Biograph	2,000
D	9-22	The Master Force	Kleine Cines	2,000
D	9-22	The Blue Coyote Cherry Crop	Edison	1,000
D	9-22	Love's Magnet	Essanay	1,000
D	9-22	The Green Rose	Kalem	1,000
C	9-22	The Wise Detectives	Lubin	500
C	9-22	A Six-Foot Romance	Lubin	500
C	9-22	The $1,000 Pants	Melies	1,000
D	9-22	For Love of Him	Selig	1,000
D	9-22	The Blood Ruby	Vitagraph	2,000

Wednesday.

	9-23	Post No Bills	Edison	1,000
C	9-23	The Fable of "One Samaritan Who Got Paralysis of the Helping Hand"	Essanay	1,000
D	9-23	The Vanishing Tribe	Kalem	2,000
D	9-23	Toys of Fate	Lubin	2,000
T	9-23	Pathe's Daily News No. 62, 1914	Pathe	1,000
D	9-23	A Just Punishment	Selig	1,000
C	9-23	A Double Error	Vitagraph	1,000

Thursday.

C	9-24	The Fall of Muscle-Bound Hicks	Biograph	500
C	9-24	The Plumber's Pick	Biograph	500
C	9-24	Slippery Slim and the Green-Eyed Monster	Essanay	1,000
D	9-24	The Triumph of the Right	Lubin	2,000
C	9-24	How Clarence Got His	Melies	1,000
T	9-24	Hearst-Selig News Pictorial No. 60	Selig	1,000
D	9-24	A Close Call	Vitagraph	1,000

Friday.

D	9-25	Her Doggy	Biograph	1,000
C	9-25	Grand Opera in Rubeville	Edison	2,000
D	9-25	A Splendid Dishonor	Essanay	2,000
C	9-25	Jones' Wedding Day	Kalem	1,000
D	9-25	The Investment	Lubin	1,000
C	9-25	You Never Can Tell	Selig	500
C	9-25	Who Got Stung	Selig	500
C	9-25	A Horsesboe for Luck	Vitagraph	1,000

Saturday.

D	9-26	The Gold Thief	Biograph	1,000
C	9-26	Twins and Trouble	Edison	1,000
D	9-26	The Strategy of Broncho Billy's Sweetheart	Essanay	1,000
D	9-26	Rory O'Moore	Kalem	1,000
C	9-26	Did He Save Her	Lubin	500
C	9-26	Between One and Two	Lubin	500
D	9-26	The Newsboy Tenor	Selig	1,000
C	9-26	Hearts and Diamonds	Vitagraph	2,000

Advance Releases

Monday.

C	9-28	A First-Class Cook	Biograph	500
C	9-28	The White-Hand Society	Biograph	500
C	9-28	Love by the Pound, Tenth of the Would Be Wedd Series	Edison	1,000
C	9-28	Sweedie's Clean-Up	Essanay	1,000
D	9-28	The Viper	Kalem	2,000
D	9-28	An Affair of Honor, Third of the "Beloved Adventurer" Series	Lubin	1,000
T	9-28	Pathe's Daily News No. 63, 1914	Pathe	1,000
D	9-28	The Going of the White Swan	Selig	2,000
T.	9-28	Hearst-Selig News Pictorial No. 61	Selig	1,000
D	9-28	When the Gods Forgive	Vitagraph	1,000

Tuesday.

D	9-29	The Derelicts	Biograph	2,000
D	9-29	A Shot from Ambush	Kleine-Cines	2,000
D	9-29	The Mystery of the Glass Tubes, Eleventh of Chronicles of Cleek	Edison	2,000
D	9-29	White Lies	Essanay	1,000
D	9-29	Grouch, the Engineer	Kalem	1,000
C	9-29	Jinks and the Barber	Lubin	500
C	9-29	Jealous James	Lubin	500
C	9-29	A Circus Romance	Melies	1,000
C	9-29	The Real Thing in Cowboys	Selig	1,000
D	9-29	Regan's Daughter	Vitagraph	1,000

Wednesday.

C.	9-30	Buster Brown Gets the Worst of It	Edison	500
C	9-30	In a Prohibition Town	Edison	500
C	9-30	The Fable of "The Adult Girl Who Got Busy"	Essanay	1,000
D	9-30	The Ex-Convict	Kalem	1,800
T	9-30	Food for the Dogs of War	Kalem	200
D	9-30	His Brother Bill	Lubin	2,000
T	9-30	Pathe's Daily News No. 64, 1914	Pathe	1,000
D	9-30	The Loyalty of Jumbo	Selig	1,000
C	9-30	The Heart of Sunny Jim	Vitagraph	1,000

Thursday.

D	10-1	The Spirit of Jealousy	Biograph	1,000
C	10-1	Slippery Slim Gets Cured	Essanay	1,000
D	10-1	His First Case	Lubin	2,000
C	10-1	Blind Marriage	Melies	1,000
T	10-1	Hearst-Selig News Pictorial No. 62	Selig	1,000
D	10-1	The Love of Pierre Larosse	Vitagraph	1,000

Friday.

D	10-2	The Peasant's Lie	Biograph	1,000
D	10-2	The Poisoned Bit	Edison	2,000
C	10-2	Golf Champion "Chick" Evans Links with Sweedie	Essanay	2,000
C	10-2	The Slavery of Foxicus	Kalem	1,000
D	10-2	The Greater Love	Lubin	1,000
D	10-2	An Emharrassing Predicament	Selig	1,000
C	10-2	Eats	Vitagraph	1,000

Saturday.

D	10-3	The New Road's Mascot	Biograph	1,000
D	10-3	The Transplanted Prairie Flower	Edison	1,000
D	10-3	Broncho Billy Trapped	Essanay	1,000
D	10-3	The Lesson of the Amulet	Kalem	1,000
C	10-3	On Circus Day	Lubin	1,000
D	10-3	Four Minutes Late	Selig	1,000
C	10-3	The Royal Wild West	Vitagraph	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Melies, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

MISCELLANEOUS FEATURES.

Marta of the Lowlands	Famous Players	5,000
The Pursuit of the Phantom	Bosworth	5,000
The Square Triangle	Box Office	3,000
Thirty Minutes in Melodrama	Sawyer	2,000
Mother	Brady	4,000
When Honor Calls	Eclectic	3,000
The Colonel's Wife	Eclectic	3,000
War Stricken Louvain	Eclectic	1,000
Beasts of the Jungle	Supreme	3,000
Called to the Front	Apex	3,000
Lena Rivers	Cosmos	4,000
The King of Chance	Kalem	3,000
The Fifth Man	Selig	3,000

Mutual Program

Monday.

D	9-21	The Redemption of a Pal	American	2,000
D	9-21	Our Mutual Girl, No. 36	Reliance	1,000
	9-21	Title Not Reported	Keystone	

Tuesday.

D	9-22	The Varsity Race	Thanhouser	2,000
C	9-22	Caught in a Tight Pinch	Beauty	1,000
D	9-22	Meg of the Mines	Majestic	1,000

Wednesday.

D	9-23	Parson Larkin's Wife	Broncho	2,000
D	9-23	His Faith in Humanity	American	1,000
D	9-23	The Last Shot	Reliance	1,000

Thursday.

D	9-24	The Test of Flame	Domino	2,000
	9-24	Title Not Reported	Keystone	
T	9-24	Mutual Weekly, No. 91	Mutual	1,000

Friday.

D	9-25	The Death Mask	Kay Bee	1,000
D	9-25	The Balance of Power	Princess	1,000
D	9-25	The Taming of Sunnybrook Nell	American	1,000

Saturday.

D	9-26	The Runaway Freight	Reliance	2,000
C	9-26	Scarecrow	Royal	1,000
	9-26	Title Not Reported	Keystone	

Sunday.

D	9-27	The Great God Fear	Majestic	2,000
C	9-27	Bill Manages a Prize Fighter. No. 7	Komic	1,000
D	9-27	The Harvest of Regrets	Thanhouser	1,000

Monday.

D	9-28	A Modern Rip Van Winkle	American	2,000
D	9-28	Our Mutual Girl No. 27	Reliance	1,000
C	9-28	Hard Cider	Keystone	1,000

Tuesday.

D	9-29	The Trail of the Love Lorn	Thanhouser	2,000
D	9-29	A Mother's Trust	Majestic	1,000
D	9-29	The Legend of Black Rock	Beauty	1,000

Wednesday.

D	9-30	The Right to Die	Broncho	1,000
D	9-30	The Ingrate	American	1,000
D	9-30	When the Mountains Meet	Reliance	1,000

Thursday.

D	10-1	The Gamekeeper's Daughter	Domino	2,000
C	10-1	Title Not Reported	Keystone	.....
T	10-1	Mutual Weekly No. 92	Mutual	1,000

Friday.

D	10-2	One of the Discard	Kay Bee	2,000
D	10-2	The Balance of Power	Princess	1,000
C	10-2	The Sheriff's Master	Reliance	1,000

Saturday.

D	10-3	The Wireless Voice	Reliance	2,000
C	10-3	Title Not Reported	Keystone	.....
C	10-3	Cousin Billy	Royal	1,000

Sunday.

D	10-4	Out of the Air	Majestic	2,000
C	10-4	The Million Dollar Bride	Komic	1,000
D	10-4	A Dog's Love	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	9-21	Redemption	Imp	2,000
T	9-21	Rome	Victor	1,000
C	9-21	In and Out	Sterling	1,000

Tuesday.

D	9-22	The Trey o' Hearts No. 8	Gold Seal	2,000
C	9-22	East Lynn in Bugville	Crystal	1,000
C	9-22	The "Dear" Hunter	Universal Ike	1,000

Wednesday.

D	9-23	The Half Breed	Nestor	1,000
T	9-23	The Statuesque Beauty	Joker	500
C	9-23	Jane's Lovers	Joker	500
D	9-23	The Aztec Treasure	Eclair	2,000
T	9-23	Animated Weekly No. 132	Universal	1,000

Thursday.

D	9-24	Universal Boy—The Newsboy's Friend	Imp	1,000
D	9-24	Little Sister	Rex	1,000
C	9-24	A Shooting Match	Sterling	1,000

Friday.

C	9-25	Fruits and Flowers	Nestor	1,000
D	9-25	Be Neutral	Powers	500
T	9-25	Our Land of Gold	Powers	500
C	9-25	Elsie's Uncle	Victor	1,000

Saturday.

	9-26	No release this week	Joker	
D	9-26	Richelieu	"101 Bison"	4,000

Sunday.

D	9-27	As the Wind Blows	Rex	2,000
D	9-27	Fate's Finger	Eclair	1,000
D	9-27	The Man in the Attic	Frontier	1,000

Monday.

D	9-28	The Black Horse	Imp	1,000
D	9-28	The Proof of a Man	Victor	1,000
C	9-28	The Battle	Sterling	1,000

Tuesday.

D	9-29	The Tray o' Hearts No. 9	Gold Seal	2,000
C	9-29	Charlie's Smoke and Belmont Butts In	Crystal	1,000
C	9-29	The Shack Next Door	Universal Ike	1,000

Wednesday.

D	9-30	The White Wolf	Nestor	1,000
C	9-30	The New Butler	Joker	1,000
D	9-30	Till the Sands of the Desert Grow Cold	Eclair	2,000
T	9-30	Animated Weekly No. 133	Universal	1,000

Thursday.

D	10-1	The Tenth Commandment	Imp	3,000
C	10-1	The Booh's Legacy	Rex	1,000
	10-1	No release this week	Sterling	.....

Friday.

C	10-2	Out of the Frying Pan	Nestor	1,000
D	10-2	The Actress	Powers	1,000
D	10-2	The Rock of Hope	Victor	2,000

Saturday.

C	10-3	In the Clutches of the Villain	Joker	1,000
D	10-3	Love and Basehall	"101 Bison"	2,000

Sunday.

D	10-4	The Pipes of Pan	Rex	2,000
D	10-4	The Man Who Came Back	Eclair	1,000
D	10-4	Four Days	Frontier	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Frontier, Eclair, Rex.

Brevities of the Business

Louise Glaum is playing in a comedy produced by Harry Edwards which shows her in a constant state of mystery, said mystery being caused by her husband being tracked by two men who make up like him.

Friends of Arthur Roussel, vice-president of Pathé, will be pleased to learn that the crisis of his illness has been passed and that he is now on the road to recovery after an eight weeks' confinement in bed.

The latest acquisition to the Eaco forces is Alice Learn, whose theatrical career dates back to about twenty years ago. She has served under a great number of stars, some of the most prominent being Annie Russell, David Warfield, and Edward Davis.

Bess Meredyth tried to return to work last week, but was forced to go home again, as she is still under the influence of the treatment she took to prevent possible infection from rabies.

William Garwood, of the "Flying A," has been signally honored by a jeweler in Santa Barbara, who has made a display of his portraits in the window. The collection gives an idea of the many parts he has played, as an old man, a boy, a clergyman, a crook, and many other dramatic and comedy roles.

Carlyle Blackwell starts upon his second photoplay for the "Favorite Players" in a few days' time. This is "The Man Who Could Not Lose," by Richard Harding Davis, which has been put into scenario form by Bob Dillon. Ruth Hartman, who has been with the Vitagraph and Kalem companies, will play opposite Mr. Blackwell. J. Francis Dillon will direct.

"The Virginian," the splendid western production of the Lasky Company, was the feature attraction at the Studebaker theater, Chicago, last week, and played to capacity houses during its stay. One big film a week is the policy of this theater.

Anna Little, the brilliant Universal actress, who has been ill, hopes to return to work next week.

"Her Career," by Will Ritchie, is the photoplay now being produced for the "Usona" brand by Burton King. It is the story of a wife who tries to go on the stage and of the way in which her husband wins her back.

Pauline Bush has just returned from "Follows Camp," where Joe De Grasse, her director, and company went to take scenes in "The Measure of a Man," by Tom Forman. Miss Bush says they all had a glorious time making the journey on horseback, stage and canoe.

Margarita Fischer's arms are scratched and so are her ankles and toes, for Harry Pollard has been putting on a one-reeler, "Neida," in which Margareta is a child of the rocky waste.

Edna Maison, with her hair all plastered back and tied in a pigtail, is an unusual sight. Edna is the heroine of "Sis Dobbins, Oil Magnate," a light comedy being produced by Lloyd Ingraham.

Paul Gulick is now taking the place of Mr. Stevenson in the Universal's New York publicity office, where, with the able assistance of Harvey H. Gates, he will edit the Universal Weekly and distribute publicity under the supervision of department manager Joe Brandt.

Glen White, who takes the part of Captain Moray in the Colonial production, "The Seats of the Mighty," escaped serious injury last week while rehearsing a scene for that play under T. Hayes Hunter at Fort Schuyler, N. Y. Mr. White slipped on the ramparts of the old fort, and fell a distance of some twenty feet, but fortunately he landed on soft earth and received nothing more serious than a turned ankle and sprained ligaments of the instep.

The Portola theater, on Market street, San Francisco, did not make a mistake in bringing "The Spoilers" back. The Selig masterpiece again has "cleaned up" for that big, house, which played to 100,000 people during the first run, earlier in the season.

Since the Edison Company has made the offer of $100 in cash for the best motion picture scenario submitted by a college student, many intelligent scenarios have been received and accepted. The prize will be awarded January 1, 1915.

Sydney Ayres, a "Flying A" producer, is directing a photoplay that will take in the racing events at the driving park, Santa Barbara, California.

George U. Stevenson has been transferred from the Universal's New York office, and will hereafter be heard from through the Trans-Atlantic Weekly, which is the Universal house organ across the water. Mr. Stevenson's headquarters will be in London.

Miss Gerda Holmes, of the Essanay Company, is receiving the congratulations of her friends who were fortunate enough to be invited to a demonstration of her domestic ability. Miss Holmes has a cozy apartment overlooking Lake Michigan and last week invited seventeen of her co-workers to a dinner she prepared herself.

Miss Dorothy Kingdon, who has been with the Balboa Features of Long Beach, postcards that she has left that company and will return to New York by boat, passing through the Panama Canal.

J. Charles Groshut, formerly sales manager for the Ambrosia Company, is now acting as advertising and publicity man for the Kinetophote Corporation, at 130 West Forty-sixth street, New York.

John Gray, who has been connected with the advertising department of the Universal company for some time, has severed his connection with that company and is now in the advertising department of the Mutual company.

Alice Joyce, of the Kalem company, was one of the guests at the invitation opening of the Broadway Rose Gardens.

Flo La Badie, James and Marguerite (Snow) Cruze, Harry and Edyth (Cooke) Benham, the Farringtons, the Bracys and Muriel Ostriche were those of the Thanhouser players most in prominence at the Rose Gardens opening.

Phil Lonergan, scenario editor of the Thanhouser studio, was host to a party of nine at the same affair, and Edward Earle of the Edison Company, Bill Russell, late of the Biograph Company, Oaray L. Hastings, a Thanhouserite, and Peggy Bourke, also were seen among the evening dancers.

Mary Fuller, under the direction of Walter Edwin, is working on the production of a three-reel sensational play especially written for her by Miss M. B. Havey, entitled "The Girl of the People."

Great interest is being taken these days by the members of the Edison Company Athletic Association in the tennis tournament which is now being played on the court adjoining the studio. As Richard Neill and Edward Earle have been victors in the elimination sets, the final contest will probably be played between them.

Francis X. Bushman, E. H. Calvert, Ruth Stonehouse and Wallace Beery left last week for the East to take scenes for the four-reel Essanay production, "The Slim Princess," written by George Ade. Scenes will be taken in the New York harbor, Old Point Comfort and Washington.

Isadore Bernstein, general manager of the west coast Universal studios, has just finished a story, "Foundlings of Father Time," which will undoubtedly set him as high in the ranks of scenario writers as his active efficiency has set him in the ranks of business men.

Director E. A. Martin, after producing his first animal picture, became very disdainful of the caged inhabitants of the Selig Jungle-Zoo. While jauntily promenading close to the cages, Martin scorned the protruding paw of a playful lioness. The latter took a saucy slap at Martin's hand and raked his finger. He now is directing with one hand.

Mr. and Mrs. Lawrence Marston and a party of first-nighters attended the premiere of Mr. Marston's screen version of Robert Browning's 21,000-line poem, "The Ring and the Book," at a private exhibition on September 22. In "The Ring and the Book" Mrs. Marston plays Violante. Mr. Marston announces that he has just finished the filmatizing of George Eliot's famous novel, "Daniel Deronda."

An interested observer of T. Hayes Hunter's allied forces at war for the screen last Saturday in Jersey was Mr. Hudson Maxim, the famous inventor of machine guns and high-power explosives.

Free instructions in the art of writing moving picture plays via a printed slip of criticism will be given by the Balboa Amusement Producing Company of Long Beach,

California, to all amateur scenario authors who submit photoplays during the remaining months of 1914.

As the players in Louis Joseph Vance's "Trey O' Hearts" series draw closer to the thirteenth installment, a nervous tension that does not admit of explanation is beginning to make itself plainly felt. Each member of Mr. Lucas' Gold Seal Company insists that he or she is not superstitious, but as the ill-omened number approaches, the feeling of uneasiness steadily becomes more evident. There seems to be a presentiment that if they can pass that chapter without serious mishap, all will be well.

Kathlyn Williams' reputation as a writer continues to spread. A London magazine has requested an article from the eminent Selig leading woman.

While rehearsing a scene directed by John H. Collins, Gertrude McCoy, the leading lady of the Edison Company, received a very painful injury to her left hand. In making her exit from a room, Miss McCoy had reached for the half-opened door, when suddenly it slammed, crushing two of her fingers between the edge of the door and the woodwork.

After a two weeks' visit among his friends in New York, Otis Turner, director of the Turner special feature company, has returned again to Hollywood, Calif. He does not intend to return to the direction of his company at once, however, but instead will spend the remaining three weeks of his vacation among his friends in and around Los Angeles.

Thomas Ricketts, one of the "Flying A" producers, will soon begin production of "The Making Good of Manley." The scenes will be laid around the destruction of the pigeon farm in Los Angeles during the storm of last January. A splendid story has been woven around this incident and will certainly be welcomed by anyone who ever visited the "million pigeon farm" as it once existed.

Roy S. Hanford, editor of *Photoplay Magazine* and *Movie Pictorial,* surprised his many Chicago friends this week by informing them that ill health compelled him to seek an indefinite leave of absence from the Cloud Publishing Company's offices. Mr. Hanford has not exactly decided upon the location in which he will seek renewed health, but it will probably be in the South or West. For some months he has been under a heavy and continuous strain, but he was at his desk early and late and his work never suffered, as the various issues of the publications of which he was the editor conclusively prove. Mr. Hanford takes with him the best wishes of a host of friends and it is to be hoped that the near future will find him back in Chicago again and in the best of health. It is understood that A. D. Cloud will in the future give the editorial department a great deal of his personal attention, and undoubtedly the coming of A. W. Thomas to the *Photoplay* offices will result in his being assigned a great deal of the editorial labor.

George Kleine's "Vendetta" which is now booking through the special feature department of the General Film Company is being advertised heavily by exhibitors throughout America. The novel by Marie Corelli has been translated into the German, French, Russian, Greek, Italian, Persian and Hindustani. Many wide awake exhibitors have prevailed upon local bookstores to put in a supply of the novel and allow them the use of valuable window space for a three and six-sheet.

Thomas Commerford, the veteran actor with the Essanay Company, who always affects styles in clothes of a half century ago, surprised everybody by appearing at the studio one morning last week wearing one of the latest cut suits and a Balmacan top coat.

The first company of the American Film Manufacturing Company at Santa Barbara has been delayed in putting on its present picture, owing to a recent accident to Jack Richardson, who was injured in an automobile smash-up. Sydney Ayres, the director, is leaving the company.

Max Figman and Lolita Robertson are at work on "The Hoosier Schoolmaster" with M. De La Parelle directing, assisted by E. J. Clawson. Mr. Figman and Miss Robertson both love the picture work and will probably appear in a series of eight pictures for this company.

Harry Pollard and Margarita Fischer have been visiting in Los Angeles for a few days. Both have been working hard and continuously on the well known "Beauty" brand for many months and the short holiday is very welcome.

George Kleine announces that his various branch offices are now ready to book "The Naked Truth," the five-part modern drama which opened the doors of the New Candler Theater last summer. The film features Lyda Borelli, the actress who proved such a sensation recently, in the Italian version of Fannie Ward's "Madam President."

Reina Valdez, who is doing notable work with the Santa Barbara Motion Picture Company formerly played leads at the Essanay at Niles and was under the direction of Lloyd Ingraham.

Flora Foster, sixteen-year-old daughter of Conrad Foster, the Chicago exhibitor, and for several seasons a talented member of the Biograph stock company, where, with her sister, "Billy," she was one of the "Biograph Twins," passed away at the home of her parents in Chicago on Monday, September 21. Miss Foster, in her brief studio career, attained exceptional popularity, and gave promise of big things in the years to come. Her loss will be keenly felt, not only by her relatives and intimate friends, but also by film fans the country over. MOTOGRAPHY joins with thousands of others in extending sincere sympathy to the sorrow-stricken home in its hour of bereavement.

Richward W. Tucker, whose work for more than a year and a half in Edison pictures has received public commendation, has taken leave of absence from that company in favor of the American Theater Stock Company of Philadelphia, where he will play leads. The film public will miss "Dick" Tucker, and it is thought he will return to the screen eventually.

Duncan McRae is also lost to Edison for a while, as he has accepted the role opposite Grace George in the play in which she will star this season.

Edward Earl, whose hobby is eccentric photography, has had printed some character photographs of himself on celluloid. To be discerned, the photograph has to be held toward the light. The result is a softness of tones and clarity of features and costume that does full justice to this clever leading man.

Fred Burns, Majestic and Reliance ropist, is addicted to writing poetry while off duty. He is not a "grinder," but writes whenever an inspiration makes itself felt. Sometimes he unloosens an idea while jolting around the ranch on his horse, Ripper, gets down, takes out the ever-ready note paper, and jots down his thoughts.

Word has reached Chicago that Don Meaney, former publicity manager of a Chicago film concern and more recently press representative of a New York feature film maker, has accepted a position as geenral press representative of the Universal Film Manufacturing Company in its west coast studios, and is already en route to California, the scene of his new activities.

Harold Lockwood, the popular leading man of the Famous Players, is now supporting Marguerite Clark in "The Crucible," in which Miss Clark is being featured. In Mr. Lockwood, Miss Clark has a valuable asset, as his artistic work opposite Mary Pickford in "Tess of the Storm Country" and "Hearts Adrift" have won him a host of admirers throughout the country and he bids fair in a short time to become one of the most popular favorites now appearing on the screen.

ROLL OF STATES.

ARKANSAS.

Work on the Grand theater, 221 Main street, Argenta, which has recently been purchased by the American Photoplay Theaters Company, has been started under direction of J. H. Grief, a motion picture show house expert employed by that company. The theater will undergo extensive changes, making it a first-class motion picture theater.

The New Royal theater in Arkadelphia opened September 12. This is the finest show house the people here have ever had. Manager Belaschke, who is interested in the Royal theater of Little Rock and motion picture houses in Hot Springs, will also lease and operate the New Royal here.

Alex Busby reports the closing of a deal for the sale of the Grand theater, 221 Main street, Argenta, to the American Photoplays Theaters Company, a moving picture theater syndicate, incorporated in Tennessee with a capital of $200,000. The syndicate, which already owns a chain of motion picture show houses, intends to make alterations and improvements on the Grand theater, costing about $2,000. J. H. Grief, a picture show expert employed by them, will personally superintend the work of remodeling. The theater will be opened as soon as the work of remodeling can be completed.

CALIFORNIA.

The United States Feature Film Company contract for supplying material for a studio to be built in Oroville was secured by the firm of McQueen & Fortier, of Chicago. The building will cost in the neighborhood of $15,000.

The work of excavating for a brick and concrete theater

building to cost $15,000 has been started on Linden avenue, South San Francisco. The playhouse will seat 700.

CONNECTICUT.

A certificate of incorporation has been filed in the office of the secretary of state by the Interstate Film Company of New Haven, whose authorized capitalization is $10,000. The company will begin business with $2,800. The incorporators are Paul Barnett and William Barnett of New Haven, and Charles L. Bidwell of Orange.

DELAWARE.

Co-Operative Photoplay Syndicate Company, Wilmington. Capital stock, $100,000. To manufacture, distribute, lease, sell and operate motion picture plays, etc. Incorporators, Charles B. Bishop, Clarence J. Jacobson, Harry W. Davis, all of Wilmington.

Martin Tomczyck has secured a permit to build a moving picture theater at Maryland avenue and Maple street, Wilmington. It will cost $7,000.

The Photoplay Library Corporation, conducting places of amusement. Capital, $100,000. Incorporators: W. G. Taylor, C. B. Bishop, H. W. Davis, Wilmington.

Nedsram Development Company, Delaware. To acquire formulas for manufacture of material for films, celluloid and artificial silks. Capital, $1,000,000. Incorporators: F. R. Hansell, Philadelphia, Pa.; G. H. B. Martin, S. C. Seymour, Camden, N. J.

FLORIDA.

A magnificent pipe organ, purchased by Kloeber & Thomas



Carlyle Blackwell and part of his "Key to Yesterday" Company. From left to right are Carlyle Blackwell, "Johnny," the chauffeur, J. Francis Dillon, director, William Sheehan, Ollie Kirkby and Edna Mayo.

for the Hippodrome theater, Jacksonville, will be installed in that popular picture show in the near future. The parts of the organ have been shipped and its arrival is daily expected. Complete, this handsome instrument will cost $5,300. It is electrically operated.

Micanopy has a moving picture show which is managed by W. R. Bartley of Gainsville.

GEORGIA.

Atlanta's newest moving picture theater, and one of the handsomest in the entire south, the Strand, has just opened its doors to the amusement-loving public at 56 Peachtree street. No expense has been spared to make the Strand one of the most attractive houses in the south, and in accordance with its handsome interior architecture will be the high class of productions it will present to the public.

J. B. Melton, general manager of the Palace theater, has just completed plans for the opening of the Palace in Macon.

IDAHO.

Eagle now has a twice-a-week moving picture show.

Spencer & Bedard, proprietors of the Grand theater in Wallace, have purchased the lease on the Masonic Temple theater in the same place and will operate it during the coming season.

ILLINOIS.

The new Orpheum theater in Champaign will be ready for opening October 15.

The Ludwig building, at the corner of Main and Water streets, Champaign, is being remodeled for a moving picture theater which will be opened about October 1. The theater will



A critical moment in Edison's "Greater Love Hath No Man."

have a seating capacity of 375. W. W. Wolfe and A. A. Rose are owners.

The new Lyric motion picture theater which is under construction on Ottawa street, Earlville, is a model show house, and every convenience has been added for the comfort and safety of its patrons. It will be opened to the public in the very near future.

Walter Twoomey and Thomas Lyons are contemplating erecting a motion picture theater in Jerseyville.

The new Colonial theater on South Prairie street, Galesburg, now under the course of construction, is one of the finest picture theaters in Illinois. It has a seating capacity of 700 and is modern in every way, and will be opened November 1. Mr. Schroeder will be manager.

Comer Talking Motion Picture Company, Chicago. Capital, $10,000; manufacturing, lease, operate and deal in sound-reproducing apparatus, motion picture projectors, films, etc. Incorporators, John J. Comer, Frank Mayer, Guy Van Schoick.

Normal may soon have a moving picture theater if plans which are now being worked out materialize.

The Kozy theater in Galesburg has had a new Motiograph machine installed.

State Street Theater Company, Chicago; change of ob-



The fight in the lily pond in Vitagraph's "Fatty's Sweetheart."

ject; name changed to Chicago Litho Process Company.

INDIANA.

A magnificent new motion picture theater opened in Fort Wayne last week. It is known as the Orpheum and is situated at the southwest corner of Calhoun and Montgomery streets. It is one of the largest motion picture theaters in

Indiana. The proprietors are A. F. Brentlinger and F. J. English.

The Why Not theater in Greenfield has installed a new fire-proof machine.

Tri-City Theater Company, South Bend; $81,000; to operate theaters; C. J. Allardt, H. J. Lederer, J. F. Devine.

Permit has been granted to Dr. E. C. McBride to erect a moving picture theater on Seventeenth street and Wabash



A scene from "The Peacemaker," a coming Vitagraph production.

avenue, Terre Haute. The estimated cost of the construction is $2,000.

IOWA.

Singer & Ortzow are erecting a moving picture theater building at Fourth and Jennings street, Sioux City.

J. A. Clay of Cedar Falls has bought the Princess theater in Eagle Grove.

The new moving picture theater in Toledo is almost ready for occupancy. It will be named the Grand and under the management of Erickson & Morgan the public will have the best pictures that can be obtained.

Mrs. W. A. Nelson is improving her picture theater, the Electric, in Hawarden. An entire new front of a beautiful and modern design is being put in, and the interior will also be remodeled and decorated.

Mr. Coleman, of Gadbrook, has purchased the Lyric theater in Rockwell from Albert Bailey, who recently bought it from Roy Williams.

Announcement has been made of the sale of the Royal theater, a moving picture house on Hershey avenue, South Muscatine, by Mrs. Julia Briel to Earl Wolfe.

KANSAS.

The Grand theater, under the management of Howard Wheaton, has been opened in Iola.

C. C. McCollister's Star theater, in Wichita, has been



An exciting bit from Universal's "The Trey of Hearts."

reopened. It is a very beautiful and cozy theater. Mr. McCollister has also installed a Wurlitzer orchestra, and his theater is now one of the finest in the Southwest.

The Star theater, on East Sixth street Topeka, has been purchased of F. P. Lindsay by Harry Wolf and G. S. Girard, who rechristen it the U-N-O theater.

A. Burford of Wellington has bought the Star theater in Newton.

KENTUCKY.

The Bluegrass Motion Picture Manufacturing Company, Glenarm; capital, $35,000. Incorporators: George P. Kendrick, A. D. Kendrick, and I. D. Martin.

Plans for a new motion picture theater, to cost not less than $40,000, which will be erected on Second street, near Magnolia, Louisville, have been made public. The new house will be built by the Broadway Amusement Company, already controlling a chain of theaters, including the East and West Broadway theaters, Crown, Ideal and Baxter houses. The announcement of the plans for the new house was made by Fred J. Dolle, president of the Broadway Amusement Company, which is a corporation, including Mr. Dolle,, Joseph L. Steurle and D. Long. According to Mr. Dolle, the site for the new house has already been purchased and application



Edwin August in one of the early releases of Eaco Films.

for a building permit will be made in a few days. The new house will have a seating capacity of 1,200 and a summer air-drome immediately adjoining, with a seating capacity of 1,500.

LOUISIANA.

On September 20 the LaFayette theater in New Orleans opened to the public as a motion picture theater under the management of Abe Selligman.

MARYLAND.

The new San Toy theater in Lonaconing was opened by the Evans Brothers, September 14. It is a very homelike and comfortable theater, seating 600.

Thomas D. Goldberg is building a moving picture theater at 3107 West North avenue, Baltimore, to be opened October 1. It will seat about 500 people.

The newest motion picture theater in Baltimore is the Edmondson, Edmondson avenue and Pulaski street, which was recently opened. The structure is entirely fireproof, with an extremely elaborate exterior and attractively decorated walls and ceiling of the auditorium. It has a seating capacity for 500.

Cortes Amusement Company will erect moving picture theater at Monument street and Patterson Park avenue, Bal-

timore; one story; 35x130 feet; cost, $9,150; Raymond Russell, architect.

Work will shortly be started by the Cortes Amusement Company on the motion picture parlor which is to be erected on the southwest corner of Monument street and Patterson Park avenue, Baltimore, after plans prepared by Architect W. R. Russell. The building will be of brick construction, with ornamental facade, and is to have dimensions of 35 by 130 feet. It will cost about $10,000.

The moving picture theater being erected at Edmondson avenue and Pulaski street, Baltimore, for the Edmondson Amusement Company will be completed within ten days. It will seat over 500 people and has a modern ventilating equipment. L. Schlicter is president of the company and R. B. Werkmeister secretary-treasurer.

MICHIGAN.

The new Princess theater, presenting up-to-date motion pictures, opened recently in the new Braudy building, Monroe avenue, Grand Rapids. The house, which is controlled by A. S. Davis & Son, with B. S. Davis as manager, has a seating capacity of about 300. The exterior is in white terra cotta and tile, while the interior is in ivory and gold with mahogany woodwork. The indirect lighting system is used. The theater is equipped with an up-to-date ventilating system and automatic fire sprinklers.

A permit for the construction of a $50,000 theater has been issued. This new photo play house is to be built by the Majestic Theater Company, on the east side of Woodward avenue between Willis and Alexandrine, Detroit. The Frank Farrington Company will do the work. The building will be of brick and steel with store and office room.

B. C. Wetzel & Co. let for Miss Mabel Wills contracts on her two-story brick theater, store and flat building on Woodward avenue, between Pasadena and Ford avenues, Detroit, as follows: Mason, W. S. Pocock; carpenter, James A. Moynes & Co.

John H. Kunsky has opened his newly acquired motion picture theater, the Washington, in Detroit. Mr. Kunsky will present high class pictures.

MINNESOTA.

The new Saxe theater in Minneapolis has been opened. It is controlled by the Saxe Bros. of Milwaukee. This beautiful theater is situated on Seventh street, between Nicollet and Hennepin avenues. Exclusive of the site, the new Saxe cost $150,000.

C. W. Denhart is now the proprietor of the Lyric theater



Charles Gorman dropping from an aeroplane on top of a speeding train in Majestic's two reel thriller, "Out of the Air."

in Pipestone, having bought the picture show from M. H. Keegan.

Rochester's pioneer motion picture theater, Majestic, is now under the management of Lester Schwartz. Improvements are being made.

The new Star theater, which has just been opened at Montevideo, is one of the finest little theaters in the West. Nothing has been left undone to make this place as attractive and comfortable as possible. The paintings and decorations are gorgeous and the proprietors and the people of Montevideo can congratu-



One of the battle scenes in Lubin's "His Brother Bill."

late themselves on having such a splendid moving picture theater. It has a seating capacity of 300.

MISSOURI.

Warner's Features, Incorporation of Missouri. Ralph A. Pinkham, 16 shares; Joseph C. Cannon Erwin C. Wolfe, B. F. Melson and E. Stanford, 1 share each. To do a general film-producing and moving-picture business. Capital stock, $2,000, fully paid.

J. T. Brown has purchased an interest in the moving picture business of France & Son of Bethany. The business will be operated under the firm name of J. T. Brown & Co.

Shelbina will shortly have a motion picture theater under the management of Lee Jones.

The Hickory theater on Eleventh and Hickory streets, St. Joseph, will be opened with ceremonies in a few days by John Egli.

George Palmer has purchased the Star theater in Clarence.

The Kansas State Branch of the Motion Picture Exhibitors' League of America will hold their annual convention in Kansas City, October 6 and 7. Headquarters will be at the Grand hotel and the meetings will be held at the Mercantile Club rooms.

A new motion picture theater, with a seating capacity of 1,500, being erected by J. C. Lane at 3931 Main street, Kansas City, has been leased for ten years by W. A. Andlauer, who has been operating the Bonaventure and Benton theaters. The new house is to be known as the Warwick theater, and was finished September 20. The building has a 60-foot frontage and a depth of 170 feet. It is equipped with a modern ventilating system, while a projecting machine of the latest French pattern was obtained from Europe before the outbreak of the war.

MONTANA.

Alex Johnson, Jr., has purchased a half interest in the Orpheum moving picture theater in Helena from Julius Mitchke.

R. E. Lotz, of Canada, has opened a new motion picture theater in Livingston.

Roscoe Kernan has purchased an interest in the Gem theater of Great Falls, from the owner, Lewis Freeman.

A. C. Johnson, Jr., local manager of the Helena Fuel Company, has taken over a half interest in the Orpheum theater. It is understood the management of the theater will continue to remain in the hands of Julius Mitchke and that Mr. Johnson will be a silent partner.

On September 1, the Odeon theater in Laurel changed hands, William Terrell having leased the building for a year.

The Rex theater, in Great Falls, the moving picture amusement house which was opened recently as the first theater for the west side, has been incorporated.

The new Regent theater in the Acme building, Billings, was formally opened August 29.

The excavation has been completed for the new picture show in Cascade, which is being constructed by H. W. Menth of Helena. A. P. Hendrix, a local contractor, has charge of the work and states the building should be ready for occupancy by the first of November.

Excellent progress is now being made on the new Judith theater building, adjoining the Bank of Fergus County, and with favorable weather conditions, the house should be ready for occupancy by November 1. The new Slater block, also on Main street, where the Myrtle theater, to be managed by John B. Ritch, will be located, is also going up rapidly now, after considerable delay owing to the delay in the arrival of material. With these new houses opened, Lewistown will have six theaters.

NEBRASKA.

John W. Glenn has leased the Lyric moving picture theater in Fremont, and after undergoing extensive improvements, it has been opened to the public. Mr. Glenn will show pictures and vaudeville.

The opera house in Ord will now show motion pictures under the management of J. J. Bastian of Shelton.

The Temple theater in McCook is now operated as a motion picture theater.

Schwartz & Swan, owners of the Crescent theater in Kearney, are erecting a picture theater to seat 700 persons at a cost of about $20,000. It will be opened this month.

F. C. Largen is now owner of the Lyric theater in Creighton, having purchased same from Messrs. Winters & Londergan.

F. D. Greene is now manager of the Lyric theater in Grand Island. It was formerly managed by Mr. Kennedy.

NEW JERSEY.

To solve the servant question, housewives of Maplewood have opened a moving picture show, because the absence of such facilities of pleasure has caused available help to go to other cities.

A new picture theater will be built on Witherspoon street, near Spring, Princeton. The structure will cost $75,000. The equipment will cost $25,000, and the seating capacity downstairs will be 1,000. Wilmont Goodwin, of the United Motion Picture Company, of New York, is supervising the construction.

The Regent, Paterson's $100,000 motion picture theater and incidentally the finest and most modern in the state, opened August 24. Charles L. Dooley is manager.

Ground has been broken for a picture theater to be erected at 25 and 27 Kearney avenue, Kearney, by D. Rentschler. It will be 42x100 feet and will cost approximately $20,000.

NEW YORK.

Alco Film Corporation, Manhattan. Motion pictures and theatricals; capital, $1,500,000. Incorporators: W. H. Seely, Suffern; A. Lichtman, New York City; W. Sievers, St. Louis, Mo.

The new Regent theater at East Genesee street and Irving avenue, Syracuse, has been opened. From a decorative and architectural standpoint the Regent is one of the finest of its kind. The interior has been carried out in a most attractive scheme of chinoise blue and Butler's silver. The stage will be hung with large blue velvet curtains. The boxes are arranged around a mezzanine floor following the London style. The Regent will be managed by Merton H. Schwartz, and is under the control of the University Theaters, Inc., of which Mr. Schwartz, Mr. Edel and Mr. Straus are the foremost factors.

The Cold Spring Realty Company, Buffalo, has filed papers, its capital stock being $50,000. Its directors are George Morton Wolfe, Charles Wolfe and Dorothy Wolfe, and it will conduct a general moving picture and theatrical business.

Genesee Film Company, Rochester; $15,000; J. P. Willard, 62 State street, Rochester; G. L. Deyo and C. M. Rowe, Rochester.

The finishing touches on the new Lincoln theater, Albany street and Brandywine avenue, Schenectady, are being made and all will be in readiness for the opening in a few days.

Religious Pictures Corporation, Manhattan; $50,000; A. W. Britton, F. D. Stoba and W. P. Powell, New York.

The theater formerly known as the Fitzhugh Hall, in Rochester, has been transformed into a moving picture theater known as the Winter Garden. The house will be under the management of Buffalo interests, with Harry Rodgers as local manager. The theater was opened August 31.

LUBIN

MASTERPIECES—In Preparation

With Ethel Clayton and Rose Coghlan — Six Reels — "THE SPORTING DUCHESS" — By Cecil Raleigh, Produced by Barry O'Neil

TO BE RELEASED SOON

Evelyn Nesbit Thaw and her son Russell William Thaw (By Special Arrangement with Fred Mace) in "THREADS OF DESTINY" — Five Reels — By William H. Clifford — Produced by Joseph W. Smiley

RAYMOND HITCHCOCK, In a Five Reel Comedy Drama by Lawrence McCloskey — Produced by George Terwilliger

EDWIN ARDEN and ROMAINE FIELDING in "EAGLE'S NEST" — Five Reels — By Edwin Arden — Produced by Romaine Fielding

RELEASED—Four Big Drawing Pictures (Through the General Film Special Service)

"THE FORTUNE HUNTER" — Six Reels — WILLIAM ELLIOTT, Late Star of "Madame X" Company, — By Winchell Smith — Produced by Barry O'Neil

"THE HOUSE NEXT DOOR" — Five Reels — By J. Hartley Manners — Produced by BARRY O'NEIL

"THE WOLF" — Six Reels — By Eugene Walter — Produced by BARRY O'NEIL

"MARAH, THE PYTHONESS" — Three Reels — By Clay M. Greene — Produced by Joseph W. Smiley

SIX REGULAR RELEASES EACH WEEK

"THE BELOVED ADVENTURER" Third of Series "AN AFFAIR OF HONOR" ..... Drama ..... Monday, September 28th
"JINKS AND THE BARBER" / "JEALOUS JAMES" ..... Split Reel Comedies ..... Tuesday, September 29th
"HIS BROTHER BILL" ..... Two Reel Drama ..... Wednesday, September 30th
"HIS FIRST CASE" ..... Two Reel Drama ..... Thursday, October 1st
"THE GREATER LOVE" ..... Drama ..... Friday, October 2nd
"ON CIRCUS DAY" ..... Comedy ..... Saturday, October 3rd

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EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, OCTOBER 10, 1914 No. 15

OCT 4 1914



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With the French army and navy,
With the British army and navy,
With the Russian army and navy,
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The Hearst-Selig News Pictorial

Released October 12. One Reel. Showing latest news pictures from the European war.

The Mexican

Released October 13. One Reel. A typical Selig western drama depicting the tale of a courageous revenge.

The Mysterious Beauty

Released October 14. One Reel. A laughable, Selig farce-comedy, picturing the mis-adventures of a gullible young swain in search of a sweetheart.

The Hearst-Selig News Pictorial

Released October 15. One Reel. Big war pictures direct from European battlefields.

The Man-Hater

Released October 16. One Reel. A boisterous, Selig farce-comedy, showing how Cupid juggles the resisting hearts of human kind. Full of comical scenes and big laughs.

The Woman of It

Released October 17. One Reel. An extraordinary Selig psychological drama, depicting a startling vision of love in the primitive age.

Released October 15 — **SPECIAL**

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LATEST SELIG THREE-REEL FEATURE

From the popular novel written by W. B. M. Ferguson

A thrilling, gripping, exciting Selig production filled with action, produced as only Selig can. Thousands of people shown in the most exciting race track scene ever filmed. A wonderful production, true to life; filled with spectacular effects, startling realism, and telling a beautiful love story.

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EDISON



ON THE ISLE OF SARNE

A Comedy-Drama adapted from "The Picaroon" by H. B. Mariott Watson

Countess Dorothea was plunged into the depths of despair on learning that her uncle, the Duke, was determined upon her acceptance of Count Sigimund. She and her tutor were taken to the Isle of Sarne until she should submit. One day a yacht approached supposed to have on board the dreaded Sigimund; but instead it brought a stranger, Peter Seabrooke, with whom the Countess eventually fell in love and with whom she fled to England. Meanwhile, however, Seabrooke impersonated Sigimund so well that the Duke never suspected he was anyone else until the very last. An exciting well-planned film.

In two parts. 2,000 feet. To be released Friday, Oct. 16th.

COMING EDISON RELEASES

Sat., Oct.	17th.	The Case of the Vanished Bonds	1,000 ft.	Drama
Mon., "	19th.	The Adventure of the Smuggled Diamonds	1,000 ft.	Drama
Tues., "	20th.	The Man in the Dark	1,000 ft.	Drama
Wed., "	21st.	Two's Company	1,000 ft.	Comedy
Fri., "	23rd.	Bootle's Baby	2,000 ft.	Drama
Sat., "	24th.	Buster Brown's Uncle	500 ft.	Comedy
		A Question of Clothes	500 ft.	Comedy

TWO GREAT EDISON SUCCESSES

"THE LONG WAY" a three part reel just released. A masterpiece of dramatic production. Scenic and photographic effects are very beautiful.

"MY FRIEND FROM INDIA" another masterpiece in which Walter E. Perkins is in the title role. To be obtained through the General Film Company's special releases. Full of laughs.

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A scene from the Rex drama of the forests entitled "Olaf Ericson, Boss," featuring Robert Leonard and Ella Hall.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, OCTOBER 10, 1914 No. 15

"Adventures of Kitty Cobb" Filmed

Human Interest Abounds

THERE is a something "different" about "The Adventures of Kitty Cobb," which makes it possible for a person to see the film a number of times without tiring of this charming girl and her romance. With anyone but Marian Swayne running Kitty Cobb's gauntlet of exciting experiences, the picture might have become a dull string of events lacking individuality, but hers is a personality which fascinates, and convinces, and injects a pleasing freshness into every scene.

Kitty Cobb is a girl of James Montgomery Flagg's creation, and his drawings of her and her adventures have been run in the *New York World* and syndicated in the leading newspapers throughout the country. The film is in four reels and is being released by



Bob asks Kitty to marry him.

Warner's Features, Inc. Its popularity is a certainty for it is a picture that will appeal to anyone with a taste for wholesome adventure and good character portrayal.

The story contains more narrative than finished plot. As the title suggests it concerns Kitty Cobb's adventures, and carries threads of action only so far as they are tangent to them. Consequently the marriage which ends Kitty's adventures and which, by the way, is preceded by the frank sub-title "It was bound to end that way," leaves several counter-plots suspended in mid-air.

A splendid cast supports Miss Swayne including Jack Hopkins as the hero, Bob Caldecott, and Howard Mismer as the villainous Count Pulaski. The picture opens with a view of James Montgomery Flagg drawing one of his Kitty Cobb pictures, Miss Swayne posing for it.

Kitty is a pretty, vivacious country girl who does



The secret service men kidnap Kitty.

not quite appreciate the comforts of her rural home because she has never been exposed to the hard knocks of the world. She is fired with an ambition to visit the great city by the stories told her by a young tourist, Bob Caldecott, an exponent of the city type.



Bill overtakes his partner in "God, Man and the Devil."

She leaves for the city and, after a long siege of hardship and privation, while in search of employment, she obtains a position as usher in a theater.

One night after the performance Kitty meets Bob Caldecott and his mother, and is offered a position as Mrs. Caldecott's secretary. She accepts and is happy in her new home until she meets the fiance of Bob's sister, Rose. He is the treacherous Count Pulaski, a foreigner secretly employed in securing the plans of the government coast defense. Kitty and he have met before in the country, the result being the frustration of one of Pulaski's attempts to perform his mission.

He kidnaps Kitty and imprisons her in a room at his headquarters, the rendezvous for him and his accomplices. An old friend of Kitty's visits the city, and, while looking for the Caldecott residence witnesses the abduction. He notifies Bob and they rescue the girl after a hard fight. The last and most important event in Kitty Cobb's adventures is her marriage to Bob Caldecott.

WARNERS FEATURES, INC., places its new Mittenhall-made film at a disadvantage by giving it so sensational a name as "God, Man, and the Devil." It is a five-reel drama and contains a strong moral, parading at their worst the evils of drink and high life. The impression one receives from the title is that of a cheap melodramatic production while the picture is not that in any sense. It has a few flaws in the construction of its theme, and there are times when the cast's work drifts into convention and time-honored style, but the picture is not cheaply put on.

The interior settings and exterior scenes are excellent in themselves, and afford a strong foundation for the players to work upon. The main fault in the film is that the action is allowed to drag, not in movement but in the accomplishment. It could easily have been condensed into four reels without losing anything of importance. Some of the details can stand retouching. One, for instance, is where a man is discharged for eating a sandwich during working hours. Some time afterwards, presumably a half hour or more, the man is seen again with a portion of the sandwich in his hand, still eating.

The title is derived from comparing the characters of the three principal men. The patience of Mr. Moore, a lumber magnate, is likened to that of God. Harry, his son, resembles Satan in his tendency to fight off the influence of pleasant, moral environment, and in his utter disregard for parents or friends in satisfying the cravings of his selfish nature. Man receives a true impersonation in the stalwart, generous, whole-souled Bill Cooper.



The smuggler and his daughter cross the Canadian border line.



The discharged lumberman holds up Harry.

Harry Moore's nickname of "Champagne Harry" expresses plainly how and where his time is spent. After a long period of fast-living he finally forges his father's name to pay his cafe bill. Mr. Moore is greatly discouraged in his only son, and is at a loss where to send him to be cured of his habits. He decides on the northern woods and sends Harry, much to his disgust, to a former employe, Bill Cooper.

For Mr. Moore's sake, Bill takes Harry into partnership, but regrets it later when the stubborn youth nearly causes a strike among the men. The last straw comes when Harry insults the girl with whom Bill is in love. A quarrel follows and young Moore knocks his partner down and flees. Bill pursues him and Harry, his gun plugged with snow and no way of escape open, jumps from a high cliff and is killed instantly by the fall.

Essanay Stars Return From East

Francis X. Bushman, E. H. Calvert, Ruth Stonehouse and Wallace Beery, stars of the Essanay company, returned to Chicago from a trip to New York and Washington on Monday, where they spent a week in taking scenes for George Ade's "Slim Princess," the new four-act feature which will be released by the Essanay company in the near future.

The company spent two days in the capitol and scenes were taken at the White House and on the steps of the executive building. A number of high officials of the government were among the spectators in several of the pictures. Following their work in Washington, the comany went to New York, where the remainder of the week was spent in making "Slim Princess" scenes.

Grace Goodall, who will be remembered as the "head waitress" in the Cohan and Harris "Get Rich Quick Wallingford," is now being featured by the Edison Company as "Fantasma" in the well known play of that name.

Three Strong "Flying A" Offerings

Convincing Character Portrayals

"DAPHNIA," the two-part production booked for release by the American Film Manufacturing Company on Monday, October 5, is a cleverly plotted story which works up to a powerful climax and which holds the interest so firmly that the two thousand feet are projected without one who views it experiencing a single dull moment.

The players deserve much credit for the splendid character portrayals they give, each of the people in the story appearing to be a real, living person. George Field and Winnifred Greenwood share the leading honors, the former as a secret service officer and the latter as the girl whose one ambition in life was to even her score against the man who wronged her. In the scene where her ambition is realized and the secret service man is crushed, both do some clever and restrained dramatic acting. Ed Coxen, John Steppling and King Clark in the supporting roles are not given much to do but make use of every situation in which they are placed.



Baxter tells Julio that winning her love was only part of his scheme.

The exterior backgrounds in the early part of the story are wonderfully rugged and beautiful, and the interior sets representing the society club are well furnished and artistically arranged. The story has an introduction which grips attention and explains the existing circumstances at the same time. The vision is used to good advantage and the photography is up to the high standard maintained by this company.

George Baxter, a secret service officer of the United States, is sent to the Kentucky mountains to investigate the workings of a band of supposed counterfeiters. He arrives in the hills and meets Julia Matthews, her father, and James Goodwin, her sweetheart. Julia at once is attracted by Baxter and begs her father to let him remain with them. The old man finally agrees, saying, however, that he will hold his daughter responsible for the stranger.

As the days pass, James finds that Julia no longer desires his company, as she is with Baxter continually. Then suddenly her dream is shattered when the revenue officers raid the counterfeiting den and arrest her father and James. She is surprised that the officers do not take Baxter, but realizes that he is one of them when he gathers the tools as evidence to convict the prisoners. As he starts to leave she begs him not to desert her, as her father has renounced her for bringing the trouble upon him. Baxter tells her that he does not care for her as he has a son fourteen years old, and that love-making was only part of his scheme. He leaves her brokenhearted.

Ten years later the simple little mountain girl has become the owner of one of the largest and richest society clubs in the middle west. She is known as Daphnia and never appears in person in the club rooms, but has apartments overlooking them, where she can watch all that goes on. James and old Matthews are released from jail after serving their term and are given a card telling them to call on Daphnia at the society club. They go to her, but when they recognize her they refuse to have anything to do with her and return to their mountain home.

Daphnia discovers that Baxter's son, now a young man, is passing counterfeit bills at her club and knows that the opportunity to avenge the wrong the secret service man did her is at hand. She carefully plans to trap the boy and has his father on hand to arrest him. In the mountains James and Matthews find that their desire for the woman they both love is greater than their hate and return to the city.



Daphnio confronts Baxter with evidence of his son's guilt.

Baxter is confronted with evidence which proves

that his son is guilty and he bravely does his duty and has him arrested. He then recognizes in Daphnia the girl whose heart he broke and she tells him the debt has been paid. James and her father return to her and all find happiness together.

The cast is as follows:

Julia Matthews, later Daphnia.....Winnifred Greenwood
John Matthews, a counterfeiter.....John Steppling
James Goodwin, in love with Julia.....Ed Coxen
George Baxter, U. S. secret service.....George Field
George Baxter, Jr., son of George Baxter.....King Clark

A DELIGHTFUL one-reel comedy-drama is to be released by the American Film Manufacturing Company on Wednesday, October 7, entitled "Billy's Rival." The chief charm of the production lies in the acting, William Garwood, Vivian Rich, Harry Von Meter, Charlotte Burton, Jack Richardson and Louise Lester all doing excellent work in their respective roles.

Billy Manning, and Mary, his wife, are devoted to each other, so much so that if anyone else occupies Mary's attention for a moment Billy becomes jealous. As Billy spends eight hours a day at his office, Mary, who is forced to stay at home during that period, becomes lonesome. She can find nothing to do to pass the time away until a poor family moves in next door with a little baby, who is not very well.

Mary at first helps the mother through sympathy, but when the baby's health has been restored she finds that she desires the child for company, so she asks the mother if she can take care of it during the day. The mother gladly agrees and all is well until one evening when Billy comes home he hears cooing and kissing and at once prepares to slaughter the man who is with his wife. His jealous rage is suddenly curbed, however, when he sees the object of his wife's affections—the baby.

AN interesting idea, excellently developed, is presented in "Nieda," the "Beauty" release of October 6. The acting of Margarita Fisher, Joseph Harris and Harry Pollard keeps the interest alive throughout, Miss Fisher's work being especially effective near the climax. The settings are well chosen and some are very appealing.

After the death of her mother in the insane asylum, Nieda Graham is taken into the forest by her father in compliance with the request of the family physician. The doctor fears that the child will be affected with the terrible malady, but advances the theory that if she is kept away from all humans until she is twenty years old she will be free from all danger.



Mary becomes lonesome in "Billy's Rival."

Fifteen years later Nieda is a child of the wild,



Margarita Fisher in "Nieda."

living alone with her father and having only the animals and flowers for her companions. She is perfectly normal and happy and her father plans to return to civilization the next year. One day Jean, a trapper, happens to come upon Nieda and falls in love with her. He comes to see her often after that despite Graham's threats that he will kill him unless he keeps away.

As they are walking along at the edge of a cliff Nieda asks Graham to get a flower for her and in trying to secure it he loses his balance and is dashed to death. Graham finds and buries his body and tells Nieda that he was not hurt, but that he has gone away. The effect upon the girl is noticed at once, and day by day her mind grows weaker and the taint of insanity appears. Graham is heartbroken and knows that the doctor's theory has been correct and that if he could have kept Nieda from seeing a human for another year all would have been well. At last her mind becomes a blank and one day she believes she hears Jean calling her from below the cliff and walks over the edge and to her death.

Preparing Program for Coming Year

Alfred Hamburger, president of the Celebrated Players Film Company of Chicago, accompanied by Felix F. Feist, general manager, spent the past week in New York buying feature pictures for the weekly release program recently launched by that concern through its middle west territory.

A string of newspapers throughout this section will carry a serial story of each of these releases operating in conjunction with the local theaters playing the Celebrated Program of weekly features, and this unusual publicity will greatly strengthen their drawing power.

Nicholas Dunaew, one of the Vitagraph players, was quietly married to Edith Donnerberg on Saturday, September 19.

Heiress Saved From Quicksand by Lover

Conspirators Again Fail

JAMES CRUZE and Florence LaBadie furnish the chief thrill in episode 16 of Thanhouser's "The Million Dollar Mystery," entitled "Drawn Into the Quicksand," when the former hangs by one arm and one leg from a telephone wire and rescues the latter from a bed of quicksand by means of a rope. The production is, as are all of the series, in two reels and has just been released.

While the plot of the story does not advance as much in this installment as it has in several of the episodes which have directly preceded it, the acting of the players, who have by this time become well known to the public through their characters, is especially praiseworthy. Miss La Badie and Mr. Cruze share honors in this respect with Miss Lila Chester, who is given more to do in this installment than in any of the previous ones. Marguerite Snow and Frank Farrington again are pleasing as the leaders of the plotting conspirators.

The scenes showing the expanse of quicksand are well chosen and carry the desired impression splendidly. The photography is clear throughout, with the exception of the scenes taken in a hotel, which are naturally rather indistinct.

The story opens with a visit of Countess Olga to the home of Florence. As the countess and Florence talk, Susan, the companion of the heiress, is suddenly taken ill. While Florence seeks to revive her friend the countess suddenly strikes upon a plan to make use of the incident for the benefit of the conspirators.

She offers to call a doctor and Florence gladly gives her consent. Olga calls Braine, her co-worker by telephone and a few words from her give him his cue. The countess then hands the phone to Florence and the heiress believes she is talking to a real doctor. She explains her companion's illness to him and he tells her he will call at once.

As soon as Susan has been taken to her room Olga pleads an important engagement and returns to her apartments. Here Braine awaits her, disguised as a physician. She briefly outlines her plan to him and he agrees to carry out his part of it. He then leaves for Florence's home, while Olga gets in touch with the other conspirators to tell them of the scheme.



Jim rescues Florence from the quicksand.



The reporter arrives to spend the week-end.

The supposed doctor arrives at Hargreave's home and after learning the particulars of the case says that Susan must have a change of air and suggests that she go to the seaside. Florence is pleased with the prospect and agrees that she will take her companion away from the city as soon as she is able to travel. Jim, Florence's sweetheart, arrives to see her just as Braine is leaving, but he is so wrapped up in the heiress that he does not notice the deception the leader of the conspirators has engineered.

About a week later Susan and Florence go to the seaside and register at one of the large hotels. Florence enjoys the waves while Susan, who is now much better, sits on the beach and reads. Braine, still playing the role of doctor, comes to see them and pronounces Susan well but exhibits great fear as to Florence's condition. He sends Susan from the room and prepares a liquid which Florence, in good faith, drinks.

Braine then hurries downstairs and tells the owner of the hotel that Florence is suffering from smallpox and that no one must be allowed to enter her room. A man is stationed at the door and Susan is refused admittance. Inside the room Florence is slowly overcome by the drug which Braine gave her and falls into a stupor.

Jim arrives at the hotel to spend the week end. Susan appeals to him to do something as she fears foul play. The reporter and Susan climb the fire escape to Florence's room and, while Jim carries Florence to the roof the building Susan takes the place of the heiress on the cot. Braine returns with several conspirators, prepared to take the heiress away. When they find Susan in her place they become enraged and determine to avenge themselves on her. They bind and gag her and, when Braine finds it is no use to pursue Jim and Florence who have climbed to another building, they take Susan from the hotel and place her in the wagon in which they had hoped to kidnap Florence.

Jim and Florence reach the ground and follow a road which runs close to a bed of quicksand, the reporter hoping to get the heiress out of range of all danger. Braine and the other conspirators leave one

of their number to drive the wagon containing Susan and leave for the city in an automobile.

As they walk along the road Florence and Jim suddenly meet the wagon, driven by the conspirator,



Jim fails to recognize Braine.

and the reporter at once realizes what has happened. He stops the horse and drags the driver from his seat. Fearing that in the fight which he knows is sure to follow Florence may be hurt, Jim tells her to run a short distance down a nearby side road.

While he struggles with the conspirator Florence runs down the road and suddenly finds herself in the quicksand. Slowly she feels herself sinking and calls to Jim for help. Jim has knocked the conspirator unconscious and has just released Susan when he hears his sweetheart's cries. He hurries down the road toward her but finds that she is too far into the quicksand for him to help her while he is on the ground.

A telephone wire runs through the field of quicksand and Jim, without hesitating, climbs the nearest pole and crawls along the wire, hand over hand until he is directly above Florence. Then he drops a rope to her, which he has taken from the conspirator's wagon and rescues her from the awful death which has threatened her.

Florence, Susan and Jim then get into the wagon



Susan is suddenly taken ill.

and drive away toward the city and when the conspirator, who acted as driver, recovers consciousness they are far beyond his reach and he has a long walk to the nearest railroad before him.

Hepworth Establishes American Office

The Hepworth Company of London is to be congratulated on being the first English firm to have its own company in America to handle its film and look after its interests generally. During Albert Blinkhorn's recent trip to London, when he had an interview with the directors of the Hepworth Company, he explained to them his views with reference to the renting business in America and stated that he had decided to devote his whole energies to renting. He handed in his resignation as president of the American company, as he had in view the formation of another corporation which was to be devoted to renting only, with a chain of offices in the U. S. A. Following this the Hepworth Company held a directors' meeting, when Mr. Blinkhorn made a proposition for handling its product in America and it was decided to send a representative to New York for the purpose of making inquiries as to the probability of the proposition being accepted. With this end in view, Mr. C. Parfrey, one of the directors, came to this country and, after going into the matter thoroughly, has successfully negotiated a satisfactory arrangement with Mr. Blinkhorn, who has formed the Blinkhorn Photoplays Corporation, of which he is president, whereby the latter corporation has agreed to take a large proportion of all Hepworth, Florence Turner and Ivy Close releases for this country, and we may safely look forward to something big coming from this combination, as the Hepworth Company has in contemplation the production of a number of exceptionally good releases. We understand the Hepworth Company will still continue to sell on the open market and is continuing to release its regular output in spite of the European disturbance.



P. Parfey.

Where to Book Kleine Films

That a good deal of confusion exists in the minds of the average exhibitor as to what Kleine pictures are being handled through the special feature department of the General Film Company and those booking direct through the various Kleine offices, is evidenced by the misdirected letters received by both institutions. The special feature department of the General Film Company is handling "Anne Boleyn," "A Kingdom at Stake," "Othello," "The Secret of the Ring," "The Song of the Soul," "Vendetta" and "The Golden Beetle." Inquiries for those pictures should be addressed to the General Film Company. The various Kleine offices are handling, "Quo Vadis?", "The Last Days of Pompeii," "Antony and Cleopatra," "Between Savage and Tiger," "Spartacus," "The Lion of Venice," "European Armies in Action" and a number of two, three and four reel special releases.

Eight stone elephants, of life size, will adorn the massive concrete entrance of the Selig Jungle-Zoo at Los Angeles.

Sans Grease Paint and Wig

By Mabel Condon



Robert Warwick.

He was on time to the minute of eleven o'clock, though J. Wilk, at five minutes before the hour, had apologized for his non-arrival. And then he came; tall, smiling, dark-haired and dark-eyed. And one knew that with Robert Warwick as "The Man of the Hour," that film would have to be a success.

"You can have my office," offered M. E. Hoffman and led the way through a room where Lewis J. Selznick, president of the World Film Corporation held a conference with several men seated about an oval table.

"Good morning," Mr. Selznick stopped conferring long enough to say. And "Good morning," we in Mr. Hoffman's wake returned. Then we came to the latter's office and with a sweep of his hand, Mr. Hoffman accorded us the big swivel chair in front of his desk.

"But Mr. Warwick would fit it so much better," I deprecated.

"But no!" The tall Mr. Warwick gallantly and untruthfully declined. So I lost myself in a corner of the chair and he of the tallness, and darkness, and the perfect grooming, and the polished walking stick settled onto a small chair and smiled; then he waited, I smiled; also, I waited.

"Of course," I began, feeling responsible for the wait, "it's about pictures."

"Of course," agreed Mr. Warwick, with an emphatic nod of his head and a shifting of the polished stick.

"But first," I went on, "am I or am I not pronouncing your name correctly, it is 'Warick,' isn't it?"

"Yes, that's how. But I'm generally given the benefit of that second 'w'."

"And now, pictures please, Mr. Warwick," I requested from the corner of the swivel, and Mr. Warwick told me, like this:

"It was through William Brady, of course, when he made this big arrangement with the World Film Corporation to have his plays filmed and released by them. And I've worked all summer in the two plays 'The Dollar Mark' and 'The Man of the Hour'—By George! that reminds me that they're going to run that picture sometime today and I haven't seen a foot of it!"

"Come in at two then, Warwick, and you'll see it," invited Mr. Hoffman as he hurried in, hurried through some papers on his desk and started to hurry out.

"But" Mr. Warwick restrained him, "I can't come at two. I have a tennis engagement at Van Courtland —and I'd hate to disappoint the chap."

"Wait a minute," there was a promise of something in Mr. Hoffman's voice as he accomplished his hurried exit.

"I expect this picture will be better than 'The Dollar Mark'," Mr. Warwick said. "But," he added, "for a flyer in motion pictures, 'The Dollar Mark' gave me all the sensations that a score of others might have done. My initiation was a violent one; it meant going down a steep incline by means of a rope and overturning a raft on myself and Miss Tennant and then having to right the raft and save both of us—and you know," he commented, "for a person who isn't used to that reality stuff, it must have been a startler."

"Certainly," I agreed and he continued.

"But I thought if others could do that sort of thing and live I could too, so I proved it."

"In fifteen minutes," came the voice of Mr. Hoffman from the doorway, "you can see 'The Man of the Hour'."

"Fine!" thanked Mr. Warwick, and the head that had been in the doorway was there no longer.

"Director Tourneur," resumed Mr. Warwick, but with a fresh thought, "I think must be a very efficient man. His first direction to me was, 'be natural; put yourself in the place of the man you impersonate and do exactly as you think you'd do under the same conditions.' And it seems to me," added Mr. Warwick "that that should be the basic rule in the art of the silent drama.

"I believe too," he went on, "that the object should be to project thought, in making a meaning clear instead of gesticulating. These are simple methods, but simplicity always scores strongest," he concluded in summing up his ideas of the qualities that go toward making perfect work before the camera. camera.

"But of course, I'm new to it," Mr. Warwick allowed, "But I think my introduction to the camera by means of a perilous descent into a miners' camp, gives me the right to make these two comments. The out-of-door work is what would appeal most to me. And coming after my long season with Frances Starr in 'The Secret' it was most welcome. But just as a change," he added, "for I couldn't help but feel the loss of something, it's hard to explain what, that a person from the legitimate stage misses in the silent drama. It's a kind of sixth sense, something psychological—I don't know just how to explain it, but I can feel it. So my next work will be on the stage; on the road for a while with 'The Secret' and then back into New York and open in a new play about Christmas time.

"When I left Sacramento, Cal. when I was eighteen, and Sacramento was where I was born," Mr. Warwick told me, "my intention was to become an opera singer. So I went to Paris and studied for two years. Geraldine Farrar was one of the people I knew there and there were others, who are all big successes now on the operatic stage. Then I decided my voice wasn't meant for opera, so came to New

York and tried for work on the stage. My debut was as extra man in Wilton Lackaye's 'The Pit.' And ever since then I've been busy. That was ten years ago. Sometimes," he smiled, "I'm sorry I didn't keep on good terms with my voice. But one thing I never regretted," and he laughed at the recollection, "and that was my boxing instruction received from James J. Corbett. He taught me when he had to sit on a chair to be even with me."

"And tennis?" I asked, deserting the swivel as I heard Mr. Hoffman's voice and guessed that the fifteen minutes had passed.

"Play it every possible chance," answered Mr. Warwick, also rising. And then we went into the projection room and whispered comments on the perfectly enjoyable film, "The Man of the Hour"—with Mr. Warwick making a splendid "Man."

Horsley Enters General Film

David Horsley has been taken into the licensed fold, and, for the first time in the history of that powerful organization, a new brand of film has been added to the regular program of the General Film Company.



David Horsley.

Ever since the formation of the Motion Picture Patents Company in 1908, efforts have been made by the powers of the film world, both in and out of the company, to add to the list of licensed manufacturers, but in spite of the great pressure that has so frequently been brought to bear, the original ten manufacturers held the lineup unchanged until the present year. Quite recently Pathe Freres severed its relations with the General Film Company and it is in effect to fill this void that another manufacturer has been taken in.

The fact that David Horsley has been chosen for this honor which has been sought by almost every manufacturer in the motion picture industry is a distinct and signal tribute to his genius.

His struggle from a meagre beginning, his steady advance through the successive trying conditions of the fast growing industry and final triumph as the possessor the largest commercial plant in America and admission to the General Film program of his productions, makes him loom up as a real marvel in a line of endeavor, the records of which, in their inconceivably rapid development, are replete with signal achievements and remarkable men.

For the present Mr. Horsley will release three one-reel comedies a week. These comedies will be known under the new brand name of "Ace" and will probably be procurable from the various offices of the General Film Company about the middle of October, although no definite date has yet been set.

The productions will, for the next three months, be made in the Centaur studios at Bayonne. Later, as the winter sets in, two companies will be sent to California, probably near Los Angeles, where Mr. Horsley is considering the erection of a new studio. At least two companies will, in any event, continue to work in the Bayonne studios all winter.

O. W. Biarmer, who was Mr. Horsley's valuable aide in his negotioations with the General Film Company, has been rewarded by an appointment as general sales manager of the Centaur Film Company.

Milton H. Fahrney continues as director-in-chief. Mr. Fahrney's comedies are said to be the finest works that this consistent and long experienced director has ever staged.

Tommie Mullens is directing a new style of slapstick comedy of high promise. Two other directors of special selection of a demonstrated ability to produce laugh-makers—one for cartoon and the other for "polite" comedies—are hard at work and their names are being withheld from publication to aid Mr. Horsley in springing a surprise when the releases are made.

The acting forces include some really great performers, such as Mlle. Valkyrien, the Danish star who is rated as one of the most popular actresses of all Europe. Nettie Noges is another star of international repute, she having occupied a position in Russia, comparable to Mary Pickford or Blanche Sweet in this country. Elaine Ivans heads the native contingent, and in this remarkably beautiful and talented young miss—she has just turned eighteen—Mr. Horsley expects to develop an American favorite who will outrank the winner of present day popularity contests. Harry La Pearl, many years producing clown of the Barnum & Bailey and Ringling circuses and recognized as the greatest American pantomimist and ten other leading clowns are under contract.

Chester Beecroft, advertising and publicity manager of the Motion Picture Patents Company, and who until recently occupied the same position with the General Film Company, is also associated with Mr. Horsley in a general capacity of broad scope. Big things are expected of the Ace comedies, and their appearance on the General Film program will be watched with eager interest.

Siegmund Lubin Gives Optimistic Views

That the present state of affairs in Europe is not bothering the established manufacturers is the opinion of Siegmund Lubin. "It is rather hard to give an intelligent forecast of the coming few months in the moving picture or any other amusement business," he said in a recent interview. "This senseless war has toppled all arts and industries throughout the world up-side down, but we are not indulging in a pessimistic viewpoint, neither are we relaxing our efforts to continually achieve greater things. On the contrary, we are working the cameras full time and spending more money than ever in securing great scripts and talented players. This will readily be seen from the ads of our productions to be released in the near future.

"Money would have to be tight indeed if it interfered with the very enjoyable and cheap recreation that the picture house affords to distract the more serious thoughts of the present unfortunate condition of the civilized world. Here peace is giving up happiness and we can enjoy our labor without let or hindrance. Still in this cosmopolitan country there are many heart-strings pulling at the thought of misery now prevailing among dear ones in the mother lands. However, the camera is dispensing more happiness than guns and will be an institution when the Krupp is silenced and the ships of the nations are free to dance over the waters again to foreign lands."

Artist Finds Girl of His Dreams

Some Selig Comedies

"THE DREAM GIRL", a sea drama from the pen of James Oliver Curwood, will be the Selig two-reel offering of October 12. Its scenes are laid on the Pacific coast and the island of Saint Marc in Haiti, and the settings are quite convincing. Thomas Santschi, Bessie Eyton and Harry Lonsdale have the leading roles and make the characters real flesh and blood people.

Santschi has the role of Steward, an artist, who has visions of a beautiful face which haunts his dreams, and later he transfers his dream face to canvas. He is so enamored of the painted face that he proclaims his intention to marry the lady, if he shall ever be so fortunate as to encounter the face in real life.

One day Captain Sparks, an old friend of Steward's, arrives from one of his filibustering expeditions and, after being wined and dined by his artist friend, is taken to the latter's apartments. There, Steward unveils the portrait of his dream girl and is amazed to have Captain Sparks declare the picture is an excellent likeness of a real girl, whom he has seen kidnapped some years before. The captain describes at length the exciting happening of years gone by and Steward decides to accompany him back to Saint Marc in Haiti, the scene of the kidnapping, in hope of discovering the lady herself.



Steward receives the captain's gift.



The Mexican quarrels with his foreman.

After days of search the two are on the point of giving up in despair, when Captain Sparks suddenly sights a bearded man, whom he identifies as one of the kidnappers. Steward at once sets out to trail the man, in hope of being led to the girl's hiding place. He tracks him to the residence of the Costillo's, reputed to be one of the island's wealthiest families. Through a window he sees the bearded man handed a roll of bills by Costillo, and instantly decides that something of importance is at last about to transpire.



Captain Sparks aboard his boat with Delores.

Steward follows the bearded man to the seashore, where he sees him embark on a small sailboat. Throwing off his coat, Steward plunges in and, by grasping a ring-bolt in the stern of the craft, is towed along to the shores of a small jungle covered island, where the bearded man lands and approaches a tiny cabin concealed in the dense shrubbery.

By careful maneuvering Steward is able to reach a small grated window, through which he can see the interior of the cabin. Within is the girl of his dreams. Listening, he hears the bearded man in conversation with the girl and learns that she has been kept a prisoner in the cabin for a long period. When the bearded man disappears in an inner room, Steward makes his presence known to the fair prisoner and is planning a means of escape when the two are surprised by the guardian of the cabin.

As the bearded man rushes forth to do battle with Steward in the small cleared space in front of the cabin, Delores, the girl, picks up the revolver which Steward has dropped and ends the battle by a well aimed shot which kills the bearded man. Before dying, the bearded man confesses that he has been hired for $10,000 by Costillo to kill Delores, thus enabling Costillo to come into possession of her fortune. Instead of killing her, however, he has kept her a prisoner in the lonely cabin.

Upon the return of Steward and Delores to the mainland, a consultation is held in the cabin of Captain Sparks' craft, and the authorities are notified of what has happened. The whole party adjourns to the Costillo home, where the guilty ones are arrested and taken off to jail. Delores has learned to love her rescuer, and when he shows her the picture he has painted of his dream girl, and she recognizes it as a likeness of herself, she confesses her love.

A TOUCH of comedy is given the week's releases by "The Mysterious Beauty," a one-reel farce, written by Will M. Hough. William Scott and Elsie Greeson are the featured players and both are seen to advantage in the little playlet which tells how Harold Heath, a wealthy clubman, seeing a pretty girl pass-



The mysterious beauty beholds Heath's discomfort.

ing the window of his club, declares her to be his ideal girl and sets out to become acquainted with her. He follows her about the city from one place to another, even going so far as to don a waiter's uniform in order to be near her, when she enters a restaurant with another man. Eventually Heath is foiled when she enters a ladies' turkish bath parlor, for he dare not follow her there.

Hours later, when she emerges, he again takes up the trail and pursues her to a dentist's office, where he has a tooth extracted before he can explain that he "only came with the lady." The chase leads aboard a Pullman car and winds up in an auto chase, at the end of which Heath sees the lady arrested by government sleuths for being a confidence woman. His faith in womankind is shaken at this experience and he declares "Never again!" though the closing scene



The brute attempts to destroy his rival.

of the picture shows him again in pursuit of a pretty girl.

IN "THE WOMAN OF IT," subtitled "A Vision of the Primitive," Kathlyn Williams, Wheeler Oakman and Charles Clary are seen in a primeval drama which proves in the end to have been only a dream after all. The woman is on the seashore with her sweetheart and a rough boatman. Falling asleep, she dreams that the three of them are wrecked on a desert island. The man is courageous, but has no knowledge of the practical things. The brute saves their lives, because he knows how to do things. The brute ultimately wins the woman, though at first she had imagined she loved her gentlemanly sweetheart. At last the gentleman signals a passing ship, but the brute and the woman conceal themselves in the jungle and refuse to be rescued, preferring to remain in the primitive without the conventionalities of civilization. As the picture ends the girl awakens to discover that it is all a dream, and that she is in reality asleep against her sweetheart's shoulder.

LILLIAN BROWN LEIGHTON in the role of the man hater in the one-reel release "The Woman Hater," does some good character work. Though believing that all men are worthless and the young man who is courting her pretty niece particularly so, she eventually discovers that Sam, a foreman on her brother's western ranch, who has considered all women "pizen", is one of nature's noblemen and that life as his wife is much to be desired. Happy at last in her new married bliss she wires her niece to go ahead and marry her sweetheart.

TOM MIX has staged an excellent Western drama entitled "The Mexican," which forms the Selig release of October 13, and in which Mr. Mix himself appears as the Mexican. Plenty of action, lots of spirited riding and a happy ending make the picture one that will meet with favor at the hands of the exhibitor.

As the story runs the Mexican leaves his wife and family to seek a job on the "Rocking Chair" ranch. Mexicans are not popular on the ranch and though he is put to work the new man is bullied and persecuted until he tries to kill his foreman and is then discharged. In revenge he plans to burn the ranch, but arrives to begin his vandalism just at a time when the ranch owner's wife is frantic over the knowledge that her baby daughter has been bitten by a rattlesnake. She appeals to the Mexican to ride to town for the doctor, but at first he is inclined to refuse, on account of the harsh way he was treated at the ranch. Eventually, however, he remembers his own papoose and taking the woman's horse sets off for the settlement. En route he is sighted by the ranch owner, who, noting that the horse is his wife's jumps to the conclusion that the Mexican has stolen the animal. Accordingly he takes a long distance shot at the supposed thief and the Mexican is severely wounded, but continues his ride to town. The doctor receives the message and arrives at the ranch in time to save the baby's life. In explaining the affair to her husband, the ranch owner's wife lauds the Mexican's kindness and her husband, realizing the great wrong he has done the Mexican arranges to care for the latter and to provide for his family for all time to come.

While playing the part of a lover imprisoned in a cabin in the forest, James Morrison of the Vitagraph players had a narrow escape from death, when a forest fire swept down upon the hut. Dorothy Kelly, the heroine of the photoplay, became a heroine in real life and released Mr. Morrison.

Essanay's Drama of the Steel Mills

Other Big Productions

POWERFUL acting, spectacular settings, splendid tinting and photography of the de luxe sort, all tend to make Essanay's three-reel special production, "In the Glare of the Lights," a most welcome offering. It combines the dramatic with the spectacular in a satisfying fashion, and gives Francis X. Bushman, Lillian Drew and Lester Cuneo a chance to display their talents.

Director Calvert undertook a difficult task when he attempted to put on a story necessitating the taking of many scenes in and about a big steel mill, with the glare of the huge blast furnaces as a background for much of the stirring action. The superb manner in which he has accomplished his object, however, undoubtedly adds to his laurels as a producer, so, probably, he considers the finished production as well worth all the care and effort on his part that it took.



Wanda and the stage are denounced by Duval.

As the tale unfolds we learn that Glen Duval (Francis Bushman), a worker in the steel mills, is fired with an ambition to become an actor. In his spare moments Duval reads a textbook entitled "How to Become an Actor," and practices heroic speeches on his aunt. Joe Brandigan (Lester Cuneo), who works in the mill with Glen, is insanely jealous of him because Martha Stedman (Beverly Bayne), whom Joe loves, appears to care for Duval, though in reality Glen cares for her only as a friend.

While matters are in this condition Wanda Dawson (Lillian Drew), leading woman in a traveling light opera troupe, is left behind when the train on which she is traveling with other members of the company, pauses to repair a broken driving rod on the engine, and then suddenly starts up while Wanda is picking flowers alongside the right of way. Wanda, in despair over being left alone, sinks down on the railroad embankment and falls asleep. There she is found by Glen while on his way to work the next morning.

Duval takes her to his home, has his aunt care for her and sends a telegram to the manager of the troupe, telling of his leading lady's whereabouts.

Before Wanda leaves to rejoin the troupe, Glen tells her of his ambition to become an actor and she not only encourages him in that desire, but helps him to secure an engagement from her manager. On the stage Glen finds himself falling in love with the beautiful leading woman, but hesitates to ask her to marry him because he considers himself so far beneath her.

One day his chance comes, however, and Glen, who has understudied Bland, the leading man of the troupe, is able to play the leading role opposite Wanda, when Bland is unable to appear. He scores a tremendous success. With the passing of time Glen rises to the rank of a star and believes the time has come when he can honorably ask Wanda to become his wife. He enters her dressing room to discuss the matter with her, and much to his surprise finds Bland there and Wanda in his arms. Wanda explains that Bland is ready to launch a new play and wants her for his leading woman. Glen, in a rage, denounces both Wanda and the stage and, heartbroken, returns home.

Back in the steel mill Joe Brandigan has become foreman. He gives Glen back his job when he asks for it, but has not yet succeeded in overcoming his hatred of the former, though by now Brandigan has married Martha, so he really has nothing to be jealous over. As the weeks pass Joe drives Glen harder and



At the critical moment the old butler intervenes.



Duval takes the actress to his home.

harder. The latter stands the hazing for a time, but eventually decides to have the matter out with his foreman. The two men meet in front of the blazing furnaces and a terrific battle ensues. After a spec-



Mildred's father offers her to the millionaire.

tacular struggle Glen gets the upper hand and is just about to throw the unconscious Brandigan into the blazing pit when Joe's little son appears. Like a flash it comes over Glen that he has been on the point of committing murder. Shamefaced, he tenderly lays down the body of Joe and takes the child in his arms.

Meanwhile, Wanda, the actress, has been searching for Glen, whom she really loves. Arriving in Glen's home town, she goes to the steel mills in search of her former leading man and reaches there just at the conclusion of Glen's battle with Joe. Looking up from the child, Glen sees Wanda standing there and, feeling all his old affection for her sweeping over him, he takes her again in his arms.

ON Friday, October 16, the Essanay two-reel release will be "The Other Man," a tremendously dramatic subject from the pen of Maibelle Heikes Justice. Francis X. Bushman, Lilian Drew, Lester Cuneo and Thomas Commerford are the leading players and they are all seen to splendid advantage. Mildred Braddon, wife of a millionaire, is called to the telephone of her home and over the wires hears the



G. M. Anderson in Essanay's "Broncho Billy Rewarded."

well remembered voice of Harry Ross, her first husband, from whom she was divorced. She tries to prevent his seeing her, but that afternoon he calls. He then learns that her father, now dead, had been deeply in debt and when Frederick Braddon, the millionaire, came to his aid he had given him his daughter as a reward, compelling her to divorce Ross, the husband she really loved.

The old love returns for them both and Ross insists that she must meet him that night and that they must go away together. Bleeker, the faithful old butler, has seen and understood and as Mildred that night, suitcase in hand, attempts to steal away from the house, the butler appears with her little son in his arms. The situation changes and the baby's appeal wins Mildred over to a sense of her present responsibilities. Hours later Ross, waiting in the hotel for Mildred to appear, receives from Bleeker, the butler, a letter, a locket and a picture of Mildred's little boy. He understands and, brokenhearted, goes silently away.

IN "Broncho Billy Rewarded," the release of October 17, the Essanay Company offers another of the popular Broncho Billy series, in which G. M. Anderson as the town good-for-nothing earns a reward of $500 for bringing in a much wanted outlaw. The method by which he traps the bandit, alone and unaided, will prove a decided surprise.

One of the popular "Sweedie" comedies and another of the famous George Ade fables, "The Author, the Dear Public and the Plate of Mush," will also be among the week's offerings. The latter, according to the synopsis furnished by the Essanay publicity bureau, tells the story of Ernest Coppie, an author who is trying to grind out something that could be sold for enough coin to buy himself a good square meal. He dashed off some sentimental guff called "When Willie Came to say Good-night," and it was punk. He threw it in the waste basket, but when his friend came in he discovered it and set out to sell it. He finally found a magazine editor who gave him a check for $500 and it was like picking money off a bush. The author, who was an old bachelor and a kid hater, was tickled to death to get the dough, but when the letters came flocking in congratulating him on his excellent poem and sympathizing with him, he was bored to death. Mr. Coppie found a Chinaman at last who had not heard the pathetic poem, so he nabbed him for a companion and retired to the northern woods where he hoped never to hear of his literary efforts again. Moral: When the nation weeps, the Johnstown flood isn't a marker.

Advertising Tailpieces

The light and power department of the Fort Wayne Northern Indiana Traction Company is now advertising electric service at Fort Wayne by attaching motion pictures directly to the end of regular reels used in the theaters about the city. These advertising film inserts were taken especially for the purpose and show outside views of the company's reconstructed power house, interior views of the turbine room, the switching gallery and one of the traveling cranes. Being attached to the regular films and thrown on the screen without interruption, following the regular pictures, the scenes are received by the public without the resentment generally found where advertising slides are shown. In addition, they are intrinsically interesting. M. V. Stagg, under whose direction this work has been carried out, says that the company expects a fair return from this general publicity.

Hutchinson Returns from War Zone

Tells of Experiences

ALL'S well with the film world, even though the war in Europe is raising hob with certain European markets and entirely preventing film shipments to some of the warring nations, thinks S. S. Hutchinson, president of the American Film Manufacturing Company, who is just home from the war zone.

"Film sales in England have actually increased since the war began," declared Mr. Hutchinson in an interview with a MOTOGRAPHY representative at the La Salle Hotel, on Tuesday afternoon. "We are able to market the usual output in London and are even making satisfactory shipments to Russia. South America, now totally cut off from its usual supply of French and German made pictures, will undoubtedly prove a wonderful market place for American made films and, once we get a foothold, I expect to see the American product hold its own thereafter, even when the European manufacturers can resume shipments."



S. S. Hutchinson.

Mr. Hutchinson, with his wife and two sons, was in Basle, or Bale, Switzerland, when war was declared and underwent some trying and, in certain instances, highly exciting adventures in getting safely out of Europe. "At first we didn't take the war seriously," explained Mr. Hutchinson, "as we anticipated nothing more awful than a little brush between Austria and Servian forces, but when Germany, Russia and the other nations were dragged into the fracas we decided it was time to get out of the country."

The Hutchinsons attempted first to cross the Rhine into Germany, but quickly discovered that such a route was anything but feasible, so the entire party hurried to Berne to secure their passports from the American consul there. Before leaving Basle, which is within about three miles of Mulhausen, the roar of the guns on the firing line could be heard and refugees from there began to arrive. Finding it then impossible to escape through France, on account of the mobilization of the troops which was then in progress, Mr. Hutchinson and his family resigned themselves to wait until things were restored to more nearly normal conditions. He pays glowing tributes to the Swiss for their kindness in extending credit to the travelers stranded in their midst and declares that but for this attitude on the part of the natives of Switzerland many Americans would have suffered. Fortunately Mr. Hutchinson himself was well provided with funds, and generously helped others less fortunate in getting out of the country and to points where they could communicate with friends or relatives.

Before leaving Switzerland Mr. Hutchinson witnessed the rare sight of quite 400,000 troops assembled in Berne, some 150,000 of whom there took the oath of allegiance to their flag. "I have rarely seen a more impressive sight than this splendid body of men all standing at salute, with their hands raised to the visors of their caps as they took the oath and saluted their ruler," he commented. "Their determination to defend their frontier against any of the contending armies was strongly expressed and they are well equipped to do it."

At the first opportunity the Hutchinson party made its way to Geneva and from there entrained for Paris. "That railway journey," says the American's president, "was as tedious a thing as I ever want to experience. We would go a little ways and then be sidetracked until sometimes as many as a dozen troop trains would pass us. Frequent stops were made at which the passports and credentials of all aboard the train were examined, and then we would go on to the next stopping place. In this journey we passed scores of trains bearing French troops, cannon, arms and equipment, all going to the front, and once we saw a trainload of German wounded. Passing through Dijon we entered Paris and from there went by way of Boulogne to England. Crossing the English channel was one of our most trying experiences, as thousands were attempting to get aboard the boat, and everyone had to have his credentials examined as he went up the gangplank and the crush resulted in many women fainting and many parties being separated."

Crossing the channel, Mr. Hutchinson encountered Jack Johnson and party, who were en route to England, and laughingly declares "Jack now claims he is an American. He used to boast of being a Frenchman, you remember, but fearful of being sent to the front, he hastened across to England and now boasts of being an American. Needless to say none of the Americans aboard the boat had anything to do with him."

Arrived in London, Mr. Hutchinson found things more quiet and he passed some three weeks making an auto tour of the southern portion of "the tight little isle." At Stratford on Avon the Hutchinson party put up at the Red Horse Tavern and were assigned the same rooms that were once occupied by Washington Irving. Mr. Hutchinson declares the tavern boasts of no electric lights or even lamps, big wax candles forming the only illumination. They motored leisurely from one point of interest to another, viewing all the cathedrals of note, inspecting this and that old ruin, and tramping out to historical spots when occasion demanded. Mr. Hutchinson thinks this part of the trip the most enjoyable of all the weeks spent abroad, although he emphatically declares that he would not have missed the exciting events on the continent for a good deal.

Speaking of the picture industry in London, the head of the American Film Company declares that the people seem to crave amusement, anything to get their minds off the war, and accordingly all the the-

aters are running full blast and all seem to be making money. War films are not in particular demand, as most of the patrons realize the scenes are not photographs of real conflicts, so dramas and comedies are to be seen everywhere.

Asked as to whether there was anything to the rumors that have reached this country about the passage of Russian troops through England, Mr. Hutchinson declared that in Bristol, the day he was there, it was well known that long troop trains bearing hundreds of thousands of Russian soldiers had been passing through that point for several days. Some of the Russian troops were transported across the channel on the *Aquatania*, the famous Cunard liner, and Mr. Hutchinson himself saw this boat, later on, with a huge hole stove in one side, where it had evidently been in collision with some other transport.

The trip to New York was made as a passenger aboard the *Olympic*, on which W. N. Selig also was a traveler, and even here adventure pursued the party, as the *Olympic* was stopped en route by a warship and on another day the passengers had a fire scare, when a small blaze was discovered, which, however, was extinguished before much damage had been done.

Needless to say Mr. Hutchinson and his family were almost as glad to reach Chicago, as their many friends are to have them safely back, and the genial head of the American Company is already up to his ears in work pertaining to the making of Beauty and American productions, for the big market he is sure American film manufacturers are going to have in South America and abroad even in spite of the war.

Another Producing Company

Filmdom was startled this week to learn of the advent of another new producing company. The new concern is to be known as the Dryeda Art Film Corporation and boasts of the following officers: Frank L. Dyer, president; J. Parker Read, Jr., vice president and general manager; J. Searle Dawley, director of productions, and H. J. Redfield, treasurer.

Mr. Dyer, the president of the company, needs no introduction to Motography's readers, as he will instantly be recalled as the former president of the Edison Company and the General Film Company. It is certain that any concern with which he is associated can be relied upon to offer nothing but the best in the way of photoplay productions.

J. Parker Read, Jr., is known the country over as the man who produced the screen version of "The Garden of Allah", "Victory" and other notable feature productions. J. Searle Dawley, former Edison director, and more recently in charge of some of the Famous Players' productions, is recognized as one of the best directors in the country and the films that leave the studio are consequently bound to be of first-class quality. quality.

Miss Laura Sawyer, former leading lady at the Edison studio under Director Dawley, and more recently the star of several Famous Players' productions, has been engaged as the leading lady of the Dryeda Art Film Corporation's stock company, and opposite her will be seen Robert Broderick, an actor well known to the legitimate stage and with not a little photoplay experience.

The Dryeda Film Corporation has obtained the old Reliance studios at Yonkers, and already a mammoth production to be called "In the Name of the Prince of Peace," is said to have been completed. The channel through which the Dryeda productions will be released has not yet been revealed, but it is understood that already several offers have been received from various concerns now engaged in placing full programs on the market, one among them coming from the Paramont Film Corporation.

Marguerite Clark in "Wildflower"

Marguerite Clark, one of the more youthful idols of the contemporary stage, who has within an incredibly short time won a vast national following, makes her initial appearance in motion pictures in the Famous Players Film Company's four-part production, "Wildflower," an enchanting story by Mary Gormaino.

The story deals with the love of two brothers for the same woman, always a vitally interesting theme, but in the present instance magnified by the fortunate selection of Marguerite Clark for the portrayal of the principal character, the delicate little forest flower.

The plot presents a pleasant and dramatic contrast between the open spaces of the wilds, and the narrow streets and habits of the city. In both elements, Wildflower goes through an individual development, an advancement marked by stress and anguish and personal disaster, but lightened occasionally by the freedom and relief of her early environment, the woods.

The brothers that woo her are as different as the settings about which the story revolves. One is selfish, roguish, inconsiderate and evil, the other is splendidly straightforward and generous. The drama gains in suspense and climactic value by reason of the fact that the little untutored wildflower, in the ignorance and innocence of her ways, selects the worse man for her mate. But as good will triumph, in the final reckoning she spurns the evil brother, having at last discovered that his love is spurious, and marries the other.

"Wildflower" is a refreshing zephyr from the wooded hills that form the early abode of the little character. It transforms the screen into a mirror in which is reflected the purity of the great outdoors and the shallowness of human life. The production is mounted with splendid fidelity to the types and the places that the story describes; and the cast in support of Marguerite Clark is consistent and capable, including such well known photo-players as Harold Lockwood, James Cooley and E. L. Davenport. The production is in four reels.

Endanger Lives for Realistic Picture

Five Vitagraph players, including Earle Williams, narrowly escaped drowning when they attempted to stage a realistic water scene near Milltown, N. J., this week. A train was run off a bridge into a small lake and the actors dove into the water to give the effect that they were being rescued from the sinking coaches. The water proved deeper and colder than they had anticipated, however, and they were seized with cramps. Their rescue was effected with great diffculty. The scene will be used in a coming production "The Juggernaut."

N. Edward Milligan, head producer of the Liberty studio, is making preparations to leave for Newport, R. I., with a large company to film a number of stories amid naval atmosphere.

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CHICAGO, OCTOBER 10, 1914

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A WAR TAX

IT is proposed, in House Bill 18891, "To increase the internal revenue and for other purposes," to impose a tax on theaters and places of amusement as provided in the sixth section of the bill as follows:

Proprietors of theaters, museums and concert halls in cities having more than fifteen thousand population as shown by the last preceding United States census, shall pay $100. Every edifice used for the purpose of dramatic or operatic or other representations, plays or performances, for admission to which entrance money is received, not including halls rented or used occasionally for concerts or theatrical representations, shall be regarded as a theater.

Some of the internal revenue offices have talked to newspapers on this subject and have expressed the opinion that the motion picture theaters (which did not exist at the time of the Spanish-American war tax seventeen years ago) will increase the revenue of the government enormously. That in itself should be sufficient evidence that a flat $100 tax is unjust. And a flat tax seems to be the purpose of the bill.

The exemption of theaters in towns of less than 15,000 population would appear to indicate that the framers of the bill either had no thought of the picture theaters, or no knowledge of their peculiarities. There are hundreds of such theaters in New York and Chicago alone whose size, investment and income are smaller than those of some theaters in towns of 10,000. Seventeen years ago the theater tax did little harm, because there were no small theaters. Today a flat rate of $100 will work incalculable harm among the modest little picture houses with which the outlying districts of the large cities are so familiar.

The neighborhood picture theater, from the viewpoint of investment and income, is in the same class with the small restaurant, delicatessen, candy kitchen, or other local enterprise. It is just as hard a struggle to make the little theater profitable as it is any other little store serving the neighboring community. Just as many, or more, picture theater efforts are failures as in any other localized industry.

It is no more just to tax the small picture theater $100 than it would be to tax the neighborhood drug store, cigar stand, candy kitchen, shoe shop and delicatessen $100 each. The conditions of their custom and income are the same.

A man who is reputed to be wealthy sometimes finds the reputation embarrassing, especially when he is called upon to support some project with a donation which, while supposedly within his means, is really away beyond him. The motion picture business has acquired the name, among laymen, of being a get-rich-quick business. The average patron of a picture theater takes it for granted that the exhibitor is making a great deal of money. And this in spite of the fact that he sees at least one of the theaters in any neighborhood close up or change hands with tolerable frequency. The fact is that the average small theater, whose owner acts as manager, pays him only a fair salary for his time plus a few per cent on his small investment. A hundred dollar tax on such an institution is, to speak plainly, an outrage.

It should be thoroughly understood that the motion picture exhibitor has no wish to shirk his duty in the matter of a war tax. He is as ready as any—and more willing than some—to contribute his full share to meet the extra expense which his country has innocently incurred. All he asks is a just and equitable division of the tax, a sum that will not amount to confiscation of part of his property. Secretary Bry-

lawski of the Motion Picture Exhibitors' League of the District of Columbia, in a letter sent to every member of the United States Senate, offers the following example of a sliding scale of taxation, as an arrangement satisfactory to the exhibitors:

Theaters seating less than 300	$ 25
Theaters seating 300 to 500	50
Theaters seating 500 to 1,000	75
Theaters seating more than 1,000	100

Even this we consider a generous offer, and one which will bring an enormous revenue into the government treasury. And we have no doubt that this arrangement will be regarded with favor by the lawmakers, when they have been made sufficiently acquainted with picture theater conditions to realize the utter impossibility of a $100 flat tax. For only lack of information could have been responsible for such a proposal in the first place.

ENCOURAGING PANIC

EVERY city official has his own ideas on the improvement of the picture theater. One in Syracuse, N. Y., now comes forward with an interesting scheme for holding fire drills in the show houses of that town. The idea is to get the people in the theaters trained so that they can rush out into the street with neatness and celerity, and with the least possible number of broken limbs.

What a broad-minded idea this is! Now the irresponsible boys and the half-wits can have their innings. They can shout "fire!" to their heart's content, encouraged by the Syracuse Department of Public Safety, whose representative will stand by with a stop watch and a copy of "First Aid to the Injured" to check up the results for his annual report. The fact that each theater will have a different crowd every time the fire drill stunt is pulled off will make the event just that much more interesting. Most of them will not know what all the excitement is about and will take it for a real fire. The joke will be on them, especially if they break a leg without any occasion for it.

We never have any real fires in picture theaters any more, and the average show house is safer than a church. The Syracuse idea is to conceal that fact, and make the people believe that going to a picture theater is a dangerous adventure, to be undertaken only after due preparation and schooling in the art of the dexterous getaway. In effect the Department of Public Safety would say to the public: "Do not enter a picture theater until you have learned to skip out again instantaneously when it catches fire, as it will some of these days."

When there is a theater fire—not a picture theater, but any theater—the people are in no danger from the flames. They do not get burned; they get trampled, crushed, suffocated. A false alarm of fire will do as much for them in that line as a real one. A "fire drill" in a theater is just as dangerous as a cry of fire, and a thousand times more dangerous than any possibility of actual fire in a modern house.

One exhibitor in Syracuse has already called the fire drill scheme "preposterous." It is at least that.

Charlotte Burton of the "Flying A," usually visits the script editor's office about once a week. She is always welcome for she brings ideas that are usually taken advantage of.

Just A Moment Please

We note by a recent issue of *Billy Boy* that J. C. Robinson, former circus man, writing of conditions at the Selig Zoo, in Los Angeles, Cal., says: "Am still building and buying animals." Our goat is not exactly himself these days. Wonder if you could build us another one, J. C.?

—

FILE THIS ONE, DOC!

B. L. T., conductor of the "Line-o'-Type or Two" column in the *Chicago Tribune,* in a recent issue published this testimonial from the Toledo, Iowa, *Democrat*:

Dr. Shallenberger examined me and said that he could cure me. He has fulfilled his promise. It has been TWELVE HOURS since I quit treatment and my trouble has not returned.

—

Something tells us that the homely monicker of "Icicle Ike," at the head of what the Goatman calls "A bushwa column" in another trade journal, conceals the identity of our old friend and fellow cit., A. K. G. Welcome into the column-conducting game, and here's hoping your weekly task never becomes a weary grind. Comeonoverandseeus, next time you're in Chi.

—

Bushman, Calvert, Washburn and a few more Essanay stars of note will have to look to their laurels now that Lee has made the screen. If you want to see real talent, watch his work as the stage carpenter in "In the Glare of the Lights." Yep, he wasn't content in a single reel subject, but had to bust loose in a three thousand footer.

—

O'ERHEARD AT THE PICTURE SHOW.

"Isn't it funny how these leading men always have the exact change?"

"That Arbuckle man is sure the Komical Keystone Kid."

"When the censors get through with the films there isn't much left to the story, is there?"

"Gee, how the kids do like this Indian stuff."

"Ain't Flora Finch a scream?"

"Oh, goody, it's King Baggot. I just love him!"

—

Guess McGraw won't get any movies of the Giants this season. At the rate they're going down now, not even the fastest cameras could "get 'em." However, it's a long fall that has no bump.

—

Now that the Goat is back at his desk, we learn that for more than three hours he was submerged at a depth of many fathoms in a sea of ether. Gosh, if that Thanhouser-Williamson submarine outfit had only been handy what a picture might have —but, pshaw, what's the use. It's too late now.

—

OUR BURG.

Geo. Kleine and his Missus have returned from a trip to the Effete East.

Sam'l Hutchinson, who has underwent many perils in war ridden Europe, is to home again, with many exciting accounts of his adventures. Welcome back, Sam'l.

Bill Selig, our w. k. fellow cit., and refugee from the European war zone, hopped off the rattler from the E., on Fri. last, therehy setting at rest all rumors as to his safety.

D. Anthony Meaney, former press plenipotentiary of a local film emporium, paused in Our Burg, en route to the sunny climate of Cal., where he goes to dispense intimate items re the Universal playerfolk.

Harry Aitkin, pres. of the Mutual F. C., was a business visitor to Our Burg last wk.

Life Photo Ahrahams transacted Biz. here last wk.

C. Lang Cobh Jr., and Spec'l Rep. Hall, the gents who put the war in Ramo's "War of Wars," was in to see us on Mon. A. M. Welcome to our city, folks.

Friend Schafer, at an adjoining desk, has invited Ye Ed. to enjoy a auto ride with him on Thurs. next. We was never in one of these 'lectric contraptions, so we're looking for'd with some anxiety to our experience. Tell you all about it next wk.

—

Thanks, Lloyd, for your warning. So far, Cleary has been quite reasonable, but perhaps it's only the calm before the storm. He's entered that Ben Beadell bait guessing contest with the surmise that it was cold tea Ben had with him. Can't you come closer than that?

If not you're a pretty poor guesser.

—

Perhaps, tho, you don't know Ben. N. G. C.

Street Car Plunges into Ravine

Thrilling Eclectic Features

THE new four part Eclectic feature, "A Prince of India," leaves one awed by the sudden and terrible punishment visited upon a "gentleman" crook when the street car in which he is riding runs wild, crashes through a bridge railing, and is dashed to pieces in the bottom of the gorge two hundred feet below. The leap forms the climax of a series of exciting events and, though it is gradually led up to and strictly in line with the developments of the story, one is not prepared for anything quite so realistic and thrilling and cannot restrain a gasp as the trolley car is seen to leave the tracks and plunge through the side of the bridge.

The story is well balanced and sustains interest from the first scene. In retrospect one feels that he has seen four solid reels of well-regulated action interpreting a substantial plot. This picture is a feature. It is not reliant upon its overwhelming thrill to justify its existence. The trolley car's leap is a spectacular luxury as the climax merely calls for a strong ending in which the thief shall be bodily destroyed. But since the car was destroyed to satisfy this end it has a box office attractive power over and above that which the film would have without so awe-inspiring an ending.



The wild car plunges from the bridge in Eclectic's "A Prince of India."

The final scene is decidedly novel. It shows the heel of the prince's shoe crushing the rose given him by the girl whose winning ways and beauty led him into the thief's trap, and in a vision at the side is seen the girl, whose personality the rose represents, writhing in anguish.

Among the members of the cast of this fine production, which was filmed by the Whartons, are screen artists whose names and ability are familiar to thousands throughout the country. Thurlow Bergen plays the titular role with all the dignity and strength that it requires. As a well-dressed and brainy crook, William Riley Hatch's work is beyond criticism, and Billy Mason is equally good in the important but less exacting role of the young reporter. To Elsie Esmond is due the praise merited by the clever impersonation of the Countess Mirska. M. O. Penn is majestic in his characterization of the rajah.



The rajah rejoices over his son's escape from death.

Until its release it was the intention to name the picture "The Kiss of Death," and most of the publicity sent out during its production was distributed under that name.

A rajah and his son visit a small town and become the principal topic of conversation through their possession of a wonderful diamond known as "The Kiss of Death." The prince becomes intimately acquainted with a young reporter and, owing to his efforts, meets the "Countess Mirska," the female con-



Louise nurses the air king in Eclectic's "King of the Air."

federate of a trio of crooks who plan to become the possessors of the rajah's jewel. The prince falls in love with the woman, and secretly takes the diamond from the strong-box when she begs the privilege of seeing it. The other two crooks think to take advantage of this opportunity by inviting the prince into the hotel cafe. At the last moment the reporter becomes a member of the party.

The diamond is again exhibited and this time disappears. This causes a break between the thieves as each accuses the other of taking it. On retiring the reporter discovers the precious stone in the cuff of his trousers. He rushes back to the hotel but the prince is not in his room. Afraid to give it to the rajah for fear of getting the prince in trouble the young fellow decides to wait until morning and stays at the hotel. During the night he walks out on the balcony and drops the diamond over the railing. It lands at the feet of the prince who is too upset to go to bed. He does not retain possession of it long for Harley sees it in his hand, knocks him unconscious, and attempts to escape with the jewel.

Moreland prevents this, obtaining it himself. The rajah, prince, and reporter call on Moreland early in the morning, but too late to catch him. They take up the pursuit in an automobile and overtake the crook who has turned a trolley car to his own use in his flight. The prince leaps onto the platform, wrests the diamond from Moreland, and jumps from the wild car just before it leaves the tracks and plunges through the bridge's railing into the ravine below. The rajah forgets his wrath at the diamond's removal in his joy at his son's escape.

THE Comedy-Francaise favorites and stars of the Pathe Paris stock company, Rene Alexander and Gabrielle Robinne, share dramatic honors with M. Magnier in the Eclectic three-reel drama, "King of the Air." Generally these two stars occupy first place by unanimous consent, prompted, of course, by their part and the ability with which they portray it, but in this picture there is a third vital role, and Magnier's interpretation of it merits him unlimited praise. He is really more natural and unconstrained in his expressions and gestures than either Alexander or Robinne.

The success of the picture depends almost solely upon the interpretative ability of its cast, for the action of itself is neither fast nor direct enough to carry one's interest. The crises are "put over" entirely by the exertion of the players.

A race between an aeroplane and a train occupies a prominent place among the events. It ends in an accident that is not faked, but an actual occurrence at a French aero meet. The aeronaut was killed in the casualty, his machine striking the ground with its fore wings, pinning him underneath. The substitution of Alexander, here, is cleverly made.

The photography is excellent. It is a positive pleasure to see, and a rock-bottom asset as a recommendation being of a soft sepia tint and registering every detail and relative change in color and shade of the interior settings. A picture so photographically perfect as this is rare, even in this day of advanced photography.

Louise's mother invests in a wild-cat speculation against the advice of Banker Devernis. His son, Marc, is engaged to Louise, but is forbidden marrying her by his father when her mother loses all of her money through the foolish investment. Louise becomes a hospital nurse and is assigned to the field corps on the day of the great aero meet. Marc is one of the entrants and wins the race, but sustains serious injury when his machine gets beyond his control and plunges headlong to the ground. Louise is shocked at sight of the injured man, but nevertheless is calm enough to render the surgeon invaluable aid. As a result of his quick and careful treatment Marc is soon able to leave his bed.

He writes Louise asking her to be his wife in spite of his father's objections, but she refuses, stating that it is his duty to obey his parent's wishes. The banker sees the letter, recognizes the handwriting, and opens it. The self-sacrificing spirit of the writer overcomes his former objections, and he gladly consents to the marriage.

"THE SECOND DOOR LEFT," is a three-reel Eclectic comedy the humorous circumstances of which are caused by a young fellow's losing his directions and carrying out his instructions with the people at the second door right, instead of the second door left.

The action is quick at all times and in many instances strenuous. The characters are distinctly German, and the sub-titles, a direct translation from the language of that country, are marked by the backwards effect in the word arrangement which new-comers invariably use in learning the English language.

The plot is not deep but it is well constructed and runs smoothly considering the conflicting developments.

Oscar Died-Rich wills his nephew, Fritz Wagner, a million dollars on the condition that he marry off his cousins, the Misses Mousetail, within a month. Fritz has never seen either his uncle or the cousins referred to, but willingly undertakes the task outlined for him. He calls at the apartment building in which his cousins live and is directed to the "second door left." It happens that as he ascends in the elevator, which is a dumb-waiter arrangement his two cousins descend on the other side.

Fritz, confused, knocks at the "second door right." He is ushered into the apartment of two dashing young girls, the Misses Lovealittle and Lovealot of the Powder Puff burlesque troupe. He takes it for granted that they are his cousins and explains his arrangements for their marriage. It is not in their nature to spoil a good joke like that and they lead him on in his mistakes.

The results from this mix-up are a whirl of merriment. Uncle Oscar becomes involved in it under an assumed name and is several times denounced by his nephew, whose identity is known to him. While on one of his trips up to the girls' apartment Fritz meets his real cousins and falls in love with one of them, a friend folowing suit with the other. It is not until he becomes engaged that he learns their name.

In the final scene Uncle Oscar receives the shock of his life when he learns that his two "angels" are not his nieces, and that he must pay the million anyway as per contract.

Lester Cuneo, a recent addition to the Essanay Film Manufacturing Company and a graduate of musical comedy, is doing some wonderful character acting, his work in "The Plum Tree" and "A Splendid Dishonor" being very impressive.

Young Officer Embarrassed by Baby

Frankness Averts Scandal

"BOOTLES' BABY" is a two-part Edison drama based upon a man's refusal to recognize his wife or contribute to the support of her or her baby. The action takes place in a foreign military encampment, and is made interesting by the baby's falling into the hands of a young officer who cares for it, and who later meets and falls in love with its mother, without being aware of her relationship to the child.



Gilchrist confesses all ere he dies.

Mabel Trunnelle as Grace Gilchrist, Robert Conness as Algernon Ferrers, otherwise known as "Bootles," and Herbert Prior as George Gilchrist, make a splendid trio for the leading parts. The photography is well beyond criticism, and the furnishing of the settings and clever handling of the scenes bespeaks infinite care on the part of Director Ashley Miller. October 23 is the date on which this Edison picture will be released.

Because of his surly disposition George Gilchrist is shunned by his fellow officers. One day his wife, Grace, meets him on the grounds near the place of encampment and begs him to acknowledge her or at least contribute to the support of her and the baby, but in vain.

Unable to support the baby herself, she steals into her husband's room and places it on the bed. He is mystified at first by the appearance of the little girl in his room, but understands it all on reading the note pinned to its coat. It states that he will have to take care of the child until he agrees to recognize its mother and contribute to their support. Gilchrist destroys the envelope, pins the note to the child's coat and leaves it in the room of Ferrers, nicknamed Bootles.

Bootles tells everybody about finding the little girl, and exhibits the note. His frank avowal of ignorance as to the identity of the writer dispels the suspicions which were at first aroused and the adjutant's wife helps him find a governess for the little girl who has become known as "Bootles' Baby."

Several years pass during which time Bootles has become greatly attached to his adopted girl. By this time the novelty of the child's presence has worn off, and both Bootles and his favorite have become slander's target. One of the most bitter of these backbiters is Gilchrist. At a reception held in the adjutant's home the wealthy Countess Gorboulska is one of the guests. Her maid, Grace Gilchrist, accompanies her. Bootles' sympathy is aroused by Grace's depressed mood which is caused by the remembrances and regrets that the sight of her little girl recall. Sympathy leads to love, and Bootles proposes to the maid, but is refused.

Before the termination of the Countess' stay, Gilchrist is fatally injured in a steeplechase. His last words are a confession of being the little girl's father. The mother's identity, however, still remains a mystery. A few days later Bootles receives a written request to return the child to its mother who will be found waiting in the reception room of a certain hotel. The young officer is heart-broken at the thought of parting with his favorite, but complies with the request. To his surprise the mother proves to be the maid with whom he is in love. Nothing stands between their marriage now.



Detective Boyd is consulted.



Bootles meets the mother of the baby.

"THE CASE OF THE VANISHED BONDS" is an Edison detective story of the Sherlock Holmes type. The detective's assistant and the spectators are furnished with the same clues that aid the



Scene from Edison's "The Letter That Never Came Out."

detective in solving the puzzle, but cannot understand how he draws his conclusions until he, himself, explains it in the last half of the picture, the robbery being re-enacted in his vision while explaining.

It is a one-reel picture and will be released on October 17. The first scene shows the two expert thieves, Wyckoff and Gorman, conferring as to the best way of relieving Mr. Gale's messenger of the $150,000 worth of bonds which they have been informed are to be taken to the bank that morning. Their plan is quickly formed, and as quickly worked out. Wyckoff, who, by the way, has become known in the commercial world as a wealthy broker to hide his real profession, meets the messenger and detains him by asking for a number of quotations.

The messenger sets down his satchel and looks for the information in his note-book. The scene of this meeting is in front of a half finished building. The satchel, which has been set down on the steps, disappears through an opening beneath the railing and a



The coquette causes a misunderstanding.

moment later is replaced. The messenger does not discover the loss of the bonds until he reaches the bank. A young detective, Felix Boyd, is called in on the case and, after hearing the story, decides to run down his first clue, Wyckoff. As is usually the case, Wyckoff, the leader, escapes, but his accomplice is killed in the struggle which follows the discovery of the bonds in the basement of the new building.

When it was all over Jimmie Coleman, Boyd's assistant, wishes to know how it was accomplished; he having only obeyed the orders given him, finding nothing on which he could work of his own initiative. As they talk the case over in Boyd's apartment the detective explains how the robbery actually occurred.

JEALOUSY and political intrigue are the two negatives from which the positives, or action and complications are created in Edison's "The Letter That Never Came Out," a one-reel drama to be released October 13.

Briefly, the story is of a coquette who fails in her attempt to ensnare the man she wishes. She marries his friend, and succeeds in causing a misunderstanding between the man who had eluded her and his fiancee. Forrest, the newly-wed, receives a letter of congratulation from his friend Harn. Four years later the two men are rivals for candidacy in the coming election. A newspaper exposes Forrest as a grafter. Angered at the success this will bring to Harn, Mrs. Forrest, the coquette, unearths the letter of congratulation and sends it to the newspaper office. If printed, it will spoil Harn's chances entirely, but before accepting this responsibility the editor seeks proof as to its genuineness. Through the efforts of Harn's former fiancee the letter is suppressed. This brings about their re-union and marriage.

Explaining Inactivity

From its headquarters in the Marlborough-Blenheim Hotel, at Broadway and Thirty-sixth street, New York City, the Motion Picture Exhibitors' Association of Greater New York is sending out a circular explaining the reasons for the seeming inactivity of the Association and League members insofar as meetings tending toward amalgamation are concerned.

This circular letter reads as follows:

Strenuous efforts are being made in this state to bring about an amalgamation of all exhibitors, in accordance with the spirit of the letter of the resolution passed at the last national convention at Dayton. The Motion Picture Exhibitors' Association of Greater New York has held several informal meetings with representatives of the Cinema Club, which forms a part of the membership of the League. The reason that no definite results have been accomplished so far is to be found in the attitude of A. N. Wolff, president of the New York State Branch of the M. P. E. L. of A. Mr. Wolff has been requested by officers and numerous members of the New York State League and also the executive committee of the New York State Association to call a meeting to carry out the work of amalgamation and hold an election of officers for the combined organizations. To this request Mr. Wolff has turned a deaf ear and as far as is known has assigned no reasons for his refusal to act. Until such a meeting is called the work or organization in this state is practically halted and there is no strong united body of exhibitors such as would benefit the exhibitors.

Steps are now being taken to propose to the members of the State League that they exercise their right under the by-laws, permitting them to call a special meeting in case the president refuses to do so upon reasonable requests. Agitation looking toward the accomplishment of this end has been started in this city and it is believed that the national president is in favor of such a move, as it would undoubtedly contribute towards the clearing of a situation which all exhibitors feel is beginning to weaken the League. During his recent stay in New York this fact was greatly emphasized by one of the national officers, who went on record as saying the the rest of the country looked to New York for an example of peace, harmony and amalgamation.

Lubin Release Contains Strong Story

"Marah" the Pythoness

WITH gripping dramatic action in every important scene and beautiful settings appearing through the entire three reels the special release of the Lubin Manufacturing Company, now being distributed by the General Film Company, is a production of exceptional strength. The story was written by Clay M. Greene and Joseph W. Smiley produced it.

Marah Deane is known as "The Pythoness" because a tame pythoness is her constant companion. She has many suitors, and finally chooses a rich man named John Sewell. Becoming ambitious to have a portrait painted, in which she shall appear fondling her serpent pet, Sewell writes to a friend of his, Jules Lestrange, a young artist, offering him the commission. Jules lives in comfortable quarters adjoining his studio with his mother Prudence and Marie Dalton, formerly his model but now companion for his mother and his promised wife.

Sewell's letter brings great joy into the Lestrange family, for it is an opportunity that will secure him both fame and fortune and he sets out for his first interview with his subject. Marah the Pythoness is charmed by the appearance of the poetical young man, so different from any of her present friends, and he at once becomes hopelessly enraptured with her.

The sittings for the picture are many, and these are often interrupted by communings with each other, until after a time, the artist neglects his mother and fiance, being seldom seen at home except to sleep. But his mother and fiance have a firm friend in Doctor Rowell, a noted physician, who during the widowhood of Prudence, has come every day with a bouquet of flowers, and an offer of marriage, only to be refused, because she is still true to the memory of her husband.

The doctor has the entree to the house and entertainments given by the pythoness, Marah, and expresses the opinion that he can induce Jules to overcome his evident love for her, and awaken him to the fact that he has neglected those who are nearer and



Marah, the pythoness.

dearer to him. His efforts, however, are unsuccessful and he is compelled to return to the artist's now unhappy home and report that the poor boy has really succumbed to the wiles of the temptress.

The picture is finished and exhibited at a reception. The success of the artist seems to draw Marah closer to him, much to the rage and consternation of Sewell, who resolves to break the tie between them.



Dr. Rowell warns Jules against Marah.

A similar vow is made by the doctor, who enlists in his service Jeanne Druce, a butterfly in Marah's Bohemian circles, and she, taking Jules to a remote place in the reception room, tells him that he must cease all hope of ever winning Marah, since she will marry Jack Sewell and is only flirting.

In an interview with Marah, Jules is told that it is only him she loves, and that she does not intend to marry Sewell. This interview is heard by the jealous Sewell, and while Marah is bidding her guests farewell for the night, he meets his artist rival in Marah's den, and draws his pistol to shoot him. Jules is unarmed and it is decided to flip a coin to see who will win the loaded pistol.

Jules loses the toss, Sewell deliberately aims at him and fires. Marah comes into the room, and while horrified at the plight of her lover decides that the episode must not become known. It being discovered that Jules is probably not fatally wounded, he is taken at dead of night to Sewell's yacht, and Sewell, Marah and a doctor sail away with him to save his life. He lingers between life and death for several weeks, and in the meantime, the mystery of his disappearance has caused his mother to fall seriously ill, and her life is despaired of. Many letters from Marie and Doctor Rowell have been written to Jules, but have been intercepted and destroyed.

On recovery from his long siege of illness, Jules finds himself less in love with Marah, and full of remorse for his treatment of his family. One day while sunning himself on the dock of the yacht, he sees in the personal columns of a newspaper this notice: Pythoness—Why are all letters to artist unanswered? Tell him mother is dying.—Suddenly the truth flashes upon him, and he insists upon going ashore, which he does, accompanied by Marah who refuses to be left alone, her object being to thwart his plans.

At the same time Doctor Rowell secures the services of the police in trying to find Jules for the suffering mother has passed away. Jules comes ashore on the day of her funeral. Marah succeeds in convincing

the police that she knows nothing of the whereabouts of Jules, and sends for Sewell, who repulses her and leaves her with no companion but her Oriental servants and her pet serpent.

Jules arrives at home just at Doctor Rowell and



Sewell finds Jules and Marah together.

Marie are returning from the funeral of his mother, and is crushed by the awful news. After a sleepless night, he rises early, goes to a drawer in his neglected studio and taking from it his pistol, is about to kill himself, when Marie appears and convinces him that he has something to live for after all. On the same morning Marah's faithful servant Hassan, who during the entire story is scarcely ever away from her, goes to awaken her and finds her dead with the fatal folds of the python about her neck, a just retribution for a life of avarice, deceit and sin.

Marah, the Pythoness.....Lilie Leslie
Jules Lestrange.....Clarence Jay Elmer
Prudence, his mother.....Eleanor Blanchard
Marie, his foster sister.....Justina Huff
Dr. Rowell.....Joseph W. Smiley
Jeanne-Druce, a trifler.....Frankie Mann
John Sewell .....William Cohill
Frivolle, a bon vivant .....Jack Delson
Hassan, a Hindo servant.....John H. Smiley

Whose the Credit?

It is not difficult, usually, to say to whom belongs the greatest share of credit for making a photo-play a success—whether it be the director, the actor, or the author. In the case of "The Beloved Adventurer," the unique fifteen-reel series released by Lubin, which began on September 14, opinions will probably differ as to whether the laurels should rest upon the brow of Arthur V. Johnson, who directed as well as played the leading part in the series, or Emmett Campbell Hall, the author.

As a matter of fact, the work of neither could have resulted in the masterly result appearing on the screen without that of the other. As a perfect harmonizing of the actor's and author's arts, "The Beloved Adventurer" may serve as a model, and well illustrates the correctness of the contention that to attain the highest degree of perfection, a play must be written specifically for pre-determined actors, or at least that when a single character dominates the drama, the personality of the actor who is to portray that character must be thoroughly familiar to the author. When stage portrayal reaches its ultimate triumph, the actor is no longer "playing a part"—for the time being he is actually, in spirit and emotions, the character he represents. Genius is capable of subordinating its own individuality to an amazing degree, but if the man of fancy and the man of reality do not possess kindred characteristics, the task is a difficult one—the actor must "act" instead of live his part.

"The Beloved Adventurer," despite the thrilling rush of its action and startling situations, is, primarily, a character study. "Lord Cecil" himself is the real theme of the master-story which dominates, without subjugating, the unit-stories of the individual reels. On the success of this character depends the success of the idea as a whole. A "Lord Cecil" with the slightest hint of artificiality would have reduced "The Beloved Adventurer" to the plane of merely interesting—perhaps thriling—romance of technical excellence. As Arthur Johnson has interpreted the character, the series is a work of art so true that actuality seems to replace make-believe—this Lord Cecil is a man we will remember and love as though he had been, in truth, someone we had known in actual life.

The explanation is simple. Mr. Hall created a character which afforded Mr. Johnson an almost perfect opportunity for the display of his remarkable and unique genius—conditions were made most favorable for the unhampered exercise of his talents. Instead of being forced to adapt himself to a fictional personality of inharmonious characteristics, he was able to devote all his energies to filling in and coloring a sketch, the primary outlines of which were especially suited to his method of development.

Vitagraph Star Celebrates Birthday

Margaret Gibson, the little Vitagraph star, heading the Santa Monica organization in California, celebrated her nineteenth birthday on Monday, September 14, by giving an informal house warming in her new bungalow. Miss Gibson, or "Gibby," as she is generally known, was born in Colorado Springs, Colo., in 1895. As a baby, she was carried on the stage, and at the age of three, she spoke her first lines, strangely enough in the town in which she was born. Her parents were playing another engagement in Colorado Springs at the time of her professional debut. Since then, her life has been one long succession of hotels and theaters. Her one desire to have a home of her own prompted her to enter pictures. She has been able to buy some property and build her bungalow according to her own ideas.



Margaret Gibson.

Ethel Barrymore Makes Screen Debut

Stars in "The Nightingale"

AT last an expectant film public is being given "The Nightingale," a five-part All Star Feature Corporation release, featuring Ethel Barrymore in the title rolè. And the Ethel of the screen is the same Ethel whom the public has ever adored, so natural and so comprehensive is her portrayal of the role of the Italian girl who, first a street singer, studies abroad and becomes a famed prima donna—the "Nightingale" they call her—and who later renounces this calling for that of wife and mother. As the "Nightingale," she is known throughout the story and in this character the interest centers particularly.

The scenario was written especially for Miss Barrymore by Augustus Thomas. Had the latter concentrated only upon the career of the wonderful singer the "Nightingale" rather than introducing many other threads into the story, the film would have gained in strength and coherence. But whatever improvement might be made in the story, none could be made in the splendid work of Miss Barrymore. This, her introduction to the screen public, is one that bespeaks her right to again appear through this medium. And there is always a welcome assured the artist who has won the right to come back.

William Courtleigh, Jr., does commendable work in the role of the "Nightingale's" father. Conway Tearle as Charles Marden, a young banker, gives Miss Barrymore strong support and Frank Andrews, whose attire was rather too faultless considering his role, plays that of the singer's brother.

The locale of the story, at the start, is the Italian settlement disrict. Here Isola Franti, her father and brother live. The father owns a grind-organ and monkey. Isola possesses a beautiful voice and the brother spends his time in cafes. One day, Charles Marden hears the girl sing and asks David Mantz, a musical educator to locate her, Marden offering to pay for her tuition. Mantz finds Isola but her father refuses the offer of a musical education for his daughter and the latter, disheartened, accepts Mantz's card and keeps it.

A little later, the singer's father is killed by a black hand society and, after dividing her father's small savings equally with her brother, Isola calls on Mantz and her lessons begin. Daily she meets Marden and their friendship grows. Then comes Mantz's suggestion of Paris study for the girl and she accepts. Her progress under Jean De Resni's instruction is rapid and brings Marden to Paris in time for her debut as "Aida."

After the opera, Marden accompanies her home and terrifies the girl by an impassioned burst of affection. She repulses him and he tells her that as his money is paying for her instruction, she belongs to him. Isola orders him out and, herself, disappears the next day. Marden and De Resni finally locate her singing in a cabaret. De Resni shows her an offer sent her for a New York opening and she accepts. Her New York debut is one of triumph and is followed by her reception of a note from Marden in which he asks her pardon and the honor of making her his wife. She consents, and a happy year brings her and Marden a son.

From time to time she is beset by requests for money from her brother and each time complies. Then comes the murder and robbery of Marden's father. Isola's brother again sends a request for help. She responds in person and on his dresser finds the scarf-pin given to Marden senior by her own little son. She realizes her brother's guilt and turns to leave but is confronted by her husband and a detective whom he had follow his wife on her secret visits to her brother, whom Marden had never met. Isola refuses to divulge the identity of her brother and Marden returns home, takes his son and leaves for his country house.

One day he reads of the death of Andrea Franti and learns that he is Isola's brother. Returning to



Ethel Barrymore in All Star's "The Nightingale."

the city with his son, he seeks Isola and asks her forgiveness. She extends it and with her husband and son restored to her, life has a more peaceful outlook than "the Nightingale" has ever known.

Death of Edwin Barbour

Edwin Barbour, eminent actor and playwright, passed away Monday, September 14, at 2 p. m., after a long illness. Mr. Barbour was one of the old pioneers of the western show route, playing his companies between Chicago and the Pacific coast. He wrote many plays, including "The White Squadron," "The Land of the Midnight Sun" and a successful dramatization of "She." For the past three years he has been connected with the Lubin studio at Philadelphia.

Contract has been entered into between the Life Photo Film Corporation and Maldonado & Co., for the sale of the entire output of the features of the former concern for the South American republics.

A Thrilling Ramo Feature

An interesting and spectacular release is the six-reel feature "The War of Wars," which is being exploited by the Ramo Company, and which appeals as being so typically foreign that it is difficult to realize that any of its settings were made in America and that all of its principals are of this country. There is much of genuine foreign make incorporated in the film, however, the story of which is that of the play "The Conquerors," which had a long and successful American run. Equal in interest to the military nature of the release, which gives the latter its name, is that of the romance, which brings a happy terminus to the story. Brisk action, clear photography, and variety of plot are the chief qualifications of this drama of war and romance.

The tale is that of a battle between the French and Germans during which the Chateau de Grandpre is taken over by the German officers as their headquarters. Hugo de Grandpre has escaped the enemy and hurried to French headquarters, leaving his sisters, Yvonne and Babiole at the Chateau. They resent the destruction of their home treasures at the ruthless hands of the army pet Eric, called "the Babe." The latter visits the Inn, meets some dancing girls and brings them to dinner at the Chateau. In the midst of the festivities, Yvonne enters and when the Babe refuses to move his party, she throws a glass of wine in his face. Enraged he threatens her and the party breaks up, the soldiers escorting the dancing girls to the Inn. There, Yvonne has come in answer to a secret message from her brother who, already arrived, has fallen asleep awaiting her and Yvonne waits in another room, not knowing of her brother's arrival. The dancing girls desert the soldiers and "the Babe" plans to be alone with Yvonne by getting rid of the other soldiers. Hugo de Grandpre tires of waiting and emerges from his room.

Eric unlocks the door for him, indicating with a smile the closed door of Yvonne, and Hugo departs.

Yvonne also tires of waiting and starts to leave. She is intercepted by Eric who says he is there to



The charge of the French cavalry, in Ramo's "War of Wars."

claim vengeance. When hope seems to have deserted her, Yvonne makes a last appeal to the soldier's manhood by a reference to his sisters, and, seeing himself the cad he has become, the soldier shame-facedly takes his departure, leaving the girl whom he now respects, to a danger as great as the one from which she has just escaped. For Bebeche, the innkeeper, who has long been enamored of Yvonne, though he is mar-



A wild ride to save the burning chateau, in Ramo's "War of Wars."

ried to her foster sister, approaches from behind the girl's chair and seizes her. Thinking it is Eric returned, Yvonne screams and faints. Eric, hearing the scream, returns and kills Bebeche.

Yvonne finds the dead body of the innkeper, when she awakes, and hurries to the chateau to inform her brother and Bebeche's wife of the tragedy. Hugo, believing that Bebeche died in defense of his sister starts out to find Eric and shoot him. Yvonne precedes him, however, and stabs the Babe in the back. Later she finds a note on the soldier written to his father, telling why he killed the innkeper. Turning his champion, Yvonne defends him against her brother, and is ordered shot by the French commander but escapes under cover of the evening attack. Eric, though wounded, volunteers to perform a dangerous duty and wins renown for his company. Returning to the chateau, he finds it on fire, rescues Yvonne and their happiness is predicted for the time when the "War of Wars" shall have begotten peace.

Strong Cast in Coming Selig Feature

The cast of Selig's "The Carpet from Bagdad" includes Kathlyn Williams playing "Fortune Chedsoye," and Charles Clary, her ancient enemy of the notable "Adventures of Kathyn." Guy Oliver, leading man of Director LeSaint's company, has been drafted into service as Ryanne, the gentleman crook of the story, while Eugenie Besserer, the remarkable French actress, is cast for Mrs. Chedsoye, the arch "crookess" of this smooth, society gang. Wheeler Oakman plays "Jones," the rug collector.

Kleine opens Boston Office

George Kleine has opened a new office in Boston, Mass., to handle his line of attractions throughout New England. The office will be in charge of W. R. Marston at 597 Washington street. Mr. Marston will have the entire list of Kleine attractions, including some recent releases which has not yet been shown in that territory. Mr. Marston is well known in the film business and particularly in New England, having traveled among exhibitors in those states for some years.

Picture Filmed Despite Reverses

Directors' Troubles Numerous

ON Saturday, September 12, the street of Edgewater, New Jersey, was crowded. To one who has never visited Edgewater this may bear no significance, but when it is explained that the town has but one street which is really that, though several little roads branching from it and retreating towards the Palisades are endeavoring to earn the name, it is safe to guess that something unusual was transpiring on or near the thoroughfare.

The reason for all this crush on a plain, ordinary day was that T. Hays Hunter, director-in-chief for the Colonial Motion Picture Corporation, was staging a battle scene for its nine-reel masterpiece, "The Seats of the Mighty," and had assembled some four hundred or more men in British, French, Highlander, and Indian fighting togs.

Edgewater occupies only the west side of its street, the east side being a slope ending at the bank of the Hudson River. As the street continues north from the ferry landing this sloping wedge becomes wider and wider until, some distance up, it ends in a big bluff whose jagged, rock-strewn face rises almost perpendicularly to a distance of several hundred feet above the river. It was this spot that Mr. Hunter chose as the background for his reproduction of the taking of Quebec by the British. The position is an admirable one for its purpose and should make a realistic and impressing picture.

At first the place came very near being the scene of a revolution instead of its precedent, the French-British war of 1759. It seems that Hunter and an agency man misunderstood each other in their arrangements to secure supers, and as a result when the party gathered together on the New York side of the



The landing of the English forces.

Fort Lee ferry landing there were about six hundred men present instead of the four hundred that were needed. Ferry tickets had ben purchased in accordance to the number of uniforms on hand, and these were dealt out while they lasted. The remainder of the men purchased tickets themselves, followed Hunter's party over to Edgewater, and, when the camera was set up and work about to be started they threat-



A realistic battle scene from "The Seats of the Mighty"

ened to spoil the picture, smash the camera, and tear Hunter into little bits of pieces if they wern't paid for a full day's work.

Lionel Barrymore, the company's leading man, accepted the responsibility of pacifying the enraged mob, and a moment afterwards regretted it. He says he fully expected to be the honored guest at a lynching bee before his diplomacy began to have effect. A settlement was finally made whereby the men received half pay in exchange for their good will.

In the meantime the director had taken his men down to the water front and staged the landing of the British troops. Work now started and, the revolutionists disposed of, things went along steadily though not, by any means, smoothly. It could not be expected that four hundred men picked promiscously from the great army of the unemployed would all have sweet tempers and an ambition to work, regardless—a good many of them did work regardless and the scenes had to be retaken.

After a long harangue from Hunter and his two assistants with now and then a word from Duff Law as to how they should sneak over the precipice, not gallop, the men would get down among the stones and dry, prickly grass and weeds and crawl past the camera on their hands and knees. When about half of them had gone past in fine shape some gleeful soldier would look up at the camera and grin. Then everybody would have to go back and do it all over. On one of these retakes a "Highlander" expressed the ill-concealed feelings of all by yelling "Hey! Put some more broken glass over here." And all this time the sun was beaming at about ninety-two in the shade, with no shade in sight. This is just an example of what Hunter was up against in trying to get a realistic picture with raw supers.

He got it, however, which is the main thing.

Scenes were taken and retaken until they were right in every particular. The battle scene which was the last was finished at about three o'clock, three big scenes having been taken since nine o'clock in the morning. After this the men were fed and released from duty.

Everybody around the town who knew of the work being done was present to get in the way and pass comments. Among the members of the company who were present were James D. Law and Hudson Maxim. Mr. Law is the president of the Colonial Company and takes a deeper interest in its work than "long distance" reports. He is a practical film man and spends about half of his time on the studio floor. Mr. Maxim is the company's technical adviser. At present he is engineering expert for the Du Pont De Nemours Powder Company. Jack Eaton, publicity manager, was busy on the grounds dispensing courtesy and picking up ideas which will later become press sheets.

Roughly speaking, the Colonial outing came to a pretty high figure compared to the amount of film it will cover in the picture. There were over four hundred men to be paid, clothed, fed, and transported, not to mention the cost of cartridges used and the men who were paid to be peaceful. In the finished picture, "The Seats of the Mighty" which will soon be ready for release this day's work will be represented only by about five hundred feet of film.

Since the above was written Lewis J. Selznick, vice-president and general manager of the World Film Corporation has been made one of the happiest men alive, his joy being due to having captured the Colonial Motion Picture Corporation's photo-play masterpiece "The Seats of the Mighty" for the World's program.

General Manager Selznick announces that "The Seats of the Mighty," is to be a special release and the date is to be announced shortly. When seen regarding the contract he said, "In the past I have agreed with Thomas Carlyle that silence and action seem contraries, but are often seen in operation. But in this instance, I can hardly restrain myself from telling the motion picture world about our capturing 'The Seats of the Mighty.' I consider this picture the great American masterpiece."

Lionel Barrymore, brother of the famous Ethel Barrymore, and a distinguished member of that celebrated family of thespians, has the leading role and is capably supported by such well known stars as Millicent Evans, Lois Meredith, Thomas Jefferson, Glen White, Clinton Preston, Harold Hartsell, Grace Leigh and Marjorie Bonner.

For a Graduated War Tax

And still the fight against the proposed war tax on motion picture theaters goes on. Fulton Brylawski, secretary of the Motion Picture Exhibitors League of the District of Columbia, is the latest to put his shoulder to the wheel in an effort to show the nation's legislators how ridiculous some of the proposed war legislation would be if put into operation. In an open letter mailed to every member of the United States Senate, Mr. Brylawski says:

The Bill, H. R. 18891, "To increase the Internal Revenue and for Other Purposes," provides, among other things, in the sixth section thereof that

"Proprietors of theaters, museums, and concert halls in cities having more than fifteen thousand population as shown by the last preceding United States census, shall pay $100. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including halls rented or used occasionally for concerts or theatrical representations, shall be regarded as a theater."

As the national vice-president of the Motion Picture Exhibitors' League of America, which includes in its membership thousands of motion picture theaters in all sections of the United States, and as the secretary of the Motion Picture Exhibitors' League of the District of Columbia, I respectfully beg to submit the following to your consideration.

The wording of the measure in its present form does not differentiate between theaters, excepting that theaters in towns of less than fifteen thousand inhabitants are not liable to this special tax. In a town of less than fifteen thousand inhabitants there are in many instances only several theaters, each of which may do a thriving business. In this city, for example, there are about ninety moving picture theaters, seating anywhere from one hundred and fifty to a thousand or more persons, and in addition thereto there are ten large theaters playing dramatic, operatic, vaudeville and burlesque attractions, so that there is, in this city, one theater to every thirty-five hundred inhabitants.

The larger theaters with their greater seating capacity and the higher prices charged could, without feeling it a burden, easily pay the one hundred dollar tax intended to be levied by this proposed legislation, but the small theater —the little moving picture house with only a few hundred seats and where the admission charge is only five or ten cents—would not only feel such a tax burdensome in the extreme, but in a great number of instances would be compelled to go out of business. Judged by the popular idea of the enormous profits in the motion picture business, this statement may seem an exaggeration, but during the past year there were many moving picture theaters in this city that were compelled to go out of business because of their inability to cope with the larger theaters. During the month of November every theater in this city, large or small, must pay to the District of Columbia, one hundred and five dollars for a license to operate during the coming year. Many of them will be hard pressed to realize this amount and if compelled to pay an additional hundred dollars towards the Internal Revenue, I can state with great positiiveness and certainty that a large number will be forced out of existence simply on this account.

It is not the purpose of this communication to endeavor to shirk the responsibility of defraying a part of this country's revenue, but simply to suggest a far more equitable manner of levying same, and as an example a sliding scale, like the following would answer this purpose.

Theaters seating less than 300 might be taxed.....$ 25
Theaters seating more than 300 and not exceeding 500 50
Theaters seating more than 500 and not exceeding 1000 75
Theaters seating more than 1000..... 100

I feel sure that if you will give the proper consideration to this letter you will, as a fair-minded man, see the force and equitableness of the argument herein advanced.

A Picturesque Lubin

"Toys of Fate" is a very picturesque and powerful melodrama produced at the Lubin Los Angeles studio which offers all the advantages for realism of the Golden West. The story is told by Will M. Ritchey and is rather pitiful, inasmuch as a wrong is committed which cannot be repaired. A poor Italian is shanghaied and separated from his family, a wife and girl child. For twenty years he tracks the strike breaker who pressed him and caused him to loose his dear ones. Finally he finds him and discovers that his little girl, now a beautiful woman, is a member of the villain's family. He wreaks vengeance, but at the last moment saves the family though he goes to his own death. Captain Wilbert Melville, the manager, has given the play a strong cast, headed of course by Velma Whitman, his popular leading lady. The Lubin Los Angeles pictures for the past year have been extremely popular and Captain Melville may claim "The Toys of Fate" to be his most sympathetic film.

Brevities of the Business



Joe Farnham's organizing and executive ability, good-natured smile, and jovial companionship are candidates for the presidency of the Screen Club. The ticket, of course, only shows his name but these are the things which go with it and which are the essentials of fraternalism. Besides being a charter member, Farnham is the livest of live ones when it comes to arranging and managing the club's social doings. He filled the office of corresponding secretary in 1913, and last year was unanimously elected to the first vice-president's chair. Much of the influence brought to bear in securing the club's present quarters was due to Joe Farnham's efforts, and he has figured prominently on the working side of everything which has transpired for the club's progress and welfare. Popularity has always been Joe's middle name, for he is admired, respected and genuinely liked by everyone with whom he comes in contact. His acquaintanceship extends to practically every man in filmdom, for Joe has had an opportunity of meeting them all at some time during his eventful career. If it wasn't when he was in the *Telegraph* advertising department, it was when he was representing the British-American Film Company, drawing salary from the *Billboard,* or acting as assistant to the president of the All Star Film Company, his present position. It seems sure that if popularity is to pull votes, Joe Farnham is already as good as elected the Screen Club's president. Motography joins with a host of others in wishing him success.

John B. Clymer, who came into the advertising and sales end of the film business when features began to blossom, and who has stayed in it subsequently, is looking for the best job he can find, or enough small accounts to make a days work seven days a week. The smaller companies, whose volume of work doesn't require the services of a fast-working experienced man for all of his time, is now his field. For the last year Clymer has been with the Exclusive Supply Corporation, handling its publicity also that of Great Northern Special, Films Lloyds, Film Releases of America, United Keanograph and other companies at odd times. He also handled sales for some of these accounts. Harry R. Raver was responsible for Clymer leaving the *New York Herald* to go to Gaumont, from whence he later went to Itala, there to assist Mr. Raver. Unlike some of his contemporaries he isn't sure whether he is going to be with some "big combination in a responsible position," or whether he will doctor film and work for a number of little fellows at his present office at 220 West Forty-Second street, New York City. He expects to also represent out-of-town manufacturers.

The Rich Feature Film Company, of Chicago, in which C. R. Rich, I. J. Rich and A. B. Reese are interested, has secured the Iowa state rights on "The Christian," Vitagraph's eight-reel production. The concern's headquarters are at 5348 Michigan avenue.

The wonderfully rare black leopard, now housed at the Selig Jungle-Zoo, Los Angeles, steadfastly and sullenly refuses to be reconciled to cement walls and bars. During the past two months this costly inhabitant of Indian jungles has crouched in the far corner of his cage, every muscle tense whenever a human was in sight, and the light of battle in his eyes.

Francis Ford and Grace Cunard are reviving Lucille and Loubuque in a splendid romance, "The Mystery of the Throne Room," in which Miss Cunard takes the dual part of Lucille and a madcap queen. The action takes place in an imaginary European principality in which some beautiful costumes will be worn. Ford will again be the heavy.

Ruth Hartman, formerly of the Vitagraph and Kalem companies, has been engaged by the Favorite Players Film Company to play leads opposite Carlyle Blackwell in his production of Richard Harding Davis' famous story, "The Man Who Could Not Lose."

While spending a week-end with relatives at Lake Hopatcong recently, Miriam Nesbitt, the leading lady of the Edison Company, was given a royal reception by many of the natives and vacationists.

The Panama-Pacific exposition committee of New York City has arranged with the Vitagraph Company of America to take a series of comprehensive pictures of Greater New York for exhibition purposes at the Panama-Pacific international exposition at San Francisco, scheduled to open February 7 and to close December 4, 1915. The taking of these pictures with a child story woven into them has been entrusted to Tefft Johnson, the Vitagraph director, and he is now actively engaged in securing them.

After a month's absence on the sick list, Anna Little, of the west coast Universal, has returned to work and will be seen in the next picture put on by Frank Lloyd, "The Predatory Man."

John F. Pribyl, personal representative of W. N. Selig, has returned to his desk after a most exhausting experience in a Chicago hospital. He looks and feels like a new man.

A royal reception was given to Robert Brower, of the Edison Company, last week by his screen admirers of Hartford, Conn. When the fans had learned that Brower was stopping at his brother's home in Hartford, they called at the house in large numbers to behold in real life the grand old man of the Edison films.

Adele Lane is the latest actress to be injured in pictures. This clever little Selig performer has been acting in several animal photoplays of late and has come through without being hurt until a day or so ago, when she was doing a scene which called for her struggling with a bear, which clawed her right hand in the scene, and in a retake the animal mauled her left hand and arm so that she has both of her arms and hands bound.

"Cabiria," the world's greatest photo-spectacle, enters its fourth big week at the Ziegfeld theater and has now a record of eighteen weeks in Chicago. Film producers admit that Chicago is the most generous city in the country to big photo productions and will eventually be the moving picture center of the United States for profitable exhibition.

It was funny to see Bess Meredith in the nattiest of men's suits, which she was wearing in a comedy last week, sitting with Louis Joseph Vance earnestly discussing the scenario she has been writing from his story of "The Trey O' Hearts."

James Oliver Curwood, one of the most prolific book and scenario writers in America, and whose pen has created a great number of big Selig successes, is now up in the great northwest, in the region of snow and ice, the bleakness and romantic features of which his pen portrays so well. Mrs. Curwood is with him.

At the Strand theater, "The Patchwork Girl of Oz," which is a photo-vizualization of L. Frank Baum's whimsical extravaganza, is being shown. Mr. Baum is well known as the author of the "Wizard of Oz" and "The Tik-Tok Man of Oz," and it is said that the film production which is showing at the Strand is the best of Mr. Baum's works.

Many members of the New York police department, who had not the opportunity of attending the police carnival at the Brighton Beach race track in June, have taken advantage of witnessing on the screen the feats performed by their brother officers, since the film was released by the Edison Company on September 10.

Sydney Ayres, who for the past year has been with the American Film Manufacturing Company, first as leading man and then as director, has left that company and joined the Jesse L. Lasky Feature Play Company, with headquarters in Hollywood, Calif., where he will act as director.

Miss Pearl Sindelar, formerly of Pathe, who is scoring a tremendous success in Potash & Perlmutter at the Olympic Theater, Chicago, says she loves the pictures and is coming back some day.

When the scenario of the "Girl of the People", called for a scene in which the leading woman must tango, Mary Fuller of the Universal started to learn the latest innovation for the first time. An instructor came to the studio and in due time Miss Fuller had gone so far as to inventing many new twists, which surprised the instructor, who complimented her for her aptness.

The Hon. Franklin K. Lane, secretary of the interior, recently accepted the invitation extended by the Thanhouser management to view privately the pictures taken by the New Rochelle players in famous Yellowstone National park. The film was taken to Washington and shown to the secretary in the projecting room used by the operators employed by the department of the interior.

The Young Men's Christian Association of New Haven, Conn., have purchased and installed a Power's cameragraph No. 6A motion picture projecting machine.

Among other accomplishments, William Garwood of the American Company numbers that of being an excellent tennis player and recently took part in a tournament at one of the big Santa Barbara hotels. He is particularly good when playing at the back of the court and has a nasty twist serve which fools his opponents.

Probably no girl upon the screen accomplishes as much work in the same length of time as Mary Fuller, the Universal star. Besides being the central figure in all the plays produced by her director, Walter Edwin, Miss Fuller manages to write three or four photoplays every month and several special articles. Many of the photoplays she writes are done by her company, while the articles are for the various motion picture magazines.

James Durkin's company of Thanhouser-Mutual players recently gave staid old Staten Island a touch of western life. Durkin has been engaged in producing a picture called "Old Jackson's Girl," a drama of the Argonaut days.

The Adirondack Electric Power Company, Amsterdam, N. Y., purchased two Power's cameragraphs No. 6A motion picture projecting machines through The Picture Theater Equipment Company of New York City.

A character new to the screen will be presented in the Selig feature entitled "Unrest," that features Thomas Santschi and Bessie Eyton. It is from the prolific and clever pen of William E. Wing, and is said to possess a punch as well as the spice of novelty.

Helen Badgley, Thanhouser's six-year-old marvel of the screen, was the star entertainer of the New Rochelle (N. Y.) lodge of Elks recently. Her "act" was not scheduled, and what she did do was quite different from what it had been expected she would do.

Herbert Brenon and Hobart Henley, at great risk, recently, dove into twenty feet of water where they put up one of the most unique and spectacular fights ever done for the screen. This forms one of the scenes for "In Self Defense", a two-reel drama produced by the Imp company under the direction of Herbert Brenon, in the wilds of Connecticut.

Donald Crisp, the Majestic-Mutual director, is preparing to return to England to assist his countrymen in the war against Germany and Austria. Crisp fought throughout the Boer war. He joined the English forces as a private and was made color sergeant for bravery. He was wounded three times in his service of more than two years in South Africa.

The New York Parental school, Flushing, N. Y., have installed a Power's cameragraph No. 6A motion picture projecting machine. This machine was purchased through The Picture Theater Equipment Company of New York City.

There is a scene constructed at the Imp studio which should attract unusual attention for its elaborateness and perfection of detail, when it appears in the two-reel Imp melodrama, "The Three Men Who Knew". This play, under the direction of Frank Crane, is just being completed. The scene referred to, is one of an oriental palace. The pillars, draperies and the heathen gods, furnished at great expense, reflect beautifully the atmosphere of the Far East.

A recent fire at the Thanhouser studios in New Rochelle, N. Y., proved the efficiency of the fire organization of the company. Long before the city fire department could reach the scene, though an alarm was telephoned in immediately it was seen that fire threatened, the Thanhouser "vamps" had extinguished the blaze.

Edgar Lewis, who was the producing director of "The Littlest Rebel," "Captain Swift," and "Northern Lights," has been engaged by the Box Office Attractions Company to produce Henri Bernstein's "The Thief."

An international traffic in stolen moving picture films has been exposed by Detroit detectives. Thus far they have been unable to arrest the principal in the case. Films have been taken periodically from a number of Detroit film exchanges, passed along the line to a "fence" and then shipped to a Philadelphia exporting firm, the police have learned.

As the final installment of the "Trey O' Hearts" series draws nearer, it becomes more and more apparent that the dangers of the actors are of unknown quality and quantity. The latest of these hair-breadth escapes fell to the lot of Miss Cleo Madison in the production of the twelfth installment of the series. She was tied to the back of a horse, who suddenly became unmanageable. That she escaped with her life was little short of a miracle.

The Lathrop Coal Company of Panther, W. Va., have purchased a Power's cameragraph No. 6A motion picture projecting machine through Williams, Brown and Earle of Philadelphia, Pa.

A big snake and a gila monster almost demoralized the Komic Company at the Reliance and Majestic Mutual studios in Los Angeles during the taking of "Dizzy Joe's Career."

Captain Wilbert Melville, manager of the Lubin Los Angeles studio is spending a pleasant vacation at the home plant in Philadelphia. This is the first visit east that the captain has made in over a year and he has received a royal welcome. Melville has left behind three able directors who will see that the studio of the Golden West is well taken care of.

Jennie Lee, who more than a quarter of a century ago was well known to theater goers of two continents, recently celebrated her sixty-fifth birthday. For the last year Miss Lee has been connected with the Reliance and Majestic-Mutual organization, and for several weeks she has been taking part in D. W. Griffith's big production, "The Clansman."

Among the nominees for Screen Club offices and opposite the corresponding secretary's title can be found the name of William Barry, alias "6A Bill", whose name has ever been synonomous with geniality and the club's interests. As a generator of ideas Barry occupies a conspicuous place in the front row, and he is aggressiveness, itself, when it comes to promoting them. In his capacity of advertising manager for the Nicholas Power Company he represents another besides the producing end of the business side of the motion picture industry, but one which is equally important in every way. He never misses a Screen Club affair, and can always be depended upon to render a good account of himself when there is responsibility to be shouldered.

ROLL OF STATES.

ARKANSAS.

The Aptco moving picture theater at 219 Main street, Argenta, was opened September 19. F. H. Greif is manager.

CALIFORNIA.

A permit for a new motion picture theater, to be erected at a cost of $10,000 at the corner of Telegraph and Durant avenues, Berkeley, was taken out recently. J. Arthur Elston and George Clark are to be the owners. The building has already been leased by an Oakland firm and will be ready for occupancy within seventy days.

DELAWARE.

A large marquee, adding to the attractiveness of the Avenue theater, in Wilmington, has been completed. Further and extensive improvements are being made.

FLORIDA.

In perhaps less than a month the Republic theater, one of the handsomest in the South, will be completed and ready for opening to the play picture loving people of Jacksonville. The theater will be under the direct and personal management of H. H. MacKirgan. The seating capacity will be 800. The entire furnishings, color scheme of green, ivory and gold high lights and equipment of the house will be of the most modern pattern and absolutely fireproof. When finished, it will have cost $40,000.

GEORGIA.

The Grand theater, in Augusta, under the management of Richard Tant, opened the season September 21 as a moving picture theater. He will exhibit the best photoplays.

ILLINOIS.

Chas. N. Anderson and Dale Ross are now owners of the motion picture show at Ambia. It has been conducted for the past several months by G. R. Morgan.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

Current Releases

Monday.

C	9-28	A First-Class Cook	Biograph	500
C	9-28	The White-Hand Society	Biograph	500
C	9-28	Love by the Pound, Tenth of the Would Be Wedd Series	Edison	1,000
C	9-28	Sweedie's Clean-Up	Essanay	1,000
D	9-28	The Viper	Kalem	2,000
D	9-28	An Affair of Honor, Third of the "Beloved Adventurer" Series	Lubin	1,000
T	9-28	Pathe's Daily News No. 63, 1914	Pathe	1,000
D	9-28	The Going of the White Swan	Selig	2,000
T.	9-28	Hearst-Selig News Pictorial No. 61	Selig	1,000
D	9-28	When the Gods Forgive	Vitagraph	1,000

Tuesday.

D	9-29	The Derelicts	Biograph	2,000
D	9-29	A Shot from Ambush	Kleine-Cines	2,000
D	9-29	The Mystery of the Glass Tubes, Eleventh of Chronicles of Cleek	Edison	2,000
D	9-29	White Lies	Essanay	1,000
D	9-29	Grouch, the Engineer	Kalem	1,000
C	9-29	Jinks and the Barber	Lubin	500
C	9-29	Jealous James	Lubin	500
C	9-29	A Circus Romance	Melies	1,000
C	9-29	The Real Thing in Cowboys	Selig	1,000
D	9-29	Regan's Daughter	Vitagraph	1,000

Wednesday.

C.	9-30	Buster Brown Gets the Worst of It	Edison	500
C	9-30	In a Prohibition Town	Edison	500
C	9-30	The Fable of "The Adult Girl Who Got Busy"	Essanay	1,000
D	9-30	The Ex-Convict	Kalem	1,800
T	9-30	Food for the Dogs of War	Kalem	200
D	9-30	His Brother Bill	Lubin	2,000
T	9-30	Pathe's Daily News No. 64, 1914	Pathe	1,000
D	9-30	The Loyalty of Jumho	Selig	1,000
C	9-30	The Heart of Sunny Jim	Vitagraph	1,000

Thursday.

D	10-1	The Spirit of Jealousy	Biograph	1,000
C	10-1	Slippery Slim Gets Cured	Essanay	1,000
D	10-1	His First Case	Lubin	2,000
C	10-1	Blind Marriage	Melies	1,000
T	10-1	Hearst-Selig News Pictorial No. 62	Selig	1,000
D	10-1	The Love of Pierre Larosse	Vitagraph	1,000

Friday.

D	10-2	The Peasant's Lie	Biograph	1,000
D	10-2	The Poisoned Bit	Edison	2,000
C	10-2	Golf Champion "Chick" Evans Links with Sweedie	Essanay	2,000
C	10-2	The Slavery of Foxicus	Kalem	1,000
D	10-2	The Greater Love	Lubin	1,000
D	10-2	An Embarrassing Predicament	Selig	1,000
C	10-2	Eats	Vitagraph	1,000

Saturday.

D	10-3	The New Road's Mascot	Biograph	1,000
D	10-3	The Transplanted Prairie Flower	Edison	1,000
D	10-3	Broncho Billy Trapped	Essanay	1,000
D	10-3	The Lesson of the Amulet	Kalem	1,000
C	10-3	On Circus Day	Luhin	1,000
D	10-3	Four Minutes Late	Selig	1,000
C	10-3	The Royal Wild West	Vitagraph	1,000

Advance Releases

Monday.

D	10-5	The Borrowed Cook	Biograph	1,000
C	10-5	Father's Beard	Edison	1,000
C	10-5	The Fickleness of Sweedie	Essanay	1,000
D	10-5	The Dancer	Kalem	2,000
D	10-5	The Beloved Adventurer No. 4	Lubin	1,000
T	10-5	Pathe's Daily News No. 65, 1914	Pathe	1,000
C	10-5	The Moving Picture Cowboy	Selig	2,000
T	10-5	Hearst-Selig News Pictorial No. 63	Selig	1,000
C	10-5	Fisherman Kate	Vitagraph	1,000

Tuesday.

D	10-6	Gwendolin	Biogrgaph	2,000
D	10-6	The Wrecked Special	Kleine-Cines	2,000
D	10-6	Greater Love Hath No Man	Edison	1,000
D	10-6	The Verdict	Essanay	1,000
C	10-6	For the Love of Mike	Kalem	500
C	10-6	Hesanut Hunts Wild Game	Kalem	500
C	10-6	Wifie's Athletic Mamma	Lubin	500
C	10-6	A Hunting Absurdity	Lubin	500
C	10-6	What Would You Do?	Columbus	1,000
D	10-6	The Way of the Redman	Selig	1,000
D	10-6	His Unknown Girl	Vitagraph	2,000

Wednesday.

C	10-7	Seth's Sweetheart	Edison	1,000
C	10-7	The Fable of "The Family That Did Too Much for Nellie"	Edison	1,000
D	10-7	The Lost Mail Sack	Kalem	2,000
D	10-7	The Girl at the Lock	Lubin	2,000
T	10-7	Pathe's Daily News No. 66, 1914	Pathe	1,000
D	10-7	The Reparation	Selig	1,000
C	10-7	Kill or Cure	Vitagraph	1,000

Thursday.

D	10-8	Their Little Drudge	Biograph	1,000
C	10-8	When Slippery Slim Met the Champion	Essanay	1,000
D	10-8	In Old Virginia	Lubin	2,000
C	10-8	The New Apprentice	Columbus	500
C	10-8	Kissing Germ	Columbus	500
T	10-8	Hearst-Selig News Pictorial No. 64	Selig	1,000
D	10-8	The Loan Shark King	Vitagraph	1,000

Friday.

C	10-9	They Were College Boys	Biograph	500
C	10-9	The Man Hunters	Biograph	500
D	10-9	The Long Way	Edison	3,000
D	10-9	The Real Agatha	Essanay	2,000
C	10-9	The Tattered Duke	Kalem	1,000
D	10-9	The Green Eyed Monster	Lubin	1,000
C	10-9	Jimmie the Porter	Selig	500
C	10-9	Doc Yak's Bottle	Selig	500
C	10-9	Josie's Legacy	Vitagraph	1,000

Saturday.

D	10-10	His Mother's Home	Biograph	1,000
D	10-10	A Fragment of Ash	Edison	1,000
D	10-10	Broncho Billy and the Greaser	Essanay	1,000
D	10-10	Fate's Midnight Hour	Kalem	1,000
C	10-10	When the Ham Turned	Lubin	1,000
D	10-10	Her Victory Eternal	Selig	1,000
D	10-10	The Rose and the Thorn	Vitagraph	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Melies, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

MISCELLANEOUS FEATURES.

Where the Trail Divides	Lasky	5,000
Hunted Down	Warners	3,000
In the Duke's Power	Warners	3,000
The Nightingale	All Star	5,000
The Prince of India	Eclectic	4,000
A Gentleman from Mississippi	Brady	5,000
The Man of the Hour	Brady	5,000
The Wife	Klaw & Erlanger	3,000
The Wages of Sin	Klaw & Erlanger	3,000
Hearts and Masks	Selig	3,000
Doctor Felton's Ordeal	Hepworth American	2,000

Mutual Program

Monday.

D	9-28	A Modern Rip Van Winkle	American	2,000
D	9-28	Our Mutual Girl No. 27	Reliance	1,000
C	9-28	Hard Cider	Keystone	1,000

Tuesday.

D	9-29	The Trail of the Love Lorn	Thanhouser	2,000
D	9-29	A Mother's Trust	Majestic	1,000
D	9-29	The Legend of Black Rock	Beauty	1,000

Wednesday.

D	9-30	The Right to Die	Broncho	1,000
D	9-30	The Ingrate	American	1,000
D	9-30	When the Mountains Meet	Reliance	1,000

Thursday.

D	10-1	The Gamekeeper's Daughter	Domino	2,000
C	10-1	Title Not Reported	Keystone	.....
T	10-1	Mutual Weekly No. 92	Mutual	1,000

Friday.

D	10-2	One of the Discard	Kay Bee	2,000
D	10-2	The Balance of Power	Princess	1,000
C	10-2	The Sheriff's Master	Reliance	1,000

Saturday.

D	10-3	The Wireless Voice	Reliance	2,000
C	10-3	Title Not Reported	Keystone	.....
C	10-3	Cousin Billy	Royal	1,000

Sunday.

D	10-4	Out of the Air	Majestic	2,000
C	10-4	The Million Dollar Bride	Komic	1,000
D	10-4	A Dog's Love	Thanhouser	1,000

Monday.

D	10-5	Daphnia	American	2,000
D	10-5	Our Mutual Girl No. 38	Reliance	1,000
C	10-5	Their Ups and Downs	Keystone	1,000

Tuesday.

D	10-6	The Cripple	Thanhouser	2,000
D	10-6	The Unpainted Portrait	Majestic	1,000
D	10-6	Neida	Beauty	1,000

Wednesday.

D	10-7	The Boss of the Eighth	Broncho	2,000
D	10-7	Billy's Rival	American	1,000
D	10-7	The Badge of Office	Reliance	1,000

Thursday.

D	10-8	The Whiskey Runners	Domino	2,000
C	10-8	Hello Mabel	Keystone	1,000
T	10-8	Mutual Weekly No. 93	Mutual	1,000

Friday.

D	10-9	The Sheriff of Muscatine	Kay Bee	2,000
D	10-9	The One Who Cared	Princess	1,000
C	10-9	The Benevolence of Conductor 786	Thanhouser	1,000

Saturday.

D	10-10	The Tardy Cannon Ball	Reliance	2,000
C	10-10	Title Not Reported	Keystone	
C	10-10	The Pet of the Petticoats	Royal	1,000

Sunday.

D	10-11	The Sands of Fate	Majestic	2,000
C	10-11	Bill Spoils a Vacation No. 8	Komic	1,000
D	10-11	The Rescue	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	9-28	The Black Horse	Imp	1,000
D	9-28	The Proof of a Man	Victor	1,000
C	9-28	The Battle	Sterling	1,000

Tuesday.

D	9-29	The Tray o' Hearts No. 9	Gold Seal	2,000
C	9-29	Charlie's Smoke and Belmont Butts In	Crystal	1,000
C	9-29	The Shack Next Door	Universal Ike	1,000

Wednesday.

D	9-30	The White Wolf	Nestor	1,000
C	9-30	The New Butler	Joker	1,000
D	9-30	Till the Sands of the Desert Grow Cold	Eclair	2,000
T	9-30	Animated Weekly No. 133	Universal	1,000

Thursday.

D	10-1	The Tenth Commandment	Imp	3,000
C	10-1	The Boob's Legacy	Rex	1,000
	10-1	No release this week	Sterling	.....

Friday.

C	10-2	Out of the Frying Pan	Nestor	1,000
D	10-2	The Actress	Powers	1,000
D	10-2	The Rock of Hope	Victor	2,000
C	10-9	The Man Who Was Never Kissed	Victor	2,000

Saturday.

C	10-3	In the Clutches of the Villain	Joker	1,000
D	10-3	Love and Baseball	"101 Bison"	2,000

Sunday.

D	10-4	The Pipes of Pan	Rex	2,000
D	10-4	The Man Who Came Back	Eclair	1,000
D	10-4	Four Days	Frontier	1,000

Monday.

D	10-5	Shadows	Imp	2,000
D	10-5	Disillusioned	Victor	1,000
C	10-5	Myers' Mistake	Sterling	1,000

Tuesday.

D	10-6	Trey o' Hearts No. 10	Gold Seal	2,000
C	10-6	Liferites	Crystal	1,000
C	10-6	Three of a Kind	Universal Ike	1,000

Wednesday.

D	10-7	The Old Bell Ringer	Nestor	1,000
C	10-7	The Baseball Fans of Fanville	Joker	1,000
D	10-7	The Line Rider	Eclair	2,000
T	10-7	Animated Weekly No. 134	Universal	1,000

Thursday.

D	10-8	Universal Boy "In Rural Adventures"	Imp	1,000
D	10-8	A Law Unto Herself	Rex	1,000
C	10-8	Hypnotic Power	Sterling	1,000

Friday.

C	10-9	He Never Said a Word	Nestor	1,000
C	10-9	The Mayor's Manicure	Powers	1,000
C	10-9	The Man Who Was Never Kissed		....

Saturday.

C	10-10	The Cruel, Cruel World	Joker	1,000
D	10-10	The Phantom Light	"101 Bison"	2,000

Sunday.

D	10-11	Virtue Its Own Reward	Rex	2,000
D	10-11	The Quarrel	Eclair	1,000
D	10-11	The Greaser's Revenge	Frontier	1,000

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WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
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FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
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Vol. XII CHICAGO, OCTOBER 17, 1914 No. 16



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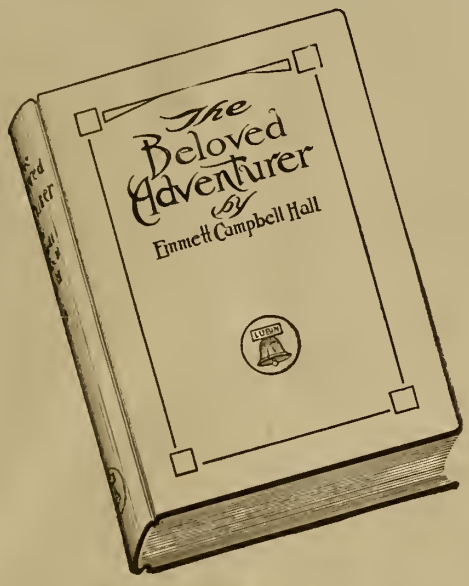
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Just before the great handicap race in Selig's "Garrison's Finish."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, OCTOBER 17, 1914 No. 16

Lost Melody Reunites Sweethearts

Pretty Story Filmed

A PLOT in which either the composition or rendition of music figures prominently seems to call for a finer strain of emotional acting than does the ordinary drama. "The Lost Melody" is a one-reel Edison picture based on a plot of this kind and it receives splendid interpretation in the work of Edward Earle and Mabel Trunnelle who play the leads in the characters of the dutiful young musician, Roger Stewart, and Mary Lyon, a charming girl employed as Mrs. Stewart's secretary and with whom Roger is in love.

The plot is neither deep nor intricate, its attraction lying in the smooth unfolding of a pretty story and its unconventional ending. An earnest, serious-minded youth and a talented celloist, Roger Stewart falls in love with his mother's secretary, Mary Lyons, an accomplished pianist. Social ambitions and the possession of a number of Mr. Stewart's notes prompt Amos Darkin to suggest to his debtor that Roger marry his daughter, Rose Darkin, the marriage nullifying Stewart's notes.

One day Roger is inspired by Mary's playing and writes a beautiful song, dedicating it to her. As she plays and sings it for him he is overwhelmed by his great love for the girl and proposes to her. Mr. Stewart overhears him and, with Darkin's proposal still ringing in his ears, warns him not to make further



Mabel Trunelle and Robert Brower in Edison's "The Lost Melody."

advances to Mary, as he is to marry Rose. Roger protests strongly at first, but finally bows to his father's wishes and becomes Rose's husband. Two years later the young Mrs. Stewart dies.

In the meantime Mary has left the Stewart home knowing that while she remained, Roger's attention would be diverted from his wife. One Sunday at church a short time after becoming a widower, Roger



One of the love scenes in Edison's "The Lost Melody."

is attracted by a melody which brings back memories of his first love. He remains after services and ascends to the choir where the organist is still playing "The Lost Melody." A happy reunion takes place between the lovers. Mary again consents to be Roger's wife, and this time there is no Darkin to interfere.

IN filming "The Midnight Ride of Paul Revere," the Edison company has pictured vividly the heroic act which Henry Wadsworth Longfellow immortalized in his universally-read poem of the same name. The story of the young man's wild night ride to warn the patriots' of the advance of the British toward Concord and Lexington is familiar to every true, loyal American, and its re-enactment in this two-reel film should become tremendously popular both as an entertaining and historically educational subject. It will be released on October 30.

A company with August Phillips as its leading man journeyed to Boston, Concord, and Lexington in order to take the picture on the exact sites that were the scenes of the original action. A few of the historic places shown are the old homes of Paul Revere and John Hancock, the tower of Old North church in which the signal lanterns were hung, and Lexington Common, where the minutemen fought the first battle of the revolution.

The picture is entirely free from anachronisms. This was not very difficut in the matter of dwellings,

for the style of houses, outwardly, at least, has not changed materially since the Revolutionary period. Costuming and arming the players however, was a more difficult task, but it was accomplished without



A bit from Edison's "The Midnight Ride of Paul Revere."

marring the perfect Colonial atmosphere created by the picture's background.

The story is well acted and strictly authentic. Director Brabin carefully avoided any deviation from the narrow path of facts in order to quicken its action or add to its interest, and the result is thoroughly satisfying. A true touch of the patriotic spirit of the time is inserted in a little boy's following his father out in answer to Paul Revere's call to arms. The man leads him back to the house by the ear and hurries down to the meeting-place. The father is no sooner out of sight around the bend in the road than the little boy slips out of the house and follows, gun in hand, to fight for his country.

EUGENICS is the subject burlesqued by William Wadsworth, Arthur Housman, and Mae Abbey in the eleventh release of Wood B. Wedd's senti-



Scene from Edison's "Wood B. Wedd and the Microbes."

mental experiences and set-backs. It is entitled "Wood B. Wedd and the Microbes," and will be released on October 26 by Edison.

Wood B. and his worthy lieutenant, Darby Jenks, do not realize how unsanitary and careless is their mode of living, until Wedd becomes infatuated with Seraphina Brown, the sole possessor of much property and a goodly-sized bank account, and also, of some most peculiar and inconvenient ideas of everything pertaining to hygiene, calisthenics, and eugenic marriages.

Upon receiving Wedd's personal application for her love and hand, Miss Brown puts him through an elimination test. He successfully runs the gauntlet of eye, teeth, and heart examinations, lung tests, chest measurements, and nerve-racking physical exercises. Wedd now being eligible for matrimony, he and his friend, Jenks, are invited to dinner. Before entering the dining room they are subjected to microscopic scrutiny in the hands of the maid to be sure that their clothing has not been contaminated by contact with ordinary street air. Not entirely satisfied with the result, the maid brings the vacuum cleaner into use.

Dinner over, Miss Brown decides that too much avordupois rests at Wedd's belt line, and dooms him to a vapor bath. He resists in vain, and is left alone locked up in the bath cabinet. This proves too much for his patience, matrimonial aspirations notwithstanding, and he picks up cabinet, clothes and all, and flees from Seraphina Brown's domain.

Lord Cecil's Troubles Increase

In "The Girl From the West," the fifth episode in Lubin's "The Beloved Adventurer," series, a most pathetic story is told. The good Lord Cecil seems



Scene from fifth episode in Lubin's "The Beloved Adventurer."

to be the butt of misfortune and the more he strives to make others happy, the more he is subjected to the conspiracies of rascals. In this episode he resorts to the last expedient to raise money, selling the family jewels of his ancestors, and raises $25,000, really a small amount to help out his embarrassments, but enough to offer safety for awhile. Through work of a confidence man he loses even this sum and discovers that he has bought the controlling stock in a worthless mine. The situation is heartrending but Cecil never loses his nerve and again fights the fate that so cruelly oppresses him. Emmett Campbell Hall continues to prove his ability as a romancer and Arthur Johnson and Lottie Briscoe famous Lubin players, to prove their skill as picture artists.

Francis X. Bushman in Dual Role

Essanay Military Drama



"The Fable of the Long Range Lover and the Lala Palooze." Essanay.

FRANCIS X. BUSHMAN does double duty in Essanay's two-part story entitled "The Private Officer," which is booked for release on Friday, October 23, appearing in the roles of two soldiers, one an officer and one a private who are rivals for the hand of a society girl.

The production is carefully handled and works up to a strong climax. Beverly Bayne, Thomas Comerford and Lester Cuneo appear to good advantage in the support of the lead. A military atmosphere prevails throughout the entire two thousand feet, although the early part of the story also deals with the life of society folk.



A scene from Essanay's "Mother O' Dreams."

Harry Lampton loves Muriel March, a society girl, but she does not appear to care for him. Lieutenent Frothingham also makes love to Muriel and Harry, knowing that his rival is unworthy of the girl, denounces him in the officers' club room of the military barracks. Just as the men face each other the girl enters and defends the lieutenant, giving her consent to marry him.

Lampton is heartbroken but feels he can do nothing more to protect her so he decides to go away. He enlists in the army, hoping to be sent to a distant post but instead is ordered to remain in his home town, under Lieutenant Frothingham. The striking resemblance of the two men is concealed only by Lampton's mustache and when he is closely associated with his successful rival Harry notices this. Time slowly passes, the lieutenant making things as disagreeable as he can for the private and the latter bearing all and controlling himself for the sake of the girl he loves.

One day Frothingham is on leave of absence in the city and Lampton hears that he is drinking heavily. The private's first thought is of the disgrace which will come upon the other man's sweetheart if he is not able to return to the barracks in time to take his place at guard-mounting the next morning. He at once determines that he can now make use of the similarity in their looks and, hastily shaving off his mustache he prepares to take the lieutenant's place.

Captain Osborne discovers Lampton but when he hears the story agrees to assist him in the plan to save Frothingham. The next morning the troops assemble and the man whom they suppose to be their lieutenant is on hand. The real Frothingham, however, does not arrive until noon.

Colonel Porter visits the barracks and when he sees the true conditions he severely reprimands Frothingham and congratulates Lampton for his deed. Muriel visits the barracks, hears the story and realizes that she has made a terrible mistake. It is not too late to go to the man she really loves, however, and Lampton is made happy when he folds her in his arms.

It is always difficult for an actor to distinctly characterize two roles, but in this production Mr. Bushman has turned the trick admirably and, through his poise and manner of registering emotions, he stamps both Harry Lampton and Lieutenant Frothingham with personalities which do not in any way conflict with each other.

The story is constructed in such a manner that every crisis is led up to in a convincing manner and there can be no mistake in recognizing the big moments of the story when they arrive. The director has obtained some very worthy camera effects, as well as securing the best that was in each of the players so that the entire production is one of merit and one which no exhibitor will make a mistake in placing in a prominent position upon his program.



An embarrassing moment in Essanay's "Slippery Slim, the Mortgage and Sophie."

The cast is as follows:

Harry Lampton } Francis X. Bushman
Lieutenant Frothingham }
Muriel March ..... Beverly Bayne
Colonel Porter ..... Thomas Commerford
Captain Osborne ..... Lester Cuneo

Another Universal Serial

Due to the great success of the serials "Lucille Love" and "Trey O' Hearts," the Universal Film Manufacturing Company has started one of the west coast directors on a new "continued film." It is founded on John Fleming Wilson's novel, "The Master Key," which is about to appear in the leading newspapers of the country. Popular Robert Leonard and Ella Hall will appear in leading roles.

The newspapers who signed to publish the story were captured by the A. P. Robyn Syndicate of Chicago in co-operation with leading exhibitors throughout the country, who booked "The Master Key" for their theaters and wanted a local paper to print the story at the same time it was being exhibited. The serial will be released in 15 weekly episodes of two reels each immediately following the showing of the final installment of the "Trey O' Hearts."

Max Linder Not Dead

Word received early last week from the seat of the great European war indicated that Max Linder, the famous Pathe comedian, had been killed in the battle of the Aisne. Later reports, however, prove that the first rumor, as Mark Twain once so aptly remarked, "was greatly exaggerated," for Max is only badly wounded and the prediction is made that within a short time he will be back on the firing line. Linder is an officer in a French artillery regiment and his battery has been at the front ever since the German retreat began, so the earlier reports of his death were credited. Though still under 30 years of age and said to be the highest salaried artist working in pictures, when the call came to fight, like the hundreds of thousands of his fellow countrymen, Linder dropped everything, donned his uniform and took up his station with his comrades. It is said that on the day before leaving Paris he came to the Pathe studio at Vincennes to say a last good bye. When his fellow players expressed the hope that within a short time he would return from the front to resume his studio work, Linder shrugged his shoulders and replied: "I am a fatalist. What is to be, will be. When I am to die I will die, whether on the battle field or in my bed at home." The above clearly expresses his philosophy which was apparent in his work in films. He never hesitated to take a chance whether it was in an aeroplane, speeding automobile or in a bull ring. He is said to have been a man without fear.



Max Linder.

Universal Films "The Boy Mayor"

The accompanying illustration was snapped in the streets of Los Angeles during the production of "The Boy Mayor," a one-reel feature, written around the head of the only juvenile administration in the country, located at Portland, Ore., by H. G. Stafford and Calder Johnstone and produced by Henry McRae of the Universal Company.



Eugene J. Rich, the boy mayor of Portland, Ore., and Earl Goodwin, his secretary, with Chief of Police Sebastian of Los Angeles, all of whom supported the 101 Bison company in the Production.

Aside from its interest as something new in the way of municipal government, the picture is of striking dramatic plot. It deals with the reformation of a boy pickpocket through the influence of the juvenile administration and the running down of an organized band of petty thieves who, using children as tools, are making a business of shoplifting and sneak thievery. A raid on the den of thieves is shown and the picture is made still more true to life by the assistance of the Los Angeles police authorities.

From start to finish, the picture is fraught with tense action and keen interest. Sherman Bainbridge, Rex De Rosselli and Lule Warrenton, as the thieves, do some very clever character work, while Mr. Rich and Mr. Goodwin appear singularly at ease before the camera considering the fact that neither of them had ever appeared before the camera or on the legitimate stage previous to this production.

Oz Film Company's First Release

"The Patchwork Girl of Oz" made a triumphant and initial bow to New York film-goers at the Strand theater during September's last week. The novel film was accorded praise for its splendid photography, clever production, flawless acting and continuous action. L. Frank Baum is its author, Violet MacMillan its lead and Fred Woodward is he who is responsible for the many laughs which greet his humorous animal portrayals. It is a film of merit and should have a successful showing.

Thieves Themselves Puzzled by Crime

Selig Detective Story

A DETECTIVE story in which even the thieves themselves are puzzled as to who got the loot, will be the offering of the Selig Polyscope Company on Monday, October 19, when "The Blue Flame" is released.

Ordinarily the film detective story lets the audience into the secret of the crime early in the first reel, and thus those who view the picture have to sit back and watch the bewilderment of the detective in the case until at last, by some happy chance, he stumbles upon a clue which, at the end of the second or third reel, results in the arrest of the guilty parties, but in this case the Selig people offer a story which is a complete mystery to the audience until near the end of the picture.



Collins plans the roles of each of the conspirators.

Guy Oliver has the role of Dick Little, the detective, and handles it in a masterly fashion, while Stella Razetto is featured in the part of Nell Wade, daughter of an old criminal, who is compelled to commit further misdeeds under threat of exposure of former acts. Some particularly weird and odd electrical effects are obtained in the dark scenes, when only the bullseyes of several electric pocket lights can be seen flitting hither and thither. On the whole the picture is a most acceptable offering for the exhibitor wishing to book a mystery story for his patrons.

Edward Collins is the head of the "Crime Syndicate" and with the able assistance of Georgia Wells, a blonde adventuress; Nell Wade, whom Collins holds under his thumb; "Buck" Wade, Nell's father, who is also in fear of Collins, and several men confederates, Collins plans to obtain some priceless jewels just imported by George Garvey, a celebrated jeweler.

Georgia is introduced to Harry Garvey, the jeweler's fast son, and proceeds to fascinate him; Nell is made to assume the role of lady's maid and Collins secures her a position in the Garvey home as maid to Etta Garvey, the jeweler's pretty daughter; while Collins himself manages to be introduced to Miss Etta and, posing as a wealthy broker, becomes engaged to her.

At a ball arranged in honor of the engagement of his daughter to Collins, Garvey receives a valuable shipment of jewels, which have just been brought across the Atlantic aboard the *Olympic*. A moment or two after the jewels are delivered the lights are turned out and a revolver shot startles the guests. When the lights flash up again George Garvey discovers that the jewels are missing, while on the ballroom floor lies the dead body of Collins.

The police arrive and on account of Harry Garvey's dissolute habits suspicion points to him. Dick Little, special investigator of crime, is called into the case and shortly afterwards discovers a flashlight with a blue lens in some shrubbery on the Garvey lawn. Investigation leads to the discovery that several of these lights were purchased a few days before by Collins. Clues pile one upon another until, at last, Little learns of the whereabouts of Georgia and a confederate in Cincinnati and has them arrested and brought back. Nell and her father are also drawn into the net, following Little's appearance in the Garvey home as a butler.

All the members of the "Crime Syndicate" are puzzled over the death of Collins, their leader, and the subsequent disappearance of the jewels, but at



The mystery is explained by Little.



Nell learns of the arrival of the jewels.

the end of the picture it is disclosed that Collins had taken the jewels from Mr. Garvey, passed them along to Nell, who, in turn, had handed them to Little, who was in the house watching the jewel thieves, under the impression that he was Collins. A moment later, when the blue flashlight disclosed Collins in the act of leveling a revolver at young Harry Garvey, Nell had knocked his arm aside, causing him to shoot himself.

American Standard Producing Comedies

The American Standard Motion Picture Corporation, which has its general offices in the Consumers Building, with studios and laboratories in Ravenswood, a northern suburb of Chicago, now has all of its producing facilities in shape and is hard at work producing one-reel comedies, the first of which has just been completed and will be released very shortly under the title, "Home Sweet Home?"

Frank Minor, who has caused the press to say that he is "better than the original" in Dave Lewis' part in the musical comedy success "September Morn," plays the lead for the American Standard in "Home Sweet Home?" and it is understood that he will appear in its future comedy films in leading parts, all of which will be released as the "Frank Minor" brand. Within six weeks' time the concern expects to be releasing one "Frank Minor" comedy a week, and is now laying plans toward that end. The second production, now in preparation is, "He Tried To Be Brave," which will be followed by "The Phantom Tramp."

M. G. Watkins, manager of production for the American Standard, has given a major part of his attention to getting the comedy company started and is now forming another producing company to make special features adapted from successful plays and books. Like the comedy company arrangement, only well-known players, who have made a success on the legitimate stage, will be featured in the other American Standard productions.

As rapidly as the work can be carried out new producing companies will be formed to take care of the different classes of films, until a complete program of releases has been attained. Announcements of the new brands will be made later.

"The Story of Paramont"

The H. E. Lesan Advertising Agency of New York and Chicago has just issued a neat little booklet entitled "The Story of Paramont," which tells briefly the history of the big feature film concern, and contains photographs of many of the prominent actors and actresses appearing in Paramont releases. The little booklet contains thirty-two pages and cover, is printed on excellent stock, and tastefully bound in a green cover fastened by a bit of silk thread. The handy and convenient little booklets, when presented to patrons of Paramont pictures throughout the country, will undoubtedly do much to further popularize the Paramont offerings, since they will bring the stars and the film-going public into an even closer relationship. The Lesan Agency is to be congratulated upon its happy thought of "The Story of Paramont" booklets.

B. A. Rolfe is busily engaged on the production of Satan Sanderson which will be issued through Alco Program.

New Thanhouser Serial

"Zudora," another absorbingly interesting serial, is to be produced by the Thanhouser Film Corporation as a successor to "The Million Dollar Mystery." Daniel Carson Goodman is the author of the new serial which will be released in two-reel episodes, each of which will be a story complete in itself. Harold MacGrath, who novelized "Kathlyn" and "The Million Dollar Mystery," will write the newspaper version of "Zudora." All the newspapers throughout the country now running the "Mystery" story have taken unto themselves the new serial. Mr. Goodman, through "The Escape," "The Battle of the Sexes" and "The Avenging Conscience," all Broadway successes, has a definite value to the exhibitor booking "Zudora." He is admitted to be the photoplay author-genius of Broadway. Mr. MacGrath's name is so well known that it is an attempt to beautify the beautiful to enlarge upon the merit all know is his possession.



Marguerite Snow.

In "Zudora" will be more scenes than in all the plays of the Bard of Avon, a distinction in itself. The title of the first episode gives an idea of the mystic theme on which "Zudora" is predicated. "The Mystic Message of the Spotted Collar" is the title of the first release. A cast of three principals will run through the twenty episodes—they to be supported by one thousand people, a construction never before attempted in photoplay production, or for that matter on the speaking stage.

Marguerite Snow, whose Countess Olga in "The Million Dollar Mystery" has cemented her in the hearts of a nation's motion picture fans, will play "Zudora." She is wonderfully fitted for the role, which will give admirers the opportunity to see this remarkable young woman at her best, the role demanding the complete gamut of emotions and a more definite histronic ability than is the usual requirement. James Cruze, the reporter-hero in "The Million Dollar Mystery," will play Hassam Ali, a wierd oriental character around whose mysticism revolves much of the story. Harry Benham, whose work as a Thanhouser leading man is well known, will play John Storm, the young lover of "Zudora." This newest of serials will be presented by the Thanhouser Syndicate Corporation.

Change in Universal Program

Beginning with the week of October 19, the Wednesday Nestor release on the regular program will be transferred to Tuesday, and will take the place of the Universal Ike comedy, which brand is to be discontinued. The Sunday Frontier will be transferred to Saturday, and the L-KO will start Sunday in the place of the Frontier.

Sans Grease Paint and Wig

By Mabel Condon



Laura Sawyer.

"I wish," gloomed Laura Sawyer with her eyes thoughtful and her chin in her hand, "that I weren't so painfully normal." We others of the inner office of the Dyreda Company — there was J. Searle Dawley, director, who was in one minute and out the next, and Bill Barry with a cigar that somebody gave him, and that was square, and fat, and dark—we all observed a sympathetic silence and silence and thereby encouraged Miss Sawyer to proceed.

"To me," she said reaching for a paper-cutter with the hand that wasn't acting as a chin-prop, "a dog's just a dog. Never could I endure calling one 'angel child' and never would I be brave enough to shop with one arm and cuddle a dog with the other. Yet ," and she frowned as though at the perverseness of her own nature, "other women do these things."

"And some," she changed hands and discarded the paper-knife for the paper-weight, "have a mad passion for some certain flowers and are never seen without that variety of flower. But I—I love all flowers and I'm afraid I should find just one flower monotonous. So you can see," as though in summing up her case, "just how terribly normal I am. Furthermore, I sleep when I'm sleepy and eat when I'm hungry, and that's being quite commonplace."

We admitted, in a murmur, that it was and Mr. Barry accused, "You like music."

"Yes!" The gloom disappeared, the Sawyer eyes, which their owner declares are green, sparkled and the Sawyer dimples—or dimple—came into being and Miss Sawyer was all animation, all interest. "My mother and I, in our apartment, have five musical instruments. And we just live at the opera, in its season."

"Opera?" Mr. Dawley took his cue on one of his flying returns to the inner office. "Miss Sawyer put a number of the operas into scenario form when she was with the Edison Company."

"'Thais' we made in a thousand feet" mused Miss Sawyer. "What a wonderful three-reeler she would make!" Another murmur meant another assent and Mr. Dawley put in apropos of nothing but a possible summons elsewhere. "Miss Sawyer is never satisfied with whatever scene she works in; she always remarks, 'It wasn't as good as the last rehearsal.'"

"That," explained Miss Sawyer, defensively, "is ambition." The summons came for Mr. Dawley; he answered it and Miss Sawyer talked of the two productions the Dyreda Company has made on the Clara Morris estate at Yonkers, and which it uses as its studio.

"They say," remarked Miss Sawyer, "that Clara Morris is so interested in what we are doing there. You see, we have a maid who used to serve Clara Morris and she often goes to the home where Clara Morris is, to see her. The last time she was there, the blind old lady said, 'If I could only sit on the porch and hear the directors' instructions to the players, I'd feel that I could see what they were doing!' The sweet old lady!" Miss Sawyer smiled as though Clara Morris herself were the one being smiled at and then she went on, "So we're going to have her come and 'hear' our next picture.

"The last one was 'In the Name of the Prince of Peace.' It furnished a big scope for all the principals."

"And your role?" I asked of the Dyreda Company's leading lady.

"A nun," she answered. "First, I'm a young girl and after a big disappointment in life I become a nun. So you see," she offered both gloved hands, outspread as gesticulation, "it afforded me a big scope."

A buzz from the outer office signaled Mr. Barry and his cigar thenceward and part of the talk which ensued had to do with Miss Sawyer's rise to fame in the world of pictures. Iron Mountain, Missouri, was where she was born, but she was educated in St. Louis.

"And because nobody seems ever to have heard of Iron Mountain, I claim St. Louis as my home town," Miss Sawyer said, from her side of the mahogany desk. "I made up my mind long before I was through school that I'd be an actress. And when I had finished, I obtained a very little part in a very little company. Then, I went to Chicago one year to visit my sister, and I applied to the Avenue theater—remember it, at sixty-second and Halsted streets?" Remember it? hadn't I skipped there from two-to-three class every Wednesday and attended the Avenue's matinee! "Well," Miss Sawyer resumed, "when the manager asked what part I could play, I answered, 'O, leads, always!' And for that summer season I 'led' at the Avenue.

"After that, I went out with a number of road companies as lead. 'The Home Seekers' was one of them. Then I went to Otis Skinner, after writing him for an appointment, and declared that my aim was to be a tragedienne, no light roles interested me, as a permanent calling. However," and she laughed the left-cheek dimple into being, "I accepted a small part in his company and later was promoted to a bigger one.

"It was after that that I came into pictures. I was the first leading woman that the Edison company had, and William J. Sorelle played male lead. Mr. Dawley was our director, and I stayed there for a little more than four years with the exception of one month in which I returned to the stage. I made many delightful acquaintances" she mused. "Mary Fuller and I were the best of friends and I know, perhaps better than anybody else, what a whole-souled, charming girl she is.

"About a year ago, I joined the Famous Players stock company and now—well, now I'm most interested in the success of the Dyreda Company."

"And the releases are to be all feature ones?" I asked, as the door opened and admitted Mr. Dawley, who sank into one of the big leather chairs and prepared to stay for a while.

"Features, yes—but not necessarily all multiple reel ones," offered Mr. Dawley. "It has always been my ambition," he went on, "to make pictures not according to length but to have their finish depend upon the end of the story. Just to go on telling a story and stop when the story is told. The scissors is a most important instrument, in the film business," Mr. Dawley said and his manner of saying it was sufficient indication that film lengths was a favorite subject. "You can always arrange your reels with the use of the scissors—to tell the story is the main thing. And Dyreda releases are affording me the opportunity of telling my story first and arranging the footage afterward. However—"

The door opened to admit the countenance of Frank L. Dyer, the Dyreda Company's president. "How'do, everyone!" he said pleasantly and the door then shut him and Mr. Dawley into the other office.

"But," I remarked to Miss Sawyer some time later, as one of her photographs came under discussion. "If you would sit for a picture just as you are now, in your street suit and wide black hat and with the yellow dahlia pinned on your shoulder—so!—I think it would make a splendid one."

"I'll have it done this afternoon," she decided.

And she did.

Interesting Warner Release

Gilbert P. Hamilton and Dot Farley are the two busiest people in the Albuquerque Film Manufacturing Company, Mr. Hamilton being the company's president and producing pictures, and Miss Farley arranging the scenarios and playing the leads in them. One of their latest releases through Warner's Features, Inc., is a three-reel comedy-drama entitled "False Pride Has a Fall," released October 12.

Dot Farley plays the leading role as "the transplanted Westerner," Ellen Farley, and is supported by



Ellen's schoolmates learn of her engagement to Jack.

Jack Conway. About three-fourths of the picture is comedy, the humor coming from the ludicrous mistakes and awkward actions into which Ellen Farley's limited knowledge of city ways betrays her. The picture gradually becomes serious as Ellen's education and pride advance, reaching a climax in Mr. and Mrs. Farley's visit to the East. Ellen is ashamed of her parents' appearance and manners, and conceals their presence from her friends. The straightening out of the misunderstandings which result form a strong ending.

Ellen's school teacher in the West advises the Farleys to send their daughter to the East to finish her education. They consent and Mr. Farley and his daughter start for the big city. As they emerge from



The champagne begins to effect the old couple.

the big depot the ranchman's bewilderment on being in such a large town is not improved any by having a taxi driver snatch the school's address out of his hand, wrestle his baggage from him, and thrust him and Ellen into an auto to be whirled away to their destination. They arrive safely and Ellen is enrolled as a scholar. At first her queer manners and odd, old-fashioned style of dress make her the subject of many jokes and considerable hazing, but gradually she assimilates Eastern styles and customs and is no longer looked upon as an outsider.

Shortly after her graduation she meets Jack Conway, and they marry. Her parents decide to surprise her with a visit, and arrive on the day on which Ellen has planned a formal reception. At dinner she takes particular care that they drink quite a bit of champagne and then hustles them upstairs thinking that the champagne's effect will keep them quiet. But it doesn't. When the function is at its height Mr. and Mrs. Farley decide to join in the entertainment. The guests are shocked and Ellen scolds her parents for making a show of themselves. That is their first intimation that they are not wanted.

In the morning they pack their things preparatory to starting back home. Ellen meets them at the door as they are about to leave and apologizes for her conduct of the night before. A few days later the old folks leave for the West accompanied by Ellen and her husband.

Hugo Reisinger Dead

Filmdom was startled to learn this past week that Hugo Reisinger, wealthy carbon importer, art collector and merchant of 11 Broadway, New York City, had passed away on September 26, at Langenschwalbach, near Wiesbaden, Germany, where he was born on January 29, 1856. Mr. Reisinger is survived by two sons, Curt H., of 565 Park avenue, New York, and Walter F., a student at Harvard University. It is understood the body will be brought to America.

Pauline Periled in Auto Race

Narrowly Escapes Death

FOR a little diversion from her experiences in the last four or five chapters of "The Perils of Pauline," Pearl White is allowed to "peril" through the fifteenth episode without being either



Harry remonstrates with Pauline for driving the big car.

kidnapped or roughly handled. She is exposed to dangers, of course, but Providence assumes the responsibility heretofore allotted to Crane Wilbur, and rescues her by removing the hazardous results of Owen's schemes.

An automobile race embodies the greater amount of the action, and it is clearly photographed and startling in its realism. More so, in fact, than anything yet seen in the series, with the exception of the steeplechase in the thirteenth episode. There are a number of serious accidents in the race, and the spectator is given an excellent view of them. In one case a machine in the foreground gets beyond control, runs part way up the steep embankment beside the road, and pitches over backwards pinning its occupants underneath. Another machine is seen to turn turtle and roll over several times, throwing its driver and mechanician out into the road, one of them being killed by the fall.



The gang comes to the aid of the defeated duelist.

The public wants realism in pictures, not papier-mache effects and trick photography, and the increasing demand and continued bookings with which this Eclectic serial is being met everywhere shows that the exhibitors and public appreciate honest-to-goodness thrills worked into an interesting story.

Pauline secretly applies to an automobile racing association for entrance in a coming event. Her application is accepted, and she joyfully tells Harry of her plan of driving her monster new car in the coming race. He objects, and, as usual, is overruled. Pauline accompanies him down to the gate on his way to work, and is insulted on the way by a foreigner. Harry knocks him down, and the man demands satisfaction in a duel—all a part of Owen's scheme. The duel is fought and Harry wins. Seven of Balthaza's men rush out from the bushes to attack him, and he and



An exciting scene from Eclectic's "The Warning."

Pauline, who has accompanied him as his second, drive them off with the fencing swords.

After much effort Harry finally induces Pauline to allow him to drive the car in the race which is to take place the next day. Pauline rides with him as mechanician. Owen thinks he sees an opportunity to kill two birds with one stone, and enters his foreign duelist in the race, instructing him to collide with the Marvin car when its tires become punctured, a matter left to Balthaza to accomplish. The gypsy carries out his part by spreading a number of six-pointed pieces of metal on the track in the path of Harry's car. Just as he finishes his fiendish work he is discovered and pursued. Harry is warned of the danger in time and averts it, but the car following, the foreigner's, falls into the trap and its driver is killed in the accident resulting.

Owen is enraged by seeing his plans so utterly foiled, but overcomes his bitter expression and greets the winners, Harry and Pauline, with smiles and words of congratulation.

"MISS CINDERELLA," late Eclectic release, is an exceptionally good one-reel picture. The most pessimistic would have trouble finding fault with either its plot or its acting. There is a spicy, refreshing air about the story that is a decided novelty, in that it is missing from the majority of single reel plots.

The keystone of the picture is its titular role and the producers were fortunate in securing the type of girl they did, for she fairly radiates charm and vivacity, as a "Cinderella" should. Her beauty and mannerisms captivate on her first appearance.

Ruth is a modern Cinderella, with two old-maid sisters, Gladys and Gwen, who are anxious to marry and who envy her because of her beauty and youth. The Marions have a week-end party and Jack Lee is to be one of the guests. Ruth dresses up and takes a conspicuous position in the parlor, but is soon routed by her older sisters, who realize that they have no chance with Jack if he meets the younger sister. After Jack's arrival Ruth bounds into the parlor, and is as promptly rushed out by Gladys and Gwen, but not before Lee sees her and becomes desirous of meeting the little girl.

The next day Ruth goes wading and again sees



The elopement of Jack and Cinderella.

Jack. This time he is busily casting for trout and does not see her. He moves up the stream until he is just around the curve from where Ruth is hurriedly putting on her slippers. The fisherman hooks one of them in casting and she flees for fear of being discovered. Jack is amazed as the daintiness of the slipper and determines to meet its owner. He secretly compares it with the shoes of the other members of the house party, but without finding another its size.

As a last resource he returns to where he caught it, and there finds Ruth. They decide to elope, and return home for Ruth's things and an auto. Mrs. Marion is shocked and the sisters keenly disappointed to receive a note telling of the couple's plans and asking them to keep the slipper as a mascot until their return.

TWO of the three reels of "The Warning," an Eclectic feature of late release, form a picturization of an intoxicated youth's dream. In pictures where the dream effect is applied as a tonic, a means of bridging difficulties which would, without the vision's aid, be impossible, it weakens the plot and draws the life from its interest. Such is not the case in this film for the dreamer is the only one affected by the lesson taught by his dream and therefore there are no improbable complications to be smoothed over. The first part of the picture starts out like the beginning of a plot, but it is merely a prologue, the real plot being the youth's vision of how he drifts from bad to worse because of his evil associations and addiction to drink. He finally commits a murder, is imprisoned and escapes but is recaptured and sacrificed by his father who is unrelenting in what he considers his duty though the criminal be his own son.

Creighton Hale and M. O. Penn play the leading parts, and are well supported by a large cast of extras, a number of whom are Cornell students. Wharton, Inc., produced the picture at its Ithaca studio, and Wharton, himself, appears in it several times in minor parts. Creighton Hale's role as the wayward son, Lester Goodrich, supplies him with plenty of good material to show his ability as a juvenile lead, and he does good work in it. In the character of the Reverend Mr. Goodrich, M. O. Penn's work is beyond criticism. He improves every dramatic opportunity offered, and his emotional acting is thoroughly convincing. A close-up shows him weeping while praying for strength to carry out his duty, his facial expressions clearly interpreting the mental agony he suffers in forcing himself to cause his own son's death.

Marco Twins in Films

'Real' comedy in 'reel' comedy correctly expresses the universal opinion of the Marco Twins pictures just produced by L. F. Allardt of Chicago, executive head of the Allardt circuit of vaudeville theaters, extending throughout the United States and Canada. The Allardt Feature Film Company, of which he is the president, has produced many photo plays of note but the latest production from its studio "The Marco Twins in Night Mares," is a record breaker. Each story represents a dream or more correctly speaking a nightmare, and the physical characteristics of the Marco Twins enable them to offer more grotesque pantomine and excedingly funny situations than other artists appearing on the screen today. The pictures consist of a series of single reel comedies. Each subject is presented in the form of a dream or nightmare. One subject is released each week and different characters are portrayed in each picture. The scenarios were written by such well known authors as Junie McGree and others.

When it was first announced that the Marco Twins would appear in the "movies" under the direction of Mr. Allardt, it was conceded that their films would prove a riot and such has been the result. The Marco Twins have been the world's laughing vaudeville hit for years. They first appeared at the Folies Bergere, Paris, in 1887 and since that time have presented their act in almost every civilized country on the globe. One of the twins is a giant in stature, thin as a lath and all knee-caps, elbows and angles, and the other a veritable mite, a tiny little fellow, rotund in face and figure and brimming over with good humor.

According to a report in a recent issue of the *Chattanooga Times* Florence Turner upon her return from Europe will head a company which will locate in that city.

Lawyer Gives Freedom to Save Girl

Production Well Constructed

IN "Jailbirds," the two reel American Film Manufacturing Company release of October 12, a highly dramatic story is presented by a cast of very capable actors and several thrills are legitimately introduced, the whole going to make up a production which is meritorious in every respect.

The setting of the story alternates between the East and West, the former being represented by broad expanses of beautiful mountains, and the latter by artistically arranged interiors. The plot is strong and the players, especially William Garwood and Vivian Rich, take advantage of every dramatic situation in which they are placed. Jack Richardson gives a portrayal of a brute which borders on the gruesome, while Harry Von Meter and Louise Lester depict a very smooth pair of crooks in a most pleasing manner. Charlotte Burton, though appearing only for a short time, does good work as the brute's wife.



A scene from American's "Down by the Sea."

The story opens with Robert MacFarlane's arrival in the West. He is a young lawyer and has come to this part of the country in hope of securing an unworked field for himself. He meets Audrey Austin, a clever illustrator, and they become friends.

Robert sees that the girl has talent and advises her to go to New York where opportunity awaits her. She secures her mother's consent to the plan and leaves for the East. Soon after her departure Robert is visited by Mrs. Patterson, whose husband, a drunken brute, has continually abused her until she has decided to seek a separation from him. As the other lawyers in the town fear the brute they refuse to handle the case, but Robert says he will gladly try to free her from her misery and at once takes the case.

The brute hears of Robert's action and comes to his office. In the quarrel that follows the brute attempts to draw a pistol but the lawyer seizes his hand and the bullet hits Patterson, killing him. Robert is arrested and, as he sits in his cell awaiting trial, Audrey is in New York, discouraged and with no work in sight. Mrs. Carson and Dupree, a clever pair of society crooks, see her, and having a loot in sight make her acquaintance that they may use her as a tool.

Robert is found guilty but makes a thrilling escape by first jumping through the window of the courtroom and then jumping from a horse to a moving train. He makes his way to New York and one night strolls into a cafe in time to see Dupree and Mrs. Carson shift the blame of a theft they have perpetrated onto Audrey. Robert goes to the police station and explains how he saw the theft committed, clearing Audrey. He is recognized by a detective, however, and returned to the West.

When his time is up he comes back to Audrey and claims her for his own. He asks her as a favor to let two little canaries she has in a cage fly away as he cannot bear to see anything imprisoned after what he has gone through. As the birds fly away the young couple find happiness in each other's arms.

Following is the cast:

Robert MacFarlane, a young attorney.....Wm. Garwood
Audrey Austin .....Vivian Rich
Dirk Patterson .....Jack Richardson
Mrs. Patterson .....Charlotte Burton
Henry Dupree, a crook .....Harry Von Meter
Mrs. Carson .....Louise Lester



The arrest of Robert in "Jailbirds."



Dupree is searched for the missing diamond.

Million Dollar Mystery Continues

Thrilling hand-to-hand encounters, trap doors which release to hurl the handsome hero into the underground dungeons, forged letters used as a means



Jones rescues Norton from the basement dungeon.

of decoying the hero to the villain's hiding place, and innumerable disguises donned to deceive the clever reporter, all tend to make part seventeen of the "Million Dollar Mystery" a picture of note.

This episode permits Florence a brief breathing spell between her thrilling adventures, as Jimmie Norton, the reporter-hero, is the character about whom the plot revolves in this particular portion of the Thanhouser series. Braine and Countess Olga are extremely busy in luring the helpless victims within their power and Jones, the butler, once more proves a friend in need, in this latest episode of the MacGrath story.

As the story runs, Countess Olga invites Florence to accompany her to a florist's, thereby getting her out of the way while the conspirators plan to trap Jimmie Norton.

Braine, the chief of the conspirators, forges a note to Norton, leading him to believe that Florence has gone to a friend's home and that she wishes him to call for her. Unsuspectingly, Norton goes to the



The conspirators set the trap for Norton.

rendezvous at the appointed hour and is there met by Braine, disguised as the owner of the house. He greets Norton and gives the signal to his concealed confederates which will result in Norton being struck over the head with a jimmy and hurled into a basement dungeon, below.

Fortunately, Norton beholds, in the case of his watch, the reflection of the man who is to strike him and turns to hurl the contents of his wine glass in the conspirator's face, blinding him and giving Norton time to attack Braine.

In the scuffle which ensues, Norton, Braine and another of the conspirators are all hurled into the dungeon beneath. Jones, meanwhile, has learned of Norton's peril and after eluding Countess Olga, obtains entrance to the house and rescues Norton from the dungeon by means of a tablecloth, used as a rope. Ere Jones and Norton can bring the police to the scene, the conspirators make their escape and are once more free to set another trap for Florence and her friends.

Lubin Author Receives a Shock

Emmett Campbell Hall tells this himself, so of course it must be true. He was, he deposes, standing in the lobby of a Washington theater, peacefully absorbing satisfaction from the lavish display of posters announcing the showing of "The Beloved Adventurer" series and the fact that the book, published by the Lubin Company coincident with the release of the first installment of the series, was to be had at the box office if patrons hurried, when he became conscious that the manager, to whom he is known, was pointing him out to a friend.

"That's Hall, that lanky guy. He wrote the plays and the book, you know," the manager remarked. The other man surveyed the blushing author with kindly eyes. "Oh, well," he said, "you never can tell what any of us might do under stress. Perhaps the poor chap is the only support of a large family of small children, or he may even have needed new tires for his automobile."

Ella Wheeler Wilcox Poem Filmed

Ella Wheeler Wilcox animates an enjoyable reel of film entitled "Summer Days With Ella Wheeler Wilcox," which film is the product of the Humanology Film Producing Company of Medford, Mass., and was shown to an invited attendance on the morning of October 5 at the Globe theater, New York. This single reel of film, however, was but a prelude to the five-part adaptation of Mrs. Wilcox's poem, "The Price He Paid," and which, staged by Lawrence B. McGill and scenarioized by Louis Reeves Harrison, forms an interesting and educational release.

"Folks talk too much of a soul from heavenly joys debarred, and not enough of the babes unborn by the sins of their fathers scarred," is the text of the theme and one of the stanzas from the Wilcox poem. Before the picture's showing the poem "The Price He Paid," was recited from the stage by Eleanor Gates. The scenario and production reflect respective credit upon Mr. Harrison and Mr. McGill. The one-reel film, which gives us a personal acquaintance with Ella Wheeler Wilcox, is especially pleasurable.

"Marta of the Lowlands" is the Famous Player picture that has entertained capacity audiences all week at the Strand theater, and its star. Bertha Kalich, has made much of the part in which she makes her debut on the screen. Others in the cast are Wellington A. Playter, Hal Clarendon and Lillian Kalich.

Twenty-One Ems Ten-Point

By Ed Mock

IT DOESN'T much matter how physically fit you are when you go into a hospital to have it cut out —you come away from the place either desperately sick, or dead. There are only these two ways. I had it cut out and survive, so there must have been something left for me to do. If you are a careful reader you may recall that my last words before entering the hospital were in the nature of an apology—that my work failed of my own approval. So I told the man with the knife to remove everything he found that might have bearing on my defects. ¶ If you have never taken a high-dive into a seething sea of ether you will be scarcely able to appreciate how I sank into eighty-two and a half feet of it before I lost consciousness, and I fought every inch of the way in spite of the admonition to be calm. At that, I felt the "harness" which was to bind me to the torture rack for the subsequent two hours and I didn't "come to" for a long time afterwards. I got my first sniff of the nauseating anesthetic at eight and it was fourteen minutes of twelve that same morning when I came back to earth. It was my half day's contribution to science! At the great depth I was resting, nothing short of Williamson's submarine apparatus would have made motion pictures possible. Now that it is over, I'm sorry I neglected to have had the operation photographed, for it was all very unusual. You see, I was having the Goat removed from the Goat-man! That is why I dwell on the matter. Being the Goat was beginning to assume permanency and while I am selfish in some things, I'm willing at times to make sacrifices. I have now given up being the Goat. The business needs one quite likely, but henceforth I refuse to be it. I have heard that my former playmate, M. A. Neff, is breaking into the lot and he can have my old place with all its attending emoluments. I'm through.



The Duke's proposal meets with Marie's refusal in Warner's "In the Duke's Power."

* * *

To be the Goat of any industry is more than an average man's job. It isn't comforting to make the biggest exhibitors of this and other countries into your down town club and have them express amazement during luncheon, that MOTOGRAPHY should have so much trouble in meeting the competition of the Noo York journals. I have kept reasonably close tabs on my contemporaries ever since they started into this business. I have dared to do many things that have been profitable to them and costly to me. I have seen one of them grow from a wafer to a great weekly almanac. Its evolution defies analysis. Also I have seen the hypnotic influence of another journal—active only a little more than a year—force home the belief that there are approximately seven thousand m. p. exhibition places in this country. These wonderful(?) mediums get away with any and all kinds of text that would promptly put me out of commission. I attribute much of their ability to get by to my self-applied misnomer. This goat game can go to the guy who wants it. Six years of it gives me my degree. I'm through, with clean hands and a doctor's certificate.



Jim learns the truth.



Francis Ford and Grace Cunard in "The Mysterious Hand," a Bison three reel detective drama.

Some of my numerous and loyal friends will now cease their commiserations. Dear old Billy Horne will please cheer up.

* * *

Then, too, the "On the Outside Looking In" caption was being boosted by a lot of prospective advertisers who painstakingly refrained from planting their business because they felt reasonably sure that it was my exacting wish to ring true to the caption! Can you imagine it? Fact, nevertheless. Some of those good customers who kick in a page advertisement now and then have told me that it was merely to encourage a luxury! When you're the Goat, it behooves you to resent nothing. Oh, I'm surely through.

* * *

Since I've been on a diet of gruel my thinking apparatus has been sighing for nice thick sirloin and I've been far from the scenes of battle. It is all right to take broth from a spoon in the nurse's hand, if that is the only thing left for you to do. It is temporary pleasure to look about the room and spot that great bunch of jack roses and know it came from a friend who had stuck all the way. Over yonder was another big bouquet from a colony of friends. Everywhere were floral offerings, roses, gladiolas, carnations—enough for a more solemn occasion. And in the long hours, I thought little of my own affliction. My heart went out to the immediate family of Charlie Hite. Hite's untimely end filled me with sorrow. Thus far the film business has been kind to those who shape its destiny. Probably that is because there is so much to do and so few to do it. For it must be understood, sooner or later, that of the vast numbers identified with the business, only a trifling minority actually work on the problems that the industry presents. We are comparatively young yet, and that may account for the prevailing good health. Charlie Hite lost his life by accident. When I rode with him, only a few weeks ago, in the fateful car that plunged with him to his death, I suggested golf as a more suitable diversion for a man of his temperament. His answer was a natural one, deploring lack of time for the game.



Harry's defense of Pauline forces him into a duel with Ferrari.

How I wish he might have chosen golf instead of that Cole roadster.

* * *

It seems like I've been gone a long, long time. The only things that haven't set the world afire are those numerous programs we were to have had about sixty days ago. When my fingers and thumbs hold out there are just enough to count the programs on—and still more to come. And there isn't a man of us who isn't smart enough to know they can't all



An important scene from Lubin's "The Imposter."

survive. Some of the promoters of these programs are already at work planning mergers in order to make another screaming announcement for the exhibitors to wait for the truly big show. Suppose the *M. P. Snooze* was right in its assumption that there were only 7,000 of us exhibitors—how long before we each have our very own exclusive manufacturer? That would be the life.

* * *

In open defiance of this latest guesser at the number of theaters, I'm ready to go on record that there are twenty odd thousand film exhibiting places in the United States and Canada. I have been pretty diligent with my checking of newspaper clippings for the past six years and my own list of exclusive m. p. houses has bobbed around from small beginning to slightly more than 15,000. No list has been more susceptible to fluctuation, but the growth is ever upward. I know that I haven't got 'em all. I have sold my list outright time and again and it stays put. The largest list I know anything about has nearly reached twenty thousand and it isn't claiming all of 'em by any means. Few film manufacturers will swallow the *Snooze* estimate, but some of them fall for the bunk that is doled out by the ad solicitor.

* * *

Motography, the trade journal, has earned the enviable reputation of being so exclusively high-grade that it must class with the popular magazines. Few publishers would accept such fact as being complimentary. Just because we cannot be satisfied with a bad piece of printing, we suffer the distinction between a sloppy trade journal and a high-grade popular. Only recently we lost heavily because of this presumption. Motography a popular magazine! Watch our smoke. We'll make it a trade journal if a life time with printer's ink is worth anything. But we will continue to print it with infinite care, just the same.

* * *

George H. Wiley paid me a visit the day I trudged back to my desk. Wiley is thoroughly convinced that the motion picture exhibitors of this country will never effect satisfactory organization, and with his experience, the statement should carry weight. I

know that exhibitors' organizations will amount to very little until the big fellows take hold. The difference between the little country film renter and his big metropolitan brother is equal to the difference between a thousand dollars and a quarter of a million dollars. The country exhibitor who hires three reels twice a week at a maximum of $1.00 a reel must not be overlooked, because his troubles are apt to be much more emphatic than the big chain theater operator. Both types come under the same general head and



Dorothy Phillips in Imp's "Country Innocence."

both are essential to the exchangemen. The organizer who can bring these elements into one grand organization hasn't been found. Because Mr. Wiley says the job is hopeless and thankless shouldn't mean that it isn't possible. The game is young yet.

* * *

They tell me Wid Gunning got back and that Roxie Rothapfel has quit the Strand. I associate these two items because Wid is now a Broadway exhibitor. If he will emulate America's premiere exhibitor, he won't have time to braid his beard.

* * *

And Frank Lewis Dyer becomes active again. Well, I'm mighty glad of that.

* * *

David Horsley's dopester, Chester Beecroft, insists that his employer has joined the general fold. Whadyamean, fold? Now that I've kicked down my little old fence I'm interested in such places. But go ahead and play your aces. They're good, providing there isn't a Joker in the deck.

Can You Name This Baby?

After hovering for some days over the domicile in which David Horsley resides the stork descended and left therein a bouncing baby boy as an heir to the Horsley fortune. It is said to have arrived at approximately the same hour at which contracts were closed for placing the Horsley comedies on the General Film Company's program, and needless to say the new Horsley release far outshadows all other Horsley brands An invitation has been extended to Mr. Horsley's friends to suggest a name for the new arrival and the truthful Horsley press agent alleges with due solemnity that up to the hour of our going to press no less than seventeen telegrams and fifty-six letters have arrived from all parts of the country, each one suggesting a name. Perhaps though there's still a chance for you to suggest a suitable one.

Another New Program

Still another program has been added to the several recently announced. The Alliance Films Corporation is the name of the newcomer and George West of the West Knitting Company, Syracuse, N. Y., is the president and Andrew Cobe, vice-president and general manager.

As outlined by Mr. Cobe, the Alliance program is to be practically a co-operative one, the film manufacturer sharing in the profits of the films when they are being shown in the theaters, though the Alliance Film Corporation is not to be interested in the exchanges, nor the manufacturing companies and the manufacturing companies themselves are not to be interested in the exchanges. Each manufacturer is to stand by himself, receiving a percentage of the bookings. The better picture he makes the more benefits he will derive, which should prove a tremendous incentive for rivalry in the race for quality. Every subject must be submitted to the exchanges before it is placed on the Alliance program and an unbiased and uninfluenced committee will judiciously pass upon the drawing power of the film, its photography and acting, before the subject is definitely announced as a release of the Alliance Films Corporation.

Under the Alliance arrangement the manufacturer cannot make any money unless his film can earn it, since his profits are to be entirely derived from the percentage of the bookings. Since none of the manufacturers can be interested in the exchanges, the Alliance cannot be influenced to release a picture that is not of the highest grade.

Already it is announced that the Exclusive Feature Film Company, Inc., the Select Feature Photoplay Company and the Favorite Players, Inc., are to be among the manufacturers releasing through the Alliance, though others are shortly to be added.

As every exhibitor knows the Exclusive has offered as its first release, "The Path Forbidden," in which Octavia Handworth is to be featured, supported by such players as Gordon De Maine and William A. Williams. The Select Feature Photoplay Company of which S. G. Lindeman is treasurer, will have as its first offering "At the Old Cross Roads," in which Miss Estha Williams is the featured star in her original role of "Parepa," supported by such players as Mrs. Stuart Robson, Arthur Morrison, Miss Rae Ford and Master Martin; while the Favorite Players, Inc., announces Carlyle Blackwell in "The Key to Yesterday" as its first release, Mr. Blackwell being supported by J. Francis Dillon, Edna Mayo, John J. Sheehan, John Prescott and Gypsy Abbott.

California M. P. Co's Premiere

Invitation have been issued by the California Motion Picture Corporation for the first showing of "Salomy Jane," it's first release, which is a film dramatization from Liebler & Company's original production, adapted by Paul Armstrong from Bret Harte's romance of the same title. Miss Beatriz Michelena, the California Motion Picture Corporation's leading woman, makes her film debut in this production. The private showing is to be held on Thursday evening, October 8, from 8:30 until 11 o'clock at the Hotel St. Francis, San Francisco, California. The invitations are tastefully engraved and bear in gold embossing the trade-mark of the California Corporation.

Alco Program Changes

The Alco Film Corporation, the announcement of which several weeks ago created so profound an impression in the motion picture field, now announces that through a series of eliminations and additions its program is complete, and work has been begun on five distinct productions, one each, of the various allied producing concerns whose products constitute the Alco Program.

Since the previous announcement the Alco states that the products of the Excelsior Feature Film Company and the Favorite Players Film Company have been eliminated from the program and in their stead the creations of the B. A. Rolfe Photo Productions and the Tiffany Motion Picture Corporation have been placed.

Mr. Rolfe, for many years an adjunct of the vaudeville stage and considered by many as the most artistic and best quality producer of the high class variety stage, will in the future devote his entire time to the photo plays which he contemplates producing.

The Tiffany Motion Picture Corporation, composed of prominent and recognized men of the industry, announces that its first production will be the eminent dramatic actress, Mrs. Leslie Carter, in her best remembered stage triumph, "The Heart of Maryland." The Tiffany Motion Picture Corporation will send Mrs. Carter and company of supporting players to Shenandoah, Virginia, the original locale of this famous Belasco piece, where the principal scenes of the production will be staged.

The first release of the Alco Film Corporation, Miss Ethel Barrymore in Augustus Thomas' play, "The Nightingale," will reach the market this week and from all reports it is one of the most satisfactory feature productions of the year. Andrew Mack in the Popular Plays and Players production of the "Ragged Earl," will be the second release of the Alco progrm.

Pearce Works Hard on Tax Bill

President Marion S. Pearce has been the busiest man in Washington since the first hint that a tax on motion picture theaters was to be included in the bill now under discussion in the capitol. Day and night he has been working here, there and everywhere, interviewing everybody whose opinions were of value to the league, protesting in the strongest terms at his command against the provisions of the bill, and laboring incessantly that the bill, when finally passed, might be of such a nature as would prove least objectionable to exhibitors everywhere.

In the first place the league was assured that the bill, which was in course of preparation by the ways and means committee of the house of representatives, would include no tax whatever on motion picture theaters. Hence it was a complete surprise to learn when the bill was reported out of the committee that each motion picture theater in the country was to be burdened with a tax of $100 regardless of size, capacity or anything else.

To make the matter harder to get at, a special provision had even then been agreed on that this bill could not be amended on the floor of the House, and furthermore, no hearing, either public or private, would be permitted.

Confronted with this condition, the obvious thing to do was to pick the bill up at the first available point, i. e. in the U. S. Senate, and bring all possible pressure to bear on the finance committee to which the measure had been referred.

With every sort of hearing denied, all opportunity for discussion, debate or protest was at once cut off, and the only hope lay in trying to reach the members individually and impress upon them in the strongest possible words, the utter unfairness of the bill, as proposed, at the same time outlining a plan which would be in some measure equitable for both the large and small exhibitor, and hence agreeable and acceptable to all.

Without the very limit of powerful effort that was brought to bear, even an interview would have proven entirely out of the question with most of the men, and to this end President Pearce has been untiring in his efforts, working day and night, and losing no opportunity to say a word here and plant a fact there to bring about the desired result.

After interviewing the chairman and members of the committee of finance, they immediately saw the justice of the protest to the original bill and the equitable features of the amendment, and unhesitatingly said so. While it is sure that the tax cannot be removed from motion picture theaters entirely (which was the first effort made) at the same time it is equally certain that it will not pass in its present form, but will include, when reported out of the committee, embodying as a component part, a graduated scale which is fair and just to exhibitors both large and small.

President Pearce wants to thank the members of the league for the splendid way they responded to his request for telegrams and letters to the senators and members of congress on this war tax measure. The good effect of these made it easier to accomplish what has been done and President Pearce wants every exhibitor in the country to realize that not for an hour will he leave Washington or lose sight of the issue at hand until the revised bill becomes a law.

Columbus Comedies

Exhibitors using the General Film program have noted the recent appearance of Columbus brand comedies. These pictures are being made at the old Gaumont studio in New York by Joseph Levering, who has long been identified with the production of Melies comedies. Miss Marion Swaine, former star of James Montgomery Flagg's "Adventures of Kitty Cobb" is to be the new star of the Columbus brand. Both Mr. Levering and Miss Swaine have been featured in Solax and Blache productions. The Columbus leading lady last season was leading ingenue with the Orpheum Players of Philadelphia. The supporting company are Arthur Hill, recently of "A Good Little Devil," Phin Nares, formerly of the Pathe and Edison companies; Mary Baker, Jules Cluzzetti and Harry Mack. Pell Mitchell is to be the publicity man. Columbus films will release two comedies each week on the General Film Program, one on Tuesday and one on Thursday, and one or two special features each fortnight.

"The Rose of the Rancho"

Work on "The Rose of the Rancho" has begun at the Lasky studios. Cecil De Mille and twenty-one players, including Theodore Roberts and Bessie Barriscale, are at Old Monterey, California, where the many Spanish scenes are being enacted. The Lasky concern has leased a two thousand acre tract of land at the foot of the San Fernando mountains.

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CHICAGO, OCTOBER 17, 1914

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FIGHTING THE $100 TAX.

THE proposed flat "war tax" of $100 to be levied on all theaters according to the provisions of a bill which has already passed the House, and which we protested against last week, is creating a vast amount of agitation among theatrical men. Among the agencies most vigorous in attacking the bill is the well known United Managers' Protective Association, which is composed of representatives of amusement enterprises of this country and Canada. This strong association is organizing a committee of motion picture men to work with and later become a part of the board of governors of the association. This committee includes such men as J. J. Kennedy, Adolph Zukor, P. A. Powers, George Kleine, Harry R. Raver, C. H. Wilson, Jesse Lasky, W. N. Selig, Siegmund Lubin, Carl Laemmle, Samuel Long and J. Stuart Blackton.

The board of governors as at present constituted includes A. L. Erlanger, Charles Frohman, David Belasco, William A. Brady, Al H. Woods, Martin Beck, Winthrop Ames, Sam H. Harris, Marcus Loew, John Cort, E. D. Stair, Alfred E. Aarons, Oscar Hammerstein, Harry G. Sommers, Daniel Frohman, William Fox, Sargent Aborn, Charles Burnham, Joseph Hart, Oliver Morosco, J. Stuart Blackton, Walter Vincent, George H. Nicolai, Albert Weis and Alf Hayman, while the president and first, second and third vice presidents of the association are respectively Marc Klaw, Lee Shubert, E. F. Albee and Henry W. Savage—all names to conjure with in the theatrical world and some of them prominent in the picture field.

One of the most interesting features of this association is its principle that the interests of the stage theater and the picture theater are the same. This theory will be applied not only in the case of the war tax—which, of course, is the most pressing and immediate demand upon the influences of the association—but also in the matter of censorship, and, in short, every question which affects amusement enterprises.

It is an encouraging sign that the "legitimate" theater interests—less numerous, but long established and powerful—are about to join forces with the motion picture interests for the general good of the amusement business. The United Managers' Protective Association should prove an agency of tremendous potency, not only in convincing the law-makers of the injustice of a $100 flat tax, but in many other future actions, perhaps of equal importance, when the present crisis shall have passed. All exhibitors will do well to join forces with the United.

ALL THE FILMS OF THE WEEK.

ALL the films of every week will hereafter be described in synopsis form in Motography's pages. The first appearance of the new department is in this number. In devoting so much space each week to this feature it is our aim, of course, to be of the greatest possible service to the exhibitor. We wish to present the most complete, the most concise and the most convenient compendium of current releases and features it is possible to make.

On the completeness of this department, our persistent effort to list *all* of the films, will depend its value; for these same films are the very stock in trade of the exhibitor, the one great necessity of his business. But we cannot hope to achieve our whole purpose in this, to be one hundred per cent perfect, without

the co-operation of the manufacturer and producer. From them must come the original announcements, far enough in advance of release day to enable us to help the exhibitor in his task of program selection. Most of the manufacturers are already supplying this information. We trust the few who are not will realize the importance to them of having their goods displayed in proper time, and will thus make the best of the incidental publicity which they must inevitably derive from such a listing. Manufacturers and producers who have not hitherto made any special effort to present definite descriptions of their films well in advance of release day are requested to do so.

By the conciseness of the department we mean its brevity. Brevity, indeed, is designed to be the greatest virtue of this work. Our object in this is not merely to save space—though the descriptions of all the films are bound to eat up several pages of type. Our chief end in abbreviating the synopses as much as possible is that "he who runs may read." In other words, it is our aim to tell as complete a story of each film as possible in as few words as possible. Half a minute should be ample time to read and digest any synopsis in the department.

As to the convenience, the arrangement of synopses in programs and by date of release, instead of classifying by their makers' names, will prove of advantage to the program-building exhibitor. Thus the releases of a given date under any program will be found grouped together; while at the same time the makers' name is indicated plainly in slightly different type so as to be readily observed at a glance.

While we hope to include in this department every film released in this country we repeat that this is impossible without the interest and co-operation of the manufacturers, all of whom are invited and requested to take advantage of this opportunity to present their product to the consumer in a different way.

Statement of the ownership, management, circulation, etc., of MOTOGRAPHY, puhlished hi-weekly, at Chicago, Ill., required hy the Act of August 24, 1912.

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There are no bonds, mortgages or other securities outstanding against MOTOGRAPHY.

ED J. MOCK, *Business Manager.*

Sworn to and subscribed before me this seventeenth day of September, 1914.

(Seal) Leona J. Eckstrom.

My commission expires Aug. 17, 1918.

"Shore Acres," James A. Herne's brilliant classic, and "Michael Strogoff," with Jacob P. Adler in the titular role, will be the third and fourth issues of the Alco Corporation. All Star Feature Corporation made "Shore Acres," and Popular Plays and Players produced "Michael Strogoff."

Just A Moment Please

Say, Lloyd, who said anything about "butler's pantries?" Can it be your friend, the Western producer, is making foodstuff? Honesty demands my admitting that the "foodstuff" wheeze was inspired by your old friend C. J. V. and not by your humble servant.

Which leads us to remark that your reference to the "Master Mind" is flattery of the grossest sort. Lay off, old top, and spare our blushes.

O'ERHEARD AT THE PICTURE SHOW.

"I think he's simple adorable, but that dimple must be painted on."
"How does Pauline ever come out alive?"
"Isn't it a crime to charge a dime for a punk show like this."
"Heavens, can't that woman stop her kid from squalling!"
"Oh, goody, Arthur Johnson is in this one, I just love him."

Word has reached us that a certain gentleman in the Effete East, who presides over the destinies of a certain film manufacturer's advertising department, is being deluged with letters from a Chicago manufacturer of colored post cards, beseeching him for his photograph for reproduction on a postal card. Much anxiety is evident among the other employees of the advertising department, lest their boss become convinced that he is a great man. However we know of no one better fitted to adorn a postcard than the above mentioned ———, but ssh, we promised not to divulge the secret of his identity, which has been entrusted to us.

ATTENTION DAVID HORSLEY.

If it's not too late to enter that baby naming contest, we humbly beg to submit as a suggestion the name "David." The youngster then ought to grow up a man as big as his father, able when necessity demands to go forth and slay a Goliath.

If the above suggestion doesn't make good perhaps Addison would be appropriate. Guess we needn't explain that one—just read it slow and you'll get it.

OUR BURG.

A. W. Thomas, photoplaywright of note, has taken up his residence in Our Burg. Welcome, A. W. Make yourself to bome.

Plans are under way for the printing of several war extras during the next week. Not on the European war, gracious no, but on the civil war going on betwixt the Cubs and Sox.

Marc E. Jones, who makes a business of putting the plays in photoplays, paused in Our Burg on Tues, while en route to Noo Yawk, where he goes to conquer new fields.

That auto ride Friend Schafer took us on was fully up to the billing. Almost made us wish we had one ourselves. Thanks, Fred. Drop around again.

Geo. Cox of Advance M. P. Co., has went to Cleveland, Ohio, on Biz.

Alliance Tobias of Noo Yawk and points East was seen on Main St. this wk. Welcome to our city.

Gee, Noo Yawk must be a lonesome place this week, with all the World's Series battles going on in Boston and Philadelphia.

WHADDAYA SPOSE AILS HIM?

Our friend and compatriot, C. J. C., was heard murmuring to himself the other day when ready to write a film review: "Now to describe the love scene. Having just returned from that dear Milwaukee, I'm right in trim."

OUR CENSOR BOARD.

The Blue Flame (Selig) cut out second flash of Collins in auto, reading memorandum which gives Etta's auto license number. In closeup scene he is wearing glove on hand that holds the memorandum. In larger picture his hand is bare.

That Screen Club election seems to have caused more excitement than a half dozen ordinary national campaigns, and why shouldn't it, with such notables as Kirkwood, Farnham and Quirk all running for office. Congrats, Kirkwood, on your election. May your term be long and peaceful.

But wait till the Reel Fellows hold an annual election.

Then's when the political pot will bubble.

You can almost hear it sizzle now.

Eh, Dick?

N. G. C.

Motography's Gallery of Picture Players

THOMAS CHATTERTON began his theatrical career at the age of fourteen years in his home town, Geneva, New York. He acquired the stage fever early in life and, with several of his schoolmates, fitted up a theater in an old barn. The boys made their own footlights, painted their own scenery and built their own "props." The first two plays presented by the lads were war drama, written and directed by Chatterton. After many appearances in amateur plays he secured the position of general utility man with one of the Shubert stock companies in syracuse, N. Y. That engagement was followed by varied experiences with stock and road companies until in 1910 he was contracted for a whole season at the Alcazar in San Francisco, where he became very popular. In May, 1913, he joined the Kay Bee, Broncho, and Domino forces as leading man.



Thomas Chatterton.

FRANK BORZAGE was born in Salt Lake City about twenty-one years ago. He went on the stage when he was but 14, spending most of his time in stock in his home town. About a year ago he decided to try the picture field and joined the Universal, where he remained a few months. In September, 1913, he joined the New York Motion Picture Corporation and is at present playing the juvenile American leads with Mr. Ince's big Imperial Japanese company, and it is reasonable to believe from his work that Mr. Borzage, although he is one of the youngest, if not the youngest, leading man in filmdom, will soon reach the top of the ladder. He is a good looking, manly fellow with curly auburn hair and brown eyes; about five feet eleven inches tall, straight as an arrow, and a thoroughly wholesouled, clean young chap.



Frank Borzage.

MARGARET THOMPSON, after working as an extra girl for three months with the New York Motion Picture Corporation, was taken into the stock company in December, 1913. Her opportunity came when one of the leading ladies met with an accident and could not work. The company was not able to get anyone to take her place and the story was being held up. She overheard the director and the manager discussing the matter and trying to decide who should be given the part. Realizing that this was her chance and convinced that she could do the part, she approached the manager, who, in a very dubious manner, gave her the part. Her first real difficulty came in the big dramatic scene. Try as she would she could not seem to put the proper punch into her work until she heard a sarcastic remark about her ability. Spurred to greater effort by this, she did nobly.



Margaret Thompson.

HARRY G. KEENAN, a recent addition to the forces of the New York Motion Picture corporation, comes as leading man with a fund of actual stage experience that should prove of value to him in his new environment. He went into motion pictures at Niles, Cal., April 14, 1913 (western Essanay), directly from a thirty-eight weeks' season as the priest in "The Rosary," on the Stair and Havlin circuit. After ten months at Niles he signed with Thomas H. Ince and started his first lead in "The Gringo" under Walter Edwards' direction. He has, up to date, played leading roles in seven plays under the capable generalship of Mr. Ince. He started as an usher in Hooley's (now Powers) theater in Chicago, under the veteran, Richard M. Hooley, then became assistant treasurer there. During his long and varied stage career he has served under the Frohmans and Florenz Ziegfield.



Harry G. Keenan.

Whole Circus Hired for Film

A remarkable instance of the way the motion picture companies go to any trouble or expense to produce realistic scenes was the recent circus performance, staged by the California Motion Picture Corporation, in order to film part of the story of "Mrs. Wiggs of the Cabbage Patch."

Instead of faking an audience and using the regular members of the company to play the parts of acrobats and bareback riders—with what would have been indifferent results, the corporation retained especially for the purpose a complete troupe of circus stars. A huge tent was set up at the camp of the "movie" company, and San Rafael, the neighboring town, was placarded with announcements of the "free circus," and the chance to see how a big picture was made.

The tent was filled—no difficulty about that. Every youngster in the entire district made it a point to be on the ground, and there was the inevitable complement of uncles, aunts, mothers and daddies to buy pink lemonade and peanuts and watch the "stunts." And they saw a performance that compared most favorably with the professional articles—for it was acted by professionals. There was La Belle Carmen, the graceful wire-walker formerly with Barnum and Bailey's show. La Savillas, European tumblers of note, did a turn. The Bensings thrilled with bareback riding. The Three Bones pieced out the bill with an aerial act which made the spectators gasp and Komic Kemp, a clown horse, had a share in the program.

When "Mrs. Wiggs of the Cabbage Patch" is released by the California Motion Picture Corporation, the patrons of the "movies" will have an opportunity to judge for themselves how successfully this new film company of the Golden State has carried out its pledge to the public to set new standards in screen-drama realism.

Kirkwood President of Screen Club

Well, it's "President James D. Kirkwood" now, and really, no one should be surprised, as the Kirkwood popularity is so general a one. Anyway, that is what is responsible for his election to the office of president of the Screen Club and when his election was declared along about 2 a. m., Sunday, October 4, Joseph W. Farnham and his followers and "Billy" Quirk and his followers led the "three-cheers-for-Kirkwood" chorus. For they're all jolly good fellows —those Screeners. And they don't mind if they do have to survive on a diet of snow-balls until next pay-day. And that, reports Fred Beecroft, is about the situation among the many who demonstrated their loyalty to the factions who did not get into office.

"Bill" Barry's election to the office of corresponding secretary was accomplished by an exceptionally large number of votes. "As popular as Kirkwood" was the unspoken verdict.

Ben Wilson was named for first vice-president and popular choice favored "Doc" Willatt for second vice-president and Charles O. Baumann for third vice-president. George Blaisdell was voted into the office of treasurer and Paul Scardon into that of recording secretary.

The election of the Directorate Board occasioned as much interest as did that of the club's president. As a result, Jake Gerhardt, named first of the four elected, received more votes than the other three; and these comprised Frank Powell, King Baggot and Jules Bernstein.

Ventilation Ordinance Upheld

Despite the strenuous fight put up by C. C. Whelan of the Washington theater, 4300 Cottage Grove avenue, Chicago, the exhibitors of Chicago seem destined to be compelled to install ventilation systems which meet the full approval of the Chicago Health Department. Readers of Motography will recall the much discussed case of Mr. Whelan's theater, which was closed by Dr. Young last year and reopened when an injunction had been brought prohibiting the city from enforcing the present ventilation ordinance, until its validity was decided upon.

A recent weekly bulletin of the Health Department declares that the city has been awarded the decision by the Chancery Court for enforcing the present ventilation ordinance. The decision was handed down by Chancery Court Judge Wing, but it is understood that an appeal will be made by the defense to a higher court.

Child Vitagraph Star

Audrey Clayton Berry, one of the youngest of the Vitagraph players, was born in Lexington, Ky., Oct. 23, 1906, which makes her just seven years old her last birthday. Little Miss Berry's father, Edward Clayton Berry, claims Pittsburgh, Pa., as his birthplace. He is a well-known professional, as were his ancestors for many generations. Her mother's maiden name was Eliza Bean Neff. She was related to Rolfe, the husband of Pocahontas, and was of royal lineage through the Neff family, who held royal commissions for years. Miss Berry is receiving her education from a private tutor and is making remarkable progress in her studies. From the time she was three years old, she has been a movie fan, and it was but natural she should pose for the camera at the very first opportunity presenting itself. Miss Berry's first position in moving pictures was with the Pathe company. The excellence of the work of so young an artist was at once recognized, and she was immediately sought by other film concerns. Before joining the Vitagraph company she posed for three other picture companies and obtained each succeeding position strictly on her merits as an actress. Little Miss Berry is an earnest worker and believes in the maxim "Early to bed, early to rise," and a full day's work.



Audrey Berry.

Brevities of the Business

Colin Campbell is superintending the construction of an Irish village at the Selig Jungle-zoo. This "Emerald" town will be needed for the opening reel of the new nine-reel production, "The Rosary," in order to reveal the prologue of the photoplay prepared by Editor Lanier Bartlett, of the Selig Edendale studio.

Beverly Bayne, who plays opposite Francis X. Bushman in Essanay photoplays, appeared in person at a Joliet theater last Saturday. She has hundreds of admirers in the Illinois town who were more than desirous of seeing her in real life.

Frank Montgomery is producing a two-reel feature, "The Witch of the Sierras," by D. F. Whitcomb. This is the first of a series of twelve pictures, each complete in itself and is full of military, western and Indian action. Mona Darkfeather is featured.

William Garwood caught the train from Los Angeles for Santa Barbara which was held up in the San Fernando Valley at a place called Burbank. William submitted his watch for the gentleman's approval and it was appproved and confiscated as were five simoleons. Garwood was not so lucky as a New York man with "stein" at the end of his name—he was mulcted for eighty cents. However, Billy had a nice little wad in a secret pocket in his vest and is chuckling over getting home with it.

The great Sahara desert never revealed itself more piteously than the great arid region in Death Valley, where Director Colin Campbell and his company are camped for the purpose of securing natural and convincing scenes for "The Carpet from Bagdad," a coming Selig production. The negative, which has begun to reach the studio, reveals scenes of far-stretching, sandy wastes, almost of snowy whiteness, with heat waves dancing from sand dune to sand pit.

Charles M. Peck, formerly advertising manager and publicity man of the Box Office Attractions Company has just been appointed publicity manager of the Balboa Amusement Producing Company and is en route to California to assume his new duties.

S. C. Bestar, until recently a representative of Famous Players Film Service is now manager of the Picture Playhouse Film Company's office at 5 South Wabash avenue.

C. W. Leist, formerly a Famous Players Film Service representative, is now manager of the Chicago branch office of Alco Film Service, room 513 Mallers Building.

H. M. Horkheimer of the Balboa Amusement Producing Company was a business visitor in Chicago last week. From there he went to St. Louis in behalf of his company.

S. Montgomery, formerly of the Wabash avenue branch of the General Film Company, is now general manager of the Box Office Attractions Company, with offices in the Mallers building.

The International Social Service League, the concern organized by the Duke of Manchester to furnish motion pictures of religious subjects to schools and churches was suddenly put out of existence when creditors stripped its elaborate offices on East 51st street, New York City on September 23. The effect of the European war on the purse strings of the men who were financing the project is said to have caused the failure.

Due to an error, notices in the various trade journals recently stated that Alice Learn's theatrical career dated back to twenty years ago. Inasmuch as Miss Learn is only nineteen years old, the previous statement is incorrect. Miss Learn at the age of six played child parts, and for the past thirteen years up to her Miller Brothers, Edison and Eaco engagements with Edwin August, played a number of important ingenue parts with well known legitimate stage stars.

Carlyle Blackwell has been rarely complimented, as the publisher of "Spitfire," in which he starred for the Famous Players, is reissuing the book substituting Carlyle's name for the hero and with pictures taken from the photoplay.

Myrtle Stedman of the Bosworth Inc., is spending much of her private time in raising funds for the victims of the war. She does not care what nation she raises money for, she says that all wounded men are the same to her.

One of the most interesting future Selig productions will be a multiple-reel drama based upon James Whitcomb Riley's famous poem, "The Old Swimmin' Hole." The noted poet himself will be seen upon the screen, in the prologue. The photoplay was written by William E. Wing.

Harry Pollard and Margarita Fischer have returned to Santa Barbara and the "Beauty" brand, after a pleasant and necessary holiday in Los Angeles. While in the latter city Mr. Pollard was visiting the various power houses.

Harry Edwards, the Universal comedy director has joined the staff of H. Pathe Lehrman and he will have his own company. Louise Glaum who has played the leads for Mr. Edwards for so long will take a rest for a few days before resuming work.

Edwin August, head producer for the Eaco Films, is contemplating taking a company consisting of twenty-five players to Florida for the winter. It is also the intention of Mr. August to go to Bermuda to film a series of mythical photoplays.

Governor Hiram Johnson of California, the running mate of Theodore Roosevelt on the Progressive ticket, is a great picture fan and is always querying William E. Wing, who accompanied him on the last presidential campaign, as to the novelties in the field of motography. Recently, during a big parade, Governor Johnson saw Wing among the innocent spectators and halted his machine and the entire procession to get a few fresh tips on the moving picture situation.

The members of the Eclair stock company at Tucson, Arizona attended, on September 29, Barnum and Bailey's circus enmasse as guests of the circus management.

Acting on a promise made by the Universal animated weekly, the Belgian Commission made a visit to Manager Jack Cohn's office a few days ago and, after being royally entertained, were presented with film containing the pictures of King Albert. They hurried away from the office just in time to catch the steamer, *Adriatic*, which carried them back to their troubled country.

Life on the ocean wave is not what it is "cracked up to be," according to Edgar Lewis, who is preparing to direct a number of big productions for the Box Office Attraction Co. Of all his experiences, he counts as the most unique, his first introduction to the stoke hole of a British tramp steamer. He enjoys the distinction of having been shanghaied in the port of New York when he was 17 years old and when he came to, he was on the high seas bound for Bristol, England.

George Ade, author of "The Slim Princess," soon to be released by the Essanay Company, passed through Chicago last week on the way to his home in Hazelden, Ind., after a week's fishing in Minnesota. The first thing he asked was: "How's 'The Slim Princess' getting along?" He was pleased at the progress of the work in taking scenes and praised the acting of Francis X. Bushman, star of the production.

Frank Anderson, known professionally as Frank Armstrong, father of Mignon Anderson, leading woman with Thanhouser, died at his home in New York City recently. The deceased was well known as a tenor for a period of twenty-five years, serving in opera, on the dramatic stage and in vaudeville. His last professional engagement was with the famous "Yankee Comedy Four." Since then the deceased engaged in the insurance business in New York.

Leo Delaney, of the Vitagraph "old guard," has rejoined the company and will start again where he left off eight months ago. Mr. Delaney, after several years of diligent work in the Vitagraph life portrayals, has been taking a much needed rest and returns to his labors greatly refreshed and ready to begin all over again.

As a result of the premature starting of a landslide in the staging of the twelfth installment of the "Trey O' Hearts" series, early this week, the entire Gold Seal (Universal) company, including Wilfred Lucas, director, and Harry Vallejo, cameraman, missed death, literally by a matter of inches.

G. M. Anderson, playing in his favorite role, "Broncho Billy," did another hair-raising stunt the other day during the course of picture taking, when he rode his favorite pinto pony up a stairway of twenty-two steps, through a doorway and into a room.

It is not generally known that Hal Wilson, veteran character man and assistant to Webster Cullison at the Eclair studio in Tucson, Arizona, was at one time one of the fast-

est sprinters in this country. In 1882 Wilson was on the track team which represented the United States at the international meet in England.

In the recent *Motion Picture Magazine* popularity contest, Earle Williams of Vitagraph was the winner of the first prize. This is the second contest in which Mr. Williams has been chosen the most popular motion picture player on the screen. Miss Clara Kimball Young was second in the contest, winning the first prize for the leading lady candidate.

Beverly Bayne of Essanay was saved from what might have been a serious accident the other day while out riding. Her horse became frightened and dashed madly down the street with Miss Bayne clinging to the animal's neck. Mr. Cuneo, a recent acquisition to the Essanay dramatic company, saw the terrified animal and leaped forth and saved Miss Bayne from being thrown to the pavement.

Matt Moore, who made himself famous in "Traffic in Souls," has left the Victor studios at Coytesville, N. J., and has moved up to the Imp studio in New York, where he will play leads in the company of which Frank Crane is director.

Nolan Gane, who played the principal part in "The Cripple," has demonstrated that he can also write scenarios. His scenario, "A Dog's Love," has been recently produced at the Thanhouser studio. Shep, the Thanhouser dog, gives a wonderful exhibition of canine intelligence.

On Monday, September 28, Maurice Costello and Lillian Walker, of the Vitagraph players, appeared personally at the New York theater in behalf of the Red Cross Society. Several of the Vitagraph features were shown at this same performance and the Red Cross fund was largely increased by the results.

After an enforced absence of more than a week because of a nervous breakdown, James Dayton, scenario editor of the Universal west coast studios, has returned to his desk.

Donald Crisp, director for the Majestic-Mutual organization, has just purchased a 1914 National racing automobile and will enter it in the Los Angeles to Phoenix road race in November. Charles Muth, who assisted Guy Ball, driver of the second car in the 1913 race, will drive the car for Crisp, who already has planned a big dinner for members of his company, following the finish of the race.

Harry Ennis, formerly manager of the motion picture section of the *New York Clipper*, is now on the *Billboard's* staff reviewing vaudeville, burlesque, and occasionally motion pictures.

Lillian Gish, the attractive Majestic-Mutual star, is the possessor of several blisters on each hand as the result of her industrious efforts in repainting and revarnishing her dressing rooms at the Majestic Hollywood studios.

Carlton King, the Edison character man and comedian, is perhaps one of the greatest makeup artists in moving pictures. Recently he played the part of an old cardinal for a coming Edison release and looked the part so well that an old Irish woman meeting him near the Edison studio mistook him for a dignitary of the church and it was with much difficulty that he convinced her that he was only "made up" as such.

Two little admirers of Miss Vivian Rich, the popular leading lady of "Flying A" studios, the Misses Effie and Georgia Johns, presented her with a thoroughbred collie the other day. Miss Rich, who is very fond of dogs, greatly appreciates the gift and has named the dog "Guess."

ROLL OF STATES.

ILLINOIS.

The Lyric theater, one of East Moline's most popular motion picture houses, located on Seventh street, has been opened under the management of Grant Fair, after having been closed the greater part of the past month. Several improvements have been made in the theater and it now presents an up-to-date appearance.

Manager Martin Moran of the Alamo theater in Plainfield has improved his theater. The entire interior has been redecorated and three big oil paintings lend tone to the inside. Mr. Moran is keeping the Alamo up to a high standard of efficiency.

Acme Theaters Company, Chicago; capital stock, $10,000; moving picture, theater and amusement business. Richard H. Hollen, John A. Massen and M. H. Forner.

Early in October, the new Opheum theater in Champaign will be formally opened.

Gus Freman is remodeling two rooms, which face on Main street, in Urbana, and is building an addition 60 feet long, making a room a full half block. When completed it will be one of the finest moving picture theaters in the country. It will have every modern convenience.

IOWA.

Messrs. Luther Plumb and Emil Kratoska have secured the room in the Snyder building on the south side of Twelfth street, Belle Plaine, and are fitting it up for a moving picture theater. The building is being completely remodeled, and when finished will present a very attractive appearance.

The New Allerton theater was opened to the public in Independence, September 9, under the management of F. C. Knee, formerly of Waterloo. It is one of the finest moving picture theaters in the state, and has a seating capacity of 600, with every conceivable appliance for the comfort of its patrons.

E. E. Terry is remodeling the building next to his residence in Lisbon for a moving picture show.

L. H. Carder is repairing the Iris theater, in Hamberg, which was damaged by fire, and will reopen it as soon as possible.

KENTUCKY.

Both moving picture shows in Hickman, the Crystal, owned by H. W. Cowgill, and the Gem, owned by N. R. Holcombe, changed hands recently, when both shows were sold to J. O. West and Chief of Police John Wright, who immediately took charge. The Crystal will run every day, with the Gem running every other afternoon and night under the new management.

The Knickerbocker Theater Company, Louisville, with an authorized capital stock of $5,000, divided into shares of $100 each, filed articles of incorporation in the County Clerk's office recently. The company will operate theaters and moving picture shows. The debt limit is the same as the capital stock. The incorporators holding five shares each are: C. W. Barnes, C. R. Smith and J. L. Duncan.

MINNESOTA.

The various moving picture theaters in Duluth are making changes necessary to comply with the state laws and city ordinances governing them, according to reports which have been made to Safety Commissioner W. A. Hicken by the men who have been checking them up. They are City Electrician F. E. Hough, Fire Warden John J. Schinlaub, and Building Inspector S. M. Kielley.

More than 400 film men from Minnesota, North Dakota and part of Wisconsin are expected to meet at the West hotel, Minneapolis, when the Minnesota Motion Picture Exhibitors' Association holds its semi-annual exposition October 27 to 29. There will be exhibits by many manufacturers of moving picture projecting machinery and accessories. Harry H. Green, recently elected president of the State Association, will be in charge. The exposition will close with a banquet and dance.

MONTANA.

Max Graf, special representative of the Pathé Film Service, is in Great Falls looking over the situation for a branch point.

NEBRASKA.

F. O. Grass, of Hastings, has leased the Dean building in Minden and has started a picture show.

NEW JERSEY.

The work on the new motion picture house in Bogota is progressing. Soon the borough people will be enabled to go to the theater without going out of town.

NEW MEXICO.

The Barnett Amusement Company will open a motion picture show in the Barnett building, Second street and Central avenue, Albuquerque. The dimensions will be 50 by 120 feet.

NEW YORK.

The Hull Theater Corporation filed a certificate of incorporation with County Clerk Simon A. Nash. The capital is to be $2,000. The incorporators named are Robert H. Tifft, Martin J. Nieman and Walter C. Newcomb, all of Buffalo.

The Feature Picture Company of America at Forty-eighth street and Broadway, New York, filed a petition in bankruptcy September 17, with liabilities of $26,697, and nominal assets of $50,299, consisting of a lease of the property, cash in bank $244, cigars $50, and picture $5.

A moving picture theater, 33.4x75.10 will be erected by E. Plath at 6 and 8 Delancey street, New York City, at a cost of $25,000.

The Catholic Film Association has filed papers of incorporation at Albany and plans to buy and distribute educational and amusement pictures to Catholic schools, churches

and societies. The capitalization is given as $500,000, and the directors are T. A. Kavenagh, Roy L. McCardell, and Dr. Conde B. Pallen.

The new Regent theater, East avenue, Rochester, will open in October.

C. Merritt Curtiss will draw plans for the new theater which he will erect in Seneca Falls, N. Y. The structure will cost about $45,000.

The directors of the New York Motion Picture Company have decided to defer dividends for the time being, owing to the European situation. The corporation has been paying 2 per cent a month.

United Studios Corporation. To conduct studios for the production of moving picture films; capital, $300,000. Incorporators: T. Bell, I. R. Koverman, H. O. Coughlin, New York City.

A motion picture theater to cost $18,000 and seat 500 is to be built at Conkey avenue and Avenue D, Rochester. The owners are J. Fisher, B. Freedman and I. Freedman.

Papers filed with County Clerk Nash show that the All Theaters Film and Accessory Company, Buffalo, has secured a certificate of incorporation. The new enterprise is launching operations with a stated capitalization of $75,000. The directors are Robert A. Caskie, Edward A. Kingston and Pierce W. Webster.

Alco Film Corporation, Albany; $1,500,000; W. Sievers, A. Lichtman, W. H. Seely.

The M. Morganthau, Jr., Company leased for the Property Operating Company the moving picture theater and aerodrome 160x100, now in course of construction in the Southern boulevard, north of the Junction of Westchester avenue and West Farms road, New York. The theater will be opened on October 1. The lessee is B. Samuelson. It will have a seating capacity of 600, and will be absolutely fireproof.

Popular Photo Plays Corporation, Manhattan. Motion picture business; capital, $1,000,000. Incorporators: C. O. Baumann, Brooklyn; C. A. Willat, A. B. Graham, New York City.

Harry A. Powis has purchased the Lyric theater in Main street, Hornell, from Al. Hyman of Rochester.

One Hundred and Ninth Street Theater Corporation. Motion pictures, etc.; capital, $10,000; incorporators: Emma Erb, 1061 Clay avenue, Bronx; Ludwig G. B. Erb, 1061 Clay avenue, Bronx; Gustave Zimmerman, 167 West Ninety-third street, New York City.

A new moving picture theater is being started in Lansingburgh. Charles Battaglia has purchased property from the McMurray estate and work has been commenced tearing down the structures in the rear to make room for the theater. The entrance will be on Second avenue, between Seventeenth and Eighteenth streets. The building will extend back to the alley and is expected to hold about 700 people.

The Eighth Avenue theater, New York, formerly Miner's, is now being remodeled. All of the posts will be removed, thus giving the spectator a clear view of the stage from every seat in the house. Pictures will be the policy again when the house opens.

Upon approval of plans prepared by Thomas W. Lamb of New York and on the application of Walter Hays, vice-president of the Strand Theater Company, permit has been issued from the Bureau of Building for the election of a theater at the corner of South Salina and Harrison streets, Syracuse. The theater is to be of brick, fireproof construction, 97 feet wide and 138 feet long, and its elevation will be 55 feet. Its cost is estimated at $70,000.

The new Liberty motion picture theater at 10 and 12 Liberty street, Poughkeepsie, will have its formal opening October 1. John H. Pye is to conduct the new theater.

The Topical News Company, Inc., Manhattan; manufacture and deal in motion pictures, etc.; capital $100,000. Incorporators, M. Ryder, New York city; C. H. Dodgerman, Bath Beach; A. A. Sommerville, New York city.

The Temple theater, the newest of Syracuse's playhouses, opened recently with a program of vaudeville and moving pictures. The interior has been completed and everything spotlessly cleaned in the preparation for the big opening.

A. E. R. Realty Corporation, motion pictures; $250,000. C. L. Robinson, M. S. Epstein, E. Allen, 118 West Forty-fifth street.

Shampan & Shampan are preparing plans for a 600-seat moving-picture auditorium and a roof garden to accommodate 600 people, making a total of 1,200 people in the building, to be located at 886-888-890 De Kalb avenue, Brooklyn, on plat 60x100, for a Mr. Eisler, as owner.

International Stage Filmotions, Inc., Manhattan. Motion picture business; capital, $500,000. Incorporators: W. J. Sullivan, C. Faradiso, H. Grace, New York City.

A certificate of incorporation has been filed with the county clerk by the Genesee Film Company, Rochester. It is capitalized at $15,000 and begins business with $1,500. The directors are: Jesse P. Willard and George L. Deyo, 62 State street, and Charles M. Rowe, 46 Main street.

The new Broadway theater, Bellevue's pretty picture playhouse, opened September 14, under the management of Messrs. Garlock and Sliter. The opening of this theater promises to fill a long-felt want in that part of the city and will give the people of the Tenth ward what is conceded to be one of the prettiest and best constructed photoplay theaters in Schenectady county. Special attention was given to its construction, particularly in regard to safety and comfort and good ventilation.

Application for permission to build a one-story addition to the motion picture theater at Joseph avenue and Weyl street, Rochester, was made recently by Ellis Wolf, the owner.

Huntington, L. I., is to have a modern moving picture theater, with a seating capacity of 700, and to cover a plot of ground 50x125, is to be built on School street, near the Huntington Station of the Long Island Railroad by W. D. Eccleson, manager of the Bijou theater in that village. According to the plans for the structure, the building will be two stories high and will be built of stucco, with a red tile roof. The general lines of the building will be in mission style of architecture. Every modern appliance for the presentation of moving pictures, it is announced, will be used in this new amusement place. Work on the project will start in a few days, and it is planned to open the house for the first show on Thanksgiving day.

NEW MEXICO.

Stockholders of the Albuquerque Film Company at a meeting held recently decided to change the name to the Albuquerque Film Company of Los Angeles and to reincorporate under the California laws. The new concern will have a capital stock of $200,000. G. P. Hamilton, president, stated that the company would not be brought there from Los Angeles this year, although he had not entirely given up the plan of establishing a studio.

NORTH CAROLINA.

C. H. Sanderlin, a business man of Elizabeth City, is having constructed a floating moving picture theater, in which he will travel from town to town in Eastern North Carolina and Virginia and exhibit moving pictures. The theater will be built on a barge 100 feet long. It will have a seating capacity of eight hundred. The theater will have all modern improvements, including electric lights and steam heat. There will be living and sleeping quarters for Mr. Sanderlin and his employees.

With the idea of greatly enlarging the well known Grand motion theater at Henderson and improving its interior appearance and seating facilities, J. M. Solky, the proprietor, has awarded to Rhodes & Underwood, local contractors, the contract for the construction of a substantial addition to the rear of the building in which the playhouse is located. Work upon the improvement will be started in the immediate future and it will cost approximately $3,000.

NORTH DAKOTA.

Amos Tweeden has erected on his lots on N. P. avenue, Fargo, one of the very best theaters devoted to moving pictures. The building is practically fireproof. The front is a beautiful facade of stucco and the lobby is of mosaic. It is known as the Princess and is managed by J. W. Wagner.

The Grand theater at Minot has opened up under new management, now being in the hands of Torger & Hanson.

A new moving picture show at Towner has been named the Grand.

OHIO.

The work of tearing down the old Rex theater in Steubenville to make room for the new Rex will not begin before April 1, 1915.

A. Farancia has obtained a permit for a moving picture theater at 12022 Mayfield road, Cleveland, to cost $9,000.

The work is progressing so nicely that Jacob Mock hopes to have his new theater in Youngstown in readiness for opening on a near Saturday evening.

A great crowd of people thronged the Imperial, Zanesville's new picture house, on Tuesday evening, the opening night.

The contract for the erection of the big Youngstown Hippodrome has been awarded to George A. Fuller & Co., New York.

The Olympic Amusement Company, Cleveland, F. R. Jackson and others, $15,000.

The annual state convention of the Ohio State Branch No. 1 was held at the Southern hotel, Columbus, September 15 and 16.

Just completed and embodying the most modern and up-to-date ideas in motion picture show construction, the motion picture theater, Elite, owned and operated by the Elite Movie Company, has been formally opened. It is located on Troy street, near Chapel street, Dayton. The officers of the company are: President, Joseph B. Zehnder; vice-president, Albert J. Kinzeler; treasurer, Peter J. Zehnder; secretary, William H. Durkin; manager, Gus G. Kinzeler.

J. E. McNeill has just completed a $5,000 nickelodeon building on Second street, Manchester

J. Babin and S. H. Stecker recently secured a permit for the construction of a building to contain a moving picture theater and stores at 12400-14 St. Clair avenue, Cleveland. It will cost $17,000 and work will commence immediately.

Plans for moving the plants of the Edwards-Zetler Film Company from Dayton to Columbus are under way. C. A. Edwards, president of the company, and C. F. Zetler, secretary-treasurer of the corporation, were in Columbus recently in search of a place for their general offices. Columbus is sought as a more central and more convenient location for the company's business.

The Imperial picture theater which is being erected on Main street, Zanesville, is almost completed and will have its formal opening in a few days. It is a very beautiful theater and modern in every detail. It will show high class pictures, and is under the management of Al C. White.

Mrs. L. Tripet took out a permit for a motion picture theater at 13715 St. Clair avenue, Cleveland, and the Ferguson company will begin construction work at once. The building will cost $13,000.

A. H. Jackson, owner of the Jackson Hotel building, Fremont, has commenced extensive changes in the property. He will install a theater with a seating capacity of 500.

OREGON.

A plan is under way in Portland to eliminate all improper films from the screen. A city censor board may be appointed.

Mock's theater in Girard will shortly be opened to the public.

The Edison moving picture theater has changed owners through sale by M. H. Rosenfeld to M. Weil and M. Goodman, at a consideration of $2,000. The theater is located on Fleet avenue, near East Fifty-fifth street, Cleveland.

Picture theater, Front and Allegheny avenue, Philadelphia, for Jacob A. Ridgway, Broad and Lehigh avenue, one-story brick and terra cotta, 60x114 feet. H. P. Schneider and Harry Brockelhurst additional bidders. Peter Kuhn, architect.

Plans have been finished by E. Allen Wilson for a one-story brick and terra cotta moving picture theater, 62 x 180 feet, to be erected at Frankford and Columbia avenues, Philadelphia, for John M. Kennedy, Jr.

The new Regent theater at the corner of Fountain and Hamilton streets, Allentown, will shortly be opened to the public.

The Chickquitty motion picture theater, with a seating capacity of 600, recently built in North East, is one of beauty and comfort and is owned by J. C. Phillips and A. H. McQuitty.

A permit has been granted the Marvel Theater Company for the erection of a motion picture theater at 2778 West Twenty-fifth street, Cleveland. The structure will be one story high, frame and brick, 40x69 feet, and will cost about $14,000.

OKLAHOMA.

A censorship board has been appointed by the city commissioners of Enid. They will pass judgment on all films and vaudeville programs.

Ardmore is to have a new vaudeville house and picture show built on a scale never before attempted here.

OREGON.

Work is progressing rapidly on the new theater being built by the William Noble estate at the corner of Central avenue and Third street, Portland. Including the lower floor and the balcony, the seating capacity will be about 1,000.

Articles of incorporation of the Sunset Theater Company, of Astoria, were filed in the county clerk's office September 8. The incorporators are Bess De Mars Wood, C. C. Wood, and C. A. Everett. The capital stock is $5,000. The new company has leased the Griffin building on Commercial street, where it will start a moving picture and vaudeville theater.

C. E. Oliphant, of Pendleton, recently purchased the Antlers Theater in Reseburg.

The Bell Theater, located on Main street, between Fifth and Sixth, Oregon City, was involved in a suit which was filed yesterday by G. W. Walker against Edward De Young, George E. Quiggle and Emma E. Quiggle. The plaintiff asks that a receiver be appointed and the alleged tangled affairs of the theater be straightened out.

PENNSYLVANIA.

Francis E. Hennessy has conveyed to Fannie L. Lemish the new moving picture theater on the west side of Seventh street, near Annin street, Philadelphia, lot 86 feet by 58 feet, subject to a mortgage of $20,000.

A state charter has been issued to the Urban Feature and Film Service Company, of Johnstown; capital, $10,000; incorporated by S. E. Baker, Dunlo; B. F. Miller, Johnstown, and James S. Garrett, Westmont.

Film Theater (alterations), 5206-08 Market street, Philadelphia. For Albert E. Brown. One story, brick and terra cotta. Awarded to J. P. Fallon. Rudolph Werner, architect.

A new motion picture house to be known as as the Family will be opened by George W. Bennethum, who operates the Palace theater and seventeen other houses in this and adjoining states, at Third and Harris street, Harrisburg. It will have a seating capacity of 1,100. The house has been leased from Charles Handshaw, and is now being put into shape and will be opened as soon as the necessary repairs are made. The house will be in charge of Clyde Klinger, who also manages the Palace theater in Market street.

A. Raymond Raff is estimating on plans by Carl P. Berger for interior alterations to the German Theater at Seventh street and Girard avenue, Philadelphia.

George Felt has conveyed to Maurice Felt the new moving picture theater at the southwest corner of Fifty-second street and Wyalusing avenue, Philadelphia, lot 100 by 151 feet, subject to a mortgage of $32,000; also the moving picture theater at the northwest corner of Fifty-second and Locust streets, lot 90 by 70 feet, subject to a mortgage of $50,000.

Picture theater, Pittstown, for Margaret Craig. One story, brick, 25x125 feet. Seating capacity, 450. Ready for bids in ten days. Percival J. Morris, architect, Scranton, Pa.

Stacy Reeves & Sons have a contract to erect a one-and-three-story moving picture and store building at Nos. 1529-1531 Chestnut street, Philadelphia, for Frank De Long. The building will cost about $33,000

Allentown Amusement Company, Philadelphia, capital $50,000.

Picture theater, Steelton, for R. M. Frey; two-story; 40x120 feet; brick. C. H. Lloyd, architect, Telegraph building, Harrisburg, Pa.

Theater, Mahanoy City, for Kaier Grand Amusement Company; three-story, brick and terra cotta, 70x161 feet, fireproof. Irwin & Leighton estimating. John D. Allen, architect.

Alco Film Exchanges, Inc., Philadelphia; capital stock, $2,000. To manufacture, purchase, sell and deal in and with films of all kinds. Incorporators: F. R. Hansel, Philadelphia; George H. B. Martin, S. C. Seymour, Camden, N. J.

The Colonial theater has changed hands. Charles G. Petersen and J. W. Ball, of the United Amusement Company, of Davenport, have purchased the Clinton picture house. They have operated motion picture houses in Iowa for the past six years.

The Ideal, Moxiham's new photoplay theater, has been opened. The seating capacity is slightly in excess of 400.

Surveyors and architects have been busy for the past week working out plans for the proposed theater to be constructed by Myer Davidow in the rear of his property at Wyoming avenue and Spruce street, Scranton, for a New York moving picture syndicate. The proposed theater will be of modern fireproof construction and will have a seating capacity for 1,500 persons. It will cost close to $75,000 to erect, exclusive of organ and equipment, which will run up to another $20,000. Entrance to the theater will be had from the Wyoming avenue side of the Davidow property, adjoining the Poli theater. The New York syndicate that is to conduct the enterprise has a chain of high-class moving picture houses throughout the country.

The remodeling of the lobby at the Nixon theater, Tarentum, has been completed and the improvement adds much to the appearance of the entrance.

The United States Motion Picture Corporation will soon erect a studio in Wilkes-Barre. Experts who have inspected the plans of the plant say that this will be among the most modern and up-to-date motion picture plants in America.

The new Colonial theater, South Potomac street, Hagerstown, was opened recently.

R. Howells, of Beaver Meadow, who is building a new theater in that town, announces that the building is almost completed and will soon be opened.

Brief Stories of the Week's Film Releases

General Program

Through Eyes of Love—Essanay, October 1.—Bessie Morris, a rich man's daughter, tires of her lazy life and decides to do some good in the world. At her father's suggestion, she visits her old nurse, the widow Hobbs. There she meets Samuel Jenkins, a rural lawyer, who pays her much attention and whom she promises to marry, when he can support her. Bessie has not revealed her wealth and six months later, Samuel secures a good start in business in the city, through the aid of Bessie's father and a wedding is planned for the near future.

The Borrowed Book—Biograph.—October 5.—The banker and the town's wealthiest citizen are lifelong friends, inseparable, until the capitalist, a bookworm, discovers a rare volume and lends it to the banker. A maid in the banker's household takes the book from his study to her room, and being discharged the next day by her mistrees, packs the book in her trunk before leaving. This incident ruptures the friendship and leads to serious consequences from which develop situations that call for much talent in acting.

Gwendolin—Biograph (two reels), October 6.—Ignorant of his Jewish birth, Daniel Deronda is despised by Grandcourt, the nephew of Sir Hugo, his benefactor. His love for Marah, a singer, aggravates the mystery of his birth, after he rescues her from suicide in the river. Marah discovers her long lost brother who will not permit her to marry Daniel because he is not a Jew, Grandcourt meets Gwendolin Harleth, but she will not marry him as she has been warned against him. She goes abroad and while absent loses her fortune. To recoup her loss she pawns her jewels to Daniel but he returns them with a note. To save her mother from poverty she then marries Grandcourt, but the woman who warned her against him invokes a curse against her and the curse works out when Grandcourt is drowned while sailing. Meanwhile Daniel's mother informs him that he is a Jew, and the way is cleared for him to marry Marah. Isabel Rea, Alan Hale and Ethel Kauffman featured.

Their Little Drudge—Biograph, October 8.—The village Cinderella leads a humdrum life until a chance remark and an accidental meeting bring her into two wonderful adventures. Thereafter she ceases to be Cinderella and becomes a beautiful woman to whom homage is due.

They Were College Boys—Biograph, October 9.—Mr. Mush tells his son that if he marries and settles down he will get $500. Percy's friend makes up as a girl and is introduced as the bride. In their new home they are surprised by a visit from Percy's sister and her friend. The bride becomes a man again and makes a hasty exit. Percy captures him and brings him back where they are confronted with Mr. and Mrs. Mush, but father has been flirting with the bride and to escape a compromising situation consents to a double wedding.

The Man Hunters—Biograph, October 9.—The entire police force is out to capture an escaped convict, in order to win $500 reward. The convict makes himself at home in the police station and other unexpected quarters but finally is captured by a spinster, who, having won the reward, becomes the police chief's bride.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

His Mother's Home—Biograph, October 10.—The circumstances of her birth and upbringing force a young girl into a situation from which her woman's nature recoils, but the influences of her environment are such that she does not resist when the superior bidding directs her to commit a wrong, until love comes into her life through an accident. Then she is roused to a sense of her position and makes a brave effort to escape from her environment. In so doing she is brought into the home of the young man she loves and there the noble impulses of her nature, force her to make a confession to his mother, though it deprives her forever of his love.

Buster Brown's Eduction—Edison, October 12.—Learning that his mother is about to hire a tutor, Buster, with the assistance of Mary Jane and the faithful Tige, lays in a supply of paint and concocts a sign reading "Wanted, a Tutor to Tute Two Tots" which is placed in a prominent place on the Brown lawn. Algernon Cadwallader calls in answer to the ad, but when he learns the pupil is to be Buster he beats a hasty retreat followed by Tige and the Goat. Prof. Von Blitzen was the next applicant and was immediately engaged. Buster again tried his tricks but Von Blitzen routed not only Buster, but also Tige and the Goat and Buster earned a spanking.

George Washington Jones—Edison, October 12.—George Washington Jones consulted a spiritualist but was so frightened by the ghost and hobgoblins that were summoned that he fled from the house in a panic. Meeting a sausage peddler clad in white ducking, a bride in a white veil and gown, a street sweeper in white uniform and a baker in a white apron, he took them all for ghosts and grew more terrified. Escaping from a flour barrel into which the baker had hurled him, Jones rushed home to behold his wife in a nightgown which frightened him still further, though the climax was reached when he beheld his own flour-bedecked face in a mirror.

Swecdie Learns to Swim—Essanay, October 12.—Sweedie attends the "Dry Land" swimming class and is thrown out of the class after fighting with several of the members. At home Sweedie fills the bath tub and practices with the water knee-deep in the room. Falling plaster breaks up a card game in the room below and the members of the family rush upstairs, after sending in a riot call for the police and Sweedie is captured and thrown in the lake. Wallace Beery featured.

The Girl and the Stowaway—Kalem (two parts), October 12.—The family estates heavily mortgaged, Lord Richie endeavors to arrange a match between his son, George, and Adele, daughter of an American millionaire. George, however, refuses to meet Adele. To his father's horror, George announces his intention of working his way to America. The boy later becomes a stowaway aboard the same vessel which carries Adele and her family back to the United States. George sees a deckhand steal Adele's purse. He comes to her rescue. Each is ignorant of the other's identity. Adele learns that George is a stowaway. Later, the Englishman's hiding place is discovered and he is compelled to work on deck. He and Adele fall in love with each other. Just before the vessel reaches port, Adele is thrown overboard by the seaman who had been baffled in his attempt to steal her purse. George leaps to the rescue. The deckhand is arrested. George's identity is later revealed and he wins Adele's hand.

The Girl From the West—Lubin, October 12.—Lord Cecil, in a serious financial condition, sells what is left of his family jewels and raises the sum of $25,000. Monte Carson, professional confidence man, who has journeyed East with Betty, a young girl, whom he has unofficially adopted, lays plans to secure Lord Cecil's money and, using Betty as a decoy, gets Lord Cecil to invest his entire capital in stock of the "Golden Hope" mine, which Cecil later learns is a worthless hole in the ground. Carson and the girl return West, but Betty cannot forget the Englishman and realizes that she loves him, while Cecil, left without funds or credit, realizes that the mortgages upon his ancestral home will soon be foreclosed. Arthur Johnson and Lottie Briscoe featured.

The Dream Girl—Selig (two reels), October 12.—Steward, an artist, paints a portrait of a dream girl who has appeared to him as in a vision. His friend, Captain Sparks, on beholding the painting, declares it to be a likeness of a real flesh and blood girl he saw kidnapped years before in Saint Marc, Haiti. Steward and Sparks sail thither and rescue the girl from the cabin in which she has been confined, and later she becomes Steward's wife. Complete review on page 495, issue of Oct. 10.

'Midst Woodland Shadows—Vitagraph, October 12.—Anita of the forest, a beautiful child of nature, chances upon Earle and Herbert, two campers. Earle pays her attention and she flees. Later Herbert tries to force his attentions on her and she with difficulty escapes. Telling her only friend, an old minister, of her experience, she is advised to have nothing whatever to do with Herbert. She meets Earle again, however, and their meetings lead to love. Following her bethrothal to Earle, Herbert tries to convince the latter that he should end the engagement, as Anita is beneath him, but when the girl attempts to give back her engagement ring Earle places it

again on her finger and leads her to the old minister, where they are married. Anita Stewart and Earle Williams featured.

Why Skunkville Went Dry—Columbus, October 13.—The corner saloon held the nightly attention of three bibulous friends, to the utter disgust and anger of their wives. At length, the wives, their patience exhausted, met to devise a method of reform. Recalling the visionary reptiles that usually surround those who over-indulge in strong drink and co-incidently a dealer in stuffed snakes, the action of the women is prompt and surprising. Their recreant husbands fall easy prey to the illusions, in several amusing situations. The reform is far reaching, in that it brings the entire village, including two back-sliding deacons and the entire police force into the fold.

The Letter That Never Came Out.—Edison, October 13.—A political drama in which a letter is sent to a newspaper for publication, in the hope of ruining a political candidate. Thinking the letter may be a forgery the editor decides not to publish it. Herbert Priot, Augustus Phillips and Sallie Crute are featured. More complete review on page 506, issue of October 10.

Percy Pimpernickel—Soubrette—Kalem, October 13.—It is the year 1950. Woman rules the roost. Bess, the wild scion of the Rocks family, elopes with Percy Pimpernickel, a beautiful he-soubrette. Horror-stricken, Mrs. Rocks turns the couple into the crool, crool world. Poverty makes a brute of Bess. Poor Percy is later compelled to flee with their chee-ild. His plight is discovered by the Rocks. Stricken with remorse the parents make amends and all ends well.

On the Battle Line—Kleine-Cines (two reels), October 13.—Captain Pemberton, a young Londoner, branded as a coward at home, because he refuses to fight a duel, goes to Africa and proves his metal on the firing line. Pemberton, together with a couple of troopers and a friend are cut off, surrounded and attacked by a detachment of the enemy's horsemen. Hastily taking refuge behind a natural barricade, they fight heroically against overwhelming odds. One of the soldiers manages to ride through the hostile lines and get away, soon returning with a squadron of British cavalry. A sharp engagement follows, in which the squadron routs the blood thirsty Arabs who have surrounded Pemberton and his party.

Neighborly Neighbors—Lubin, October 13.—Smith, Jones and Brown are neighbors. The Smith's have unexpected company and, being short of provisions, rob the kitchen of neighbor Brown. Brown and wife return home, tired and hungry, discover the loss of their provisions and invading the Smith kitchen steal back their own food. Later, Smith and Brown meet in the Jones' kitchen, where they have gone to borrow ice. The police arrive and Smith and Brown are escorted to the station. Their wives, alarmed over their absence, investigate, and Jones, returning home, is induced to square matters and invites the entire party to his house for dinner.

Swamie Sam—Lubin, October 13.—The Riverside police receive a telegram asking the arrest of Sam Johnson, alias, Swamie Sam. Two officers are detailed to arrest Sam, who is running a fortune telling parlor, but the later hypnotizes the policemen and persuades one that he is the prisoner of the other. Later the entire force endeavors to capture Sam, but when he opens fire they beat an unglorious retreat. Later Mattie, a colored laundress, marches Sam into the station and prefers a charge of assault, with intent to kill. Sam is locked up and a sign reading, "To Be Called For" attached to his chest.

The Mexican—Selig, October 13.—A Mexican leaves his wife and family to seek work on the "Rocking Chair" ranch. Mexicans are unpopular there and the foreman and cowboys make it so unpleasant for the Mexican that he gets into a fight with the foreman and is discharged. Later he rides to town for a doctor, when the ranchman's little daughter is bitten by a snake, and barely escapes death at the hands of the rancher, who thinks the Mexican has stolen the horse belonging to his wife. Explanations lead to the rancher's providing for the Mexican and his family. Tom Mix has the lead. Complete review on page 496, issue of October 10.

Mareea, the Foster Mother—Vitagraph, (two reels), October 13.—Marcea, the half-breed, tenderly cares for Jess, a widow, and Benny, the child of her dead lover. When Jess becomes infatuated with Brady, a dance-hall loafer, Mareea warns her to have nothing to do with him, but she runs away with him and Mareea follows and saves her from a life of bondage, though in the mixup Jess is fatally hurt. Impressed by Mareea's womanliness and superior character, a longshoreman asks her to become his wife and she finds happiness at last in the love of a good husband and little Benny. Anne Schaefer, Margaret Gibson and William Duncan featured.

Andy and the Redskins—Edison, October 14.—Andy, seeing posters of a Wild West show is moved to become an Indian hunter. With Lanky, his friend, he procures a complete Western equipment and sets out to find a band of Indians. A policeman directs him to the Wild West show and there he has numerous adventures which are only ended when his mother appears to take him home. Andy Clark and Edward Boulden are featured.

The Fable of the Author and the Dear Public and the Plate of Mush—Essanay, October 14.—Ernest Coppie, author, was trying to write a yarn for coin enough to get a bite to eat. His stuff was punk and he threw it in the waste basket. His friend discovering it, sets out to sell it. A magazine editor gave him a check for $500.00 and the author was tickled to death to get the dough. Coppie finally found a Chinaman who had not read the pathetic story and with him he retired to the Northern woods to drown his grief. Moral: When a nation weeps the Johnstown flood isn't a marker.

Seed and the Harvest—Kalem (two parts), October 14.—His weak-minded mother and the son Fred, whom she has spoiled, are the mill-stones around Dan's neck. Ida, who loves him, determines to save him from their influence. The girl is assistant district attorney. Fred is arrested as a cocaine vender. When Dan comes to plead for him, Ida opens his eyes to the realization that Fred is only reaping the harvest of the seed of viciousness he has sowed. The mother also realizes the part she has played in bringing about her son's downfall. Ida weds Dan, while the heart-broken mother vows to bring about Fred's regeneration.

The Bond of Womanhood—Lubin, (2,000 feet), October 14.—Nell Rogers, wife of a wealthy broker, leaves her husband because of his affairs with other women. Her auto is wrecked and she is picked up and carried to the home of Mary Jenks, the girl-wife of a brutal fisherman. Mary's husband leaves home in a rage and joins some drinking companions. Through weeks of illness, Mary nurses Nell until a child is born. One day Nell sees her husband passing in an auto with another woman and knows he has not changed. Jenks calls and abuses Mary. Soon afterward Mary seeks out Rogers and lectures him for his inconstancy to Nell and Nell, meanwhile, has sought out Jenks and begged him to return to his girl-wife. Both men reform and the two neglected wives are made happy through the bond of womanhood. Justina Huff, Lilie Leslie, and Jos. W. Smiley featured.

The Mysterious Beauty—Selig, October 14.—Harold Heath a wealthy clubman sees and follows a pretty girl that he may make her acquaintance. He pursues her through dentist's offices, department stores, turkish bath parlors, into a cafe and aboard a Pullman car. At the finish he discovers the girl is a confidence woman and sees her taken to jail. He swears "Never Again!" but, seeing another pretty girl, he starts to follow her. Complete review page 496, issue of October 10. Wm. Scott and Elsie Creerson have the leads.

The Peacemaker—Vitagraph, October 14.—Jack Strong and Minnie Lee have a lover's quarrel over the fact that Jack, to aid a friend, attended a party at which two actresses were present. Jack appeals to Mr. Lund, a faithful old friend, to aid him, and the latter gives a luncheon at which the lovers finally become reconciled, while Mr. Lund lights his pipe and sinks back to dream of the days when he was young and in love. Van Dyke Brooke and Norma Talmadge featured.

Snakesville's Peace Maker—Essanay, October 15.—Mustang Pete refuses to permit his daughter, Sophie, to bring home her boarding school friends during vacation. Slippery Slim, after a fight over a checker game with Mustang Pete, hires all the latter's men away from him. Mustang then writes Sophie to come home with her chums and following the girls' arrival. Mustang has an abundance of help, as all Slim's men deserted him. Slim meets Sophie and to be near her applies for a job on Mustang's ranch.

The Imposter—Lubin (2,000 feet), October 15.—Harry, youngest son of Lord Midvale, leaves home following a foolish prank. Eight years later Harry's mother, then a widow, longs for her boy, now Lord Midvale. Mary, a Midvale ward and heiress, shares this longing. Harry's mother calls Horace Cadby, a lawyer, to her aid in seeking Harry and the latter traces him to the United States, but his search is ended by news that the boy has been drowned. Returning to England, Cadby meets a young man who resembles Harry and attempts to pass him off as the returned Lord Midvale. The imposter is joyously received and son becomes engaged to Mary. Cadby demands blackmail of the imposter. He attempts to fasten a theft, which he has himself committed, on Harry, but Giles, an old family servant, proves the supposed imposter to be the real Harry and Cadby is imprisoned for the theft. Edw. Peil, and Ormi Hawley featured.

His Dominant Passion—Vitagraph, October 15.—Dominated by an overpowering desire for wealth, John Breck moves from the country to New York City. Meeting with reverses on Wall street, he consults Henry Van Ess, a diamond broker, and is tempted by the sight of some precious stones to attack

Van Ess. The latter is choked into insensibility and the house is fired from an overturned lamp. Breck is arrested and tried for assault and arson, but has hidden the jewels, and owing to Van Ess having lost his mind nothing comes out at the trial regarding the robbery. In prison, Breck plans what he will do with his hidden wealth, but after his release, the death of his wife, the discovery that the diamonds are paste and other misfortunes so prey upon his mind that he goes to his wife's grave and there dies of a broken heart. William Humphry and Leah Baird featured.

On the Isle of Sarne—Edison (two reels), October 16.—Countess Dorothea, refusing to marry Count Sigismund, whom her father has chosen for her, is sent to the Isle of Sarne to think over the matter and await the count's coming. Peter Seabrooke going ashore on the island is mistaken for the count and eventually wins Dorothea's love and consent to accompany him to England where she will be free from pursuit by the count. Miriam Nesbitt and Marc MacDermott featured. For complete review see page 463, issue of October 3.

The Other Man—Essanay (two reels), October 16.—Mildred Braden, wife of a millionaire, hears the voice of Harry Ross, her first husband, from whom she was divorced, over the telephone. She refuses to permit him to call, but he forces himself upon her and there learns that her father, now dead, had brought about the divorce that he might force her to marry Frederick Braden, millionaire, who held her father's note. Ross insists upon her going away with him, but as Mildred is about to leave, the old butler appears with her little son and induces her to remain at home. Ross, broken-hearted leaves the city. See review page 498, issue October 10.

Si's Wonderful Mineral Spring—Kalem, October 16.—Si and Hiram are deadly rivals. Both love Helen. A dispute over the ownership of a spring is won by Si. In revenge, Hiram dumps a load of rotten eggs into the water. But, alas! the terrific odor and the awful taste of the spring leads people to believe it posseses medicinal properties. And to Hiram's dismay, Si not only makes a fortune but also wins Helen.

From Peril to Peril—Kalem, October 17.—Spot and Crackers make a prisoner of Helen, who surprises them in the act of burglarizing her father's safe. The girl succeeds in giving the alarm and her sweetheart, Charlie, comes to the rescue. The yeggmen flee. Helen and Charlie pursue on a motorcycle. The two arrive at jack-knife bridge ahead of the crooks. Spot and Crackers leap off the high bridge into the river. Undaunted, Helen plunges after them. Due to her daring work, the crooks are brought to bay.

The Long Lane—Lubin, October 16.—John Black and Ray Meers, partners in a mountain homestead, are in love with Ruth Grier. Ruth's father favors Ray, but the girl loves John. The men quarrel and Ray throws John over a cliff and thinks him gone forever. Visiting Ruth, he tells her John has gone East and, through her father's influence, he finally induces her to marry him. John, meanwhile, has been nursed back to health by strangers, who found him, and returns on the day of Ray's wedding. Warning Ray that he must treat Ruth kindly or death will follow, John leaves the country. Seven years later he returns and lives in a deserted cabin in the mountains. Ray has taken to drink and one day, in a rage, drives Ruth and his little daughter from the cabin. The two seek refuge at John's hut and are recognized. Later, John meets Ray on the cliff-side and makes himself known. Startled, Ray steps backward and falls over the cliff, leaving the way open for John to eventually marry Ruth. Dolly Larkins and Wm. Parsons featured.

The Man Hater—Selig, October 16.—Lyllian Brown Leighton, as Flora, the man hater, despises everything that wears trousers. Billy, her brother, on a Western ranch sends for her to come there to spend the summer, much to the chagrin of Sam, his foreman, who is a woman hater. Flora arrives, is met by Sam, and the two undergo some thrilling adventures which brings each to a realization that there is much to admire in the other. At the finish the two wed. Complete review page 496, issue of October 10.

Fatty's Sweetheart—Vitagraph, October 16.—Fatty and Lucy, his sweetheart, go for a picnic lunch, but when Fatty falls asleep Lucy goes off with a city chap. Zeb, Fatty's friend, suggests a plan for revenge, and the two disguise themselves as bandits and plan to frighten the city chap. Zeb, Fatty's friend, suggests a plan for revenge, and the two disguise themselves as bandits and plan to frighten the city chap. Zeb, in the meantime, is captured by the sheriff, and Fatty, mistaking a real bandit for Zeb, attacks and overpowers him, thus winning Lucy's admiration. Hughie Mack featured.

The Case of the Vanished Bonds—Edison, October 17.—Felix Boyd, detective, sets out to solve the case of some vanished bonds, in order to assist his friend Jimmie Coleman, of the central office. Boyd discovers the bonds disappeared when the satchel which contained them was set down in front of a building in course of erection. This clue leads to their recovery and the capture of part of the gang which took them, though Wyckoff, the chief criminal escapes the net. Robert Conness, Bigelow Cooper and Richard Neill have the leads. For complete review see page 506, issue of October 10.

Broncho Billy Rewarded—Essanay, October 17.—Broncho Billy, the town ne'er-do-well learns of a $500.00 reward for the capture of bandits who have robbed the general store. Going into the mountains alone, he disguises himself as a bandit and writes out a "fake" sign offering a reward for his capture. The real bandit captures him and goes to town, where he is arrested, and Broncho Billy given the reward for his capture. See review page 498, issue of October 10.

The Smuggler's Daughter—Lubin, October 17.—Hans Schmidt of the revenue department is ordered to arrest some notorious cheese smugglers. While watching their "hide-out," he is betrayed by a sneeze and condemned to be fed to death on limburger. Gwendolyn, the smuggler's daughter, has fallen in love with Hans and saves his life by the use of an emetic. Hans then summons the police and rushing ahead to warn Gwendolyn, steals off with the girl, leaving the smugglers to be captured. A wire arrives stating that Congress has placed cheese on the free list, and it is, therefore, no longer a crime to smuggle it, so Hans and Gwendolyn are able to marry.

The Woman of It—Selig, October 17.—The Woman is on the seashore with the Man, her sweetheart and a rough boatman. She falls asleep and dreams that all three are shipwrecked on a desert isle. The Woman is charmed by the Brute who knows how to do things, while the Man is only courageous. A passing boat offers a means of escape but the Woman and the Brute hide in the jungle, preferring to remain in the primitive, while the Man is taken back to civilization. Kathlyn Williams, Wheeler Oakman and Charles Clary are featured. Complete review on page 496, issue of October 10.

The Girl in the Case—Vitagraph (two parts), October 17.—To cover their losses on the stock market Haney, a bank president, and Grieg, his vice-president, plot to compromise Harry Mackay, the cashier. They get him drunk and "plant" the bank's funds in a packing case which is sent to Mackay's home. Ethel, the president's stenographer, learns what is going on and removes the money from the packing case, hiding therein herself. When Mackay sobers up, realizes what has happened, and goes to denounce Haney, he is overpowered and bound and gagged, Ethel meanwhile summons the police, who arrest the plotters, while "the girl in the case" later becomes Mackay's wife. Maurice Costello and Estelle Mardo featured.

Mutual Program

Our Mutual Girl (Chapter 39) "The Shotgun and the Lady"—Mutual, October 12.—Margaret, with Baby Lily's jewel in the little bag hanging on her wrist, stood looking into the muzzle of the young man's gun. She became only a make-believe prisoner, though, and shared a pie filched from the pantry with the owner of the gun. Meanwhile, unseen by them, Lily's father made his way across the lawn and up the column of the porch to Miss Hamilton's room. When he came down the jewel marked with a B was in his pocket. On Miss Hamilton's return her brother was relieved to see by her greeting that Margaret was a friend and a neighbor and very willingly allowed *Our Mutual Girl* to return home. Miss Hamilton, meanwhile, goes upstairs to take off her hat. When she came down she cried, "Somebody's been in the house and robbed us. One of my jewels is gone!" Ralph was stunned. So she *was* a burglar after all! But what could he tell his sister?

Down By the Sea—American, October 14.—Beautiful seacoast backgrounds, a strong, though conventional, plot and vivid character portrayals are the chief virtues of this production. Winnifred Greenwood, Ed Coxen and George Field appear in the leading roles. Nellie, a fisherman's daughter, promises to marry Jim, a fisherlad. Dean Ronalds comes to visit his mother and crippled sister at the seaside and falls in love with Nellie. She is true to Jim, however, and refuses the city man, though she knows she loves him better than the fisherlad. Jim is jealous but when he learns the true condition of affairs he sacrifices all for Nellie's happiness and sails away, leaving the girl and Dean free to marry.

C. J. C.

The Word of His People—(two reels)—Kay Bee, October 16.—Colonel Scranton, commander of Port Pixley, on his death bed, summons his son, Lieut. Drake Scranton, to learn his last wish—that he marry Iris Wheatley, his ward. Iris is in love with Lieut. Orth, but for the elder Scranton's sake she consents to become Drake's wife. When he discovers the circumstances, however, he releases her, and her engagement to Orth is announced. During an Indian attack upon the government fort, the fortifications are destroyed. Young

Scranton, Orth and Iris escape, but are seen by the Indians and pursued into the desert. Drake saves the girl and her lover, but is himself swallowed up by the quicksands.

Back to the Kitchen—Majestic, October 16.—The ranchman's pretty daughter is in love with Jack of the rancho. Her father rudely breaks off the match and sends word in a lawyer in New York that he will marry his daughter to a count whom the lawyer is to provide at his own price. The latter looks up an Italian cook, decks him out in a red sash and many medals, and sends him West for the easy money. Meanwhile the cook at the ranch has developed the matrimonial germ. She is about to leave when the count arrives. The ranchman is arranging for the marriage of his daughter to the titled foreigner when Jack comes upon the scene with a letter exposing the count as a counterfeit. The discontented cook is easily persuaded to take the bride's place and the ranchman's daughter marries Jack.

The Revenue Officer's Deputy—(two reels)—Reliance, October 17.—Jason, the revenue officer, receives word that Mexican whiskey is being made in his district. Clark, who is in love with Ruth, Jason's daughter, asks Jason to appoint him deputy, so that he and Ruth may marry. But Jason doubts the boy's courage and gives the job to a man named Collins. The officer and Collins are worsted in an attempt to capture and convict Bruner, a mountaineer, and Jason is brought back wounded. In despair Clark leaves town. Ruth begs him to return. On the way back he falls in with Bruner. The latter robs him and Clark follows the whiskey-maker to his shack, where he sees the mescal still. Ruth pins upon him her father's badge and arms him. He goes back to capture Bruner. Later Ruth and her father find Clark, wounded and unconscious, beside Bruner, who is securely bound. Jason makes him his deputy and he and Ruth are married.

For Her Father's Sins—(two reels)—Majestic, October 18.—Laura Bell runs away from her country home to the city. Her brother, Frank, follows but is unable to trace her. Mary Ashton, daughter of the proprietor of the store where Laura works, is shocked to find that her father pays his clerks starvation wages. She leaves her luxurious home to become a working girl herself and later meets Frank Bell at a settlement house. One day Laura's landlady comes to the settlement with word that Laura is dying. Mary and Frank both go to see her and thus the latter discovers that she is his own sister. Blood infusion alone will save the girl's life. Mary, to recompense for her father's sins, volunteers, unknown to him. After the operation he learns that she is in a critical state and may die. In gratitude for his daughter's recovery he changes his policy toward his employees.

Dizzy Joe's Career—Komic, October 18.—Dizzy Joe finds a suit of clothes which formerly belonged to a small-pox victim, and puts them on. The man who had left the suit on the ground intending to burn it returns and finds the tattered suit in its place. Joe learns the fate of the original owner of his new suit, and runs into a lake, staying there all night. In the morning he comes out and makes a covering for himself out of corn stalks. A circus freak manager finds him, offers him a job, and Joe creates a sensation among the other troupe members who are all women. Later he and the bearded woman elope.

Universal Program

His Father's Son (two reels)—Victor, October 12.—Cal Horton and his mother, a pathetic little woman, life on a sheep ranch in the West. One day Cal asks his mother the cause of her sorrowful expression. She tells him the story of how his father, years before, had gone to the city and made a fortune. She could not stand the rigid conventionalities of city life and left him, leaving him a note stating that should he ever want her back to write her. She never received an answer to the note. Young Cal swears vengeance on his father and later on is able to carry out his vow when he receives the location of a rich gold vein from an old Indian in return for a slight favor done him. He and his mother go to the city and look up Cal Horton, Sr. Cal pits his fortune against his father and wins the financial battle. He then confronts him with his aged mother and the father is overjoyed at seeing her, claiming that he never received the note. They return to the old home and find it where she put it. A happy reconciliation follows.

The Close Call—Sterling, October 12.—Olive and her sweetheart leave school. Olive's mother giving her some bread and jam, makes her mind the baby on the porch. Her sweetheart comes for her, and they go away. They play around the corner and the baby creeps off, makes the acquaintance of a bull dog, and creeps on toward a cliff on top of which she sits and plays. The mother misses the baby and arouses the neighbors to help her look for the child. But the dog meantime decides he wants some jam. He runs on to the baby, and she follows him off to the base of a tree where she falls asleep. The mother, finding the baby's shoe on top of the cliff, imagines she has fallen over. After a series of mishaps, they discover the child.

O! You Gypsy Girl—Crystal, October 13.—Vivian and her beau have their fortunes told by two gypsies, a man and girl, whom they meet while walking through the woods. For a lark they change clothes with the gypsies. Vivian and her beau mount their horses and start for home. The sheriff who has been looking for the gypsies arrest them for horse stealing, sees Vivian and her friend. He and his posse pursue. After many exciting adventures they are captured and put in jail. Vivian and her beau plead innocent. It is of no avail until Vivian's father makes explanations.

Some Collectors—Crystal, October 13.—Realizing that a bill has been outstanding considerable length of time, McGuinness decides to collect same. One of the office assistants is the first sent to the office of the debtor. Mr. Skinner is out. The boss then sends his stenographer to collect. She is successful in getting a promissory note, in ninety years. McGuinness, after reading same tears it up; next Bill is sent, and arriving at the office finds that Mr. Skinner is again out. Finally the boss' daughter takes a hand in the matter. She received a check from Skinner which is returned from the bank "No Good." McGuinness, raging, goes to Skinner's office, and shows the check. Detective arrests Skinner as McGuinness, covered with lime, enters the office.

Mary Green's Husband—Universal Ike, October 13.—Mary Green, a railroad restaurant employe, becomes acquainted with a travelling salesman, who misses his train because a group of capitalists get in his way at the ticket window. Going to the telegraph office to send a telegram, he picks up a telegram, left by the capitalist, which states that a valuable mine belongs to Mary Green, who does not realize its worth. Gradually an attachment develops between the salesman and Mary. He feels that he must marry her to save her from the scheming capitalists. Meantime, she receives a deposit of $500 and is told to call at a certain hour and place to sign papers relating to the property. In the interim she and the travelling salesman marry and she arrives to sign the papers, but finds that she cannot do so without her husband's consent.

Trey o' Hearts—(two reels), Gold Seal, October 13.—Following their narrow escape from the train wreck on the bridge, Allan, Rose, and Barcus soon disappear from the vicinity of the Trine special. They inquire the way to Mesa of a half-breed, Hopi Jim, who afterwards meets the Trine party and tells them of it. They start in pursuit, but arrive at Mesa too late. They take up the trail, and, by means of a short cut, head off and wipe out the the trio by rolling a large boulder down on them. Judith's nerve fails her and she warns the party. To anger Marrophat Judith encourages Hopi's attentions. The Trine party separates and Marrophat returns to Mesa. Hopi follows Judith and attempts to kiss her, but Allan, who is following the parallel trail a little distance down the mountain, shoots him. Judith's horse bolts with her and Allan takes up the chase. After much suffering in wandering about the desert he comes upon the girl seated behind a boulder. Blinded by the sand he falls into a gulch. She climbs down, and revives him.

The Squatter—(three reels)—Eclair, October 14.—Bill Wade is manager of Elias Wilcox's "Double U" ranch. Wilcox's nephew, Roger Latham, visits the ranch and Wilcox, not knowing of his relation to his employer, sends him out to Jim Grey, a squatter, to serve ejection papers. Roger falls in love with Molly Grey, and they leave to be married. Wade tells Grey that Roger is married, and the squatter follows the young fellow and shoots him. Molly is ignorant of this as she is away at the time. A missionary, Father Anselm, finds Roger and takes him to the mission, where he is nursed back to health. In the meantime Grey learns of his mistake and, going back to the scene of the shooting, finds a rosary which gives him a clue to where the boy is. When Wade learns of the shooting he telegraphs Wilcox that Roger has absconded with the payroll. Wilcox comes West, discharges Wade, looks up his nephew and presents him with the "Double U" ranch on the day of his marriage to Molly.

On Again—Off Again—Finnegan—Joker, October 14.—Policeman Finnegan receives special orders from his sergeant to keep tramps off of his beat. He falls asleep at his post and dreams that he is chasing an elusive knight of the road who is endowed with the power of disappearing when the chase gets hot. He awakes to find the roundsman scolding him for falling asleep while on duty.

Heinie's Outing—Sterling, October 15.—Jim asks Lena to attend a picnic with him. It happens that the gang in Lena's neighborhood is at outs with Jim. When they see him ask Lena they tell Heinie,

who is also in love with her. Heinie objects and Jim whips him. Lena resents this and promises to accompany Heinie to the picnic. On the following day Heinie and Lena start for the picnic grounds, and at the gate Heinie discovers that his hands need washing. Meantime Jim meets Lena and enters into conversation. Heinie, while washing, falls in the river. Looking for dry clothes, he finds a checkered suit, puts it on, and starts back. As he approaches Jim he hears him declare he will kill every man wearing a checkered suit; Heinie takes refuge behind a tree. Jim catches sight of him and commences firing. Pandemonium reigns and Heinie comes forth victor.

Her Life Story—Rex, October 15.—Carlotta, of lowly parents, is adopted by the nobleman, Don Valasquez, and is raised on his estates to young womanhood. Her constant companion is the old Don's son. The children grow to love each other. At the age of eighteen the son is sent to the court of the King. Six years elapse. The son returns with his young wife, and a little son. All the old love springs up in Carlotta's heart; a bitter hatred for the wife and child possesses her. The child follows her, shortly after their arrival, into an upper room. He toddles to the casement, drops one of his satin shoes, and a second later, wavers on the sill. Carlotta sees his danger; hate rules and the child falls and is killed. Carlotta repents and joins a nunnery where from her cell window, she can see the child's grave. Thirteen years pass. On each anniversary of the boy's death, his spirit appears to her, a cross of blood on his forehead. This date is the anniversary and the vision of the child appears. He holds out his hands to her and she recognizes in him the Christ child. Realizing his forgiveness, she sinks prostrate, saying, "The cross has blotted out my sin."

The Padrone's Ward—Powers (two reel), October 16.—The spectator gets an insight into a certain phase of the Italian criminals' operations in the U. S. Metropolis. The action swings around a little Italian girl brought to this country to be used virtually as a slave—of her final rebellion and bestirring incidents which brought about her release and the final apprehension of the culprits. That a delicate love story—in the courtship and final marriage of the girl to an Italian banker—is woven into the action, only makes the play more sure of its hold upon the spectator's heart and interest. Edna Maison is seen in the role of the little Italian girl, the victim of her Godfather's villainy who brought her here to this country as his ward. As an epilogue, we have a beautiful scene of the little Italian girl happily married to the banker and dreaming over days past when she knew nothing but unhappiness and sorrow.

The Way of Life—Nestor, October 16.—Bob finishes his term in the penitentiary and looks up his old sweetheart, Nell. He finds her with two crooks, "Count" Rocci and Red Leary. She has given them her promise to aid them pull off just one more trick. Mrs. Helmuth holds a reception and hires Nell as maid. Nell steals her mistress' big diamond and gives it to Rocci. Bob is prowling around the house, worrying about Nell. Rocci gives him the jewel believing he is Red. Bob telephones Nell that he has the jewel and will give it to her if she will return it to its owner. Nell consents. A detective arrives and arrests her. Bob arrives and has a fight with the detective. Bob is killed and Nell and Rocci go to jail.

The Funny Mr. Dingle—Victor, October 16.—May Maynard's father desires her to marry his old friend, Mr. Dingle. May finds Mr. Dingle obnoxious to her and loves Roy Henley. Because of her father Roy has to use strategy to meet May. May's mother assists in bringing about these meetings. Mr. Dingle finally induces May to go sailing with him. The boat is capsized and Dingle makes for land without a thought of his companion. Roy sees the accident and saves May. This brings about a hurried marriage on the dock, and May's father forgives and offers his blessing.

Monsieur Bluebeard—(two reels)—"101 Bison," October 17.—Monsieur Bluebeard and his wicked practices are the scourge of Louis XI's kingdom. The king calls the aid of Francois Villon to rid himself of the man's presence. He investigates conditions about Blue domain and learns that a number of queer men called Lhetts are employed in his mines. A local priest, by kindness, has converted these men. Villon enlists the priest's aid and together they plan Bluebeard's downfall. A barbecue is held in the courtyard and the villagers and Lhetts are present. At a given signal they attack Bluebeard's castle and kill him and his two sons. His mission accomplished, Villon plays a joke on Louis by presenting himself at court disguised as Bluebeard. The king orders the arrest of the visitor at which action Villon sheds his disguise. The king appreciates Villon's joke and he is more in favor than ever.

Across the Court—Joker, October 17.—Miss Prime waited long for Shultz to propose. He sends her a note of proposal via the clothes line. The old maid hastens to accept. Shultz while waiting is attracted to Mandy, who is seated in another window across the court. He makes love to Mandy, and when they return from their honeymoon, Miss Prime swears to be avenged. Second-story Steve, enters Shultz's room. The latter, thinking the intruder to be Miss Prime, hides in a closet. Miss Prime meets an old beau, Blitz, the cop. Mandy, who has been away, returns home, runs into Steve and rushes for the police. Shultz thinking Steve has scared away the old maid, comes from his hiding place and rewards the burglar. Mandy returns with Blitz, the cop and Miss Prime, but Schultz aids Steve to escape. At sight of the old maid, Shultz thinks the end has come. He is greatly surprised and relieved when Miss Prime turns up her nose at him.

The Quarrel—Eclair, October 18.—Lon Anderson and his wife quarrel continually. Lon's jealousy is aroused one day by his wife's accepting McCann's offer to help her chop wood. He picks a fight with McCann and gets badly beaten. His wounds heal slowly, and both his and his wife's tempers become worse. One day he taunts her by telling her she can go to her friend McCann. Angered, she does and throws herself in the man's arms. Her self-respect and duty is aroused by seeing a woman nursing a baby. It reminds her of her own sick child and she hurries back home. She and her husband make up.

Features

Alliance

The Key to Yesterday—Favorite Players (four reels), October 12.—Marston, an artist living in Paris, leaves his home and goes to America to seek relaxation. In the West he is attacked by bandits and when he recovers his mind is a blank. He lives in the open country and falls in love with Duska, a western girl. A South American sees him and believes him a leader of the revolutionists, who has disappeared. He takes Marston to South America, the artist hoping to identify himself. However, the missing leader proves to be a different man. A revolution breaks out and Marston goes to Paris to avoid being mistaken for the leader of the rebels. Duska follows him and is heartbroken when Marston is recognized by friends in the French city and led to the studio, which he opens with the "key to yesterday" which he has always carried with him. Duska starts back to America while Marston goes to see his wife, only to learn that she has just passed away.

General Special Features

Garrison's Finish — (three reels) — Selig, October 15.—Paul Garrison, clever jockey, falls victim to a plot and both he and his horse are doped before the races. He is discharged by the owner of the horse and accused of throwing the race. A friend, Jim Drake, defends him. His owner attempts to have him arrested but Garrison escapes and goes to the city. Two ruffians accuse him of poisoning the horse and in the fight which follows he is injured and his mind becomes a blank. Time passes and one day a crooked lawyer meets Garrison and seeing in him a resemblance to a nephew of a Major Calvert, takes him to the latter's home, where he is received by the major. He falls in love with Sue Desha, a friend of Major Calvert. His conscience bothers him and he leaves the Calvert home and on his way to another city the train is wrecked and his memory is restored. The great Carter races take place and Colonel Desha, the father of Sue, wages his entire fortune on his horse. Jim Drake finds Garrison and takes him to the mount. Drake is a friend of Desha's and when he learns that the colonel has wagered his fortune on his horse he withdraws his request and turns Garrison over to the colonel's establishment, where he rides the colonel's horse and easily captures first place in the races. Garrison and Sue again meet and the missing link of the jockey's life is supplied. It is also proven that he is the real nephew of Major Calvert and the jockey who has been the under dog so long at last finds happiness.

In the Glare of the Lights—(three reels)—Essanay, October 17.—Duval, a worker in the steel mills, finds an actress who has been injured while in the country and she introduces him to her profession. He becomes a star and encourages her professional jealousy and in doing so loses her love. He then returns to the steel mills, where his successful rival of the girl of his boyhood becomes jealous of him and they have a terrific struggle before the blast furnaces. The actress comes to the town thoroughly sorry for her past actions and is forgiven by Duval. Complete review of this picture appears on page 497 of the October 10th number of Motography.

Paramount

Wildflower—Famous Players (four reels), October 15.—Letty Roberts, a child of nature, lives in the woodland with her parents and is known as "Wildflower." Arnold Boyd, a wealthy man of affairs seeks seclusion in the woods and meets Letty. They become friends, he looking upon her merely as a child. Arnold's worthless brother visits him and is attracted by Letty. He makes love to the innocent girl and they elope. Arnold pursues them and separates them after the ceremony, taking Letty to his home where he tells her she must remain. The girl does not know what to do so she continues to live at the Boyd home, being Arnold's wife in name only. While there her ignorance of the ways of society and her beautiful character are forcefully brought out. At last she learns the reason Arnold separated her from his brother and when she sees what he has saved her from she knows that he is not the brute she first thought him. He too has undergone a change and no longer looks upon her as a child, for he has learned to love her and is happy when he learns that she returns his affection.

Where the Trail Divides—Laskey (five reels), October 12.—"How," an Indian boy and Bess, a waif of the desert are raised by Colonel Lander. "How" graduates from an eastern university and becomes engaged to Bess, much to the disgust of Craig, Lander's nephew. All return to the West where Craig and Lander have a dispute, which brings an attack of heart failure on the colonel and he dies, leaving his estate to Craig and Bess with instructions to marry. Bess refuses and marries "How," forfeiting her claims to Craig. "How" and Bess marry but soon after "How" sees his wife in Craig's arms and leaves her. A year later Bess and Craig marry and "How," who has discovered oil on his land goes East. Craig abuses Bess, goes East and is followed by Bess. "How" tells Bess that the oil on his lands will take care of her for the rest of her days and sends her back West. She soon writes him to come to her and he does in time to dispose of Craig, who has returned and is mistreating her. "How" and Bess are married again.

The Typhoon—New York Motion Picture Corporation (five reels).—A young Japanese is sent to Paris by his government to learn the ways of the continent, and, what is more important, to obtain the plans of the French military forces. In the great city he falls beneath the spell of a beautiful chorus girl, who leaves the Russian, with whom she has been carrying on an affair, for the interesting young oriental. They quarrel and when she insults his national pride he kills her. In order that he may carry out the work that he has been sent to France to do, one of Toko's countryman pleads guilty to the crime and is guillotined. In the end the spy also dies and the papers are burned as the police are endeavoring to enter his apartment. The heroic boy's sacrifice has been unavailing.

Syndicate Film Corp

The Million Dollar Mystery—Thanhouser (two reels), Episode 17.—Countess Olga lures Jim to the rendezvous of the conspirators where they attack him, dropping him through the floor into a cellar room. Jones arrives in time to rescue Jim but the conspirators successfully make their escape. A complete review of this film will be found on page 528 of this issue.

Warners Features

False Pride Has a Fall—Alberquerque (three reels) October 12.—Ellen's parents send her East to school and after graduating she marries a society man. The parents come to visit her and many complications arise which eventually make Ellen realize that her place is in the West. A detailed review of this picture will be found on page 524 of this issue of Motography.

World Film Corporation

The Man of the Hour—Brady (five reels), October 12.—Henry Garrison, the son of a rich man, is an idler and is told by Dallas Wainwright, the girl he loves, that she will not marry him until he does something worth while. Dallas' father, who is the financial backer of Horrigan, a political "boss," sees the need of a popular young man as a figurehead for their party in the coming election. He offers Henry the chance to become mayor and the young man, seeing a chance to make good in Dallas' eyes, accepts. He is easily elected but when the "machine" tries to influence him to pass a bill involving graft he proves himself a real man and refuses. Although he knows it will turn Dallas against him he opposes and crushes her father and vetoes the bill. Then he learns that she does not hate him but rather loves him for proving that he was a man worthy of the name.

Miscellaneous

After Thirty Years—Great Northern (three reels).—Tom Black is serving a life sentence in prison as a result of the folly of his early youth. He is a model prisoner but he knows no peace for his former life is always before him. In his dreams he sees the happiness that was once his, at home with his mother, how he took to drink and how drink led him to associating with rough characters of the streets. Then how he killed a woman to get money and how his mother died from grief. The chaplain becomes interested in Tom and eventually secures his pardon. After thirty years he finds that the world no longer attracts him and seeks a home with his sister but she does not want to keep him until he gives her all the money he has in the world and even then she treats him coldly. Discouraged, he leaves her home and wanders out into the country where he sinks wearily to the ground, convinced that no one wants him. Exposure to the night air takes its toll and he passes into the great beyond where one person awaits him—his mother.

Lena Rivers—Cosmos (five reels).—Lena Rivers is the orphaned grandchild of Granny Nichols. Her mother, Helena, had gone to the city and secretly married Harry Graham, a young southerner, who has assumed the name of Rivers as a prank. He was falsely accused of murder and sent to prison. Helena, thinking she was deserted, returned to her home and died of a broken heart. Granny rears Lena, but poverty compels them to seek a home with Granny's son John, in Kentucky. Lena's cousin, Caroline, makes her life miserable by her jealousy and when Durward Belmont falls in love with Lena, Caroline, who also loves him, contrives to blacken Lena's reputation. Graham has married Durward's mother in the meantime and meeting Lena realizes she is his daughter, but makes her promise not to tell his secret. Lena's happiness is very nearly wrecked before the truth is revealed, but Graham finally makes known his relationship to her and all ends well.

A Prince of India—Eclectic (four reels).—A rajah and his son visit America with a wonderful diamond in their possession. Through the prince's carelessness the precious stone is stolen and the young Indian almost loses his life in an attempt to recover it. A complete review of the subject will be found on page 503 of last week's Motography.

King of the Air—Eclectic (three reels).—Louise's mother invests in a wild-cat scheme planned by a banker whose son is engaged to the girl. The son is forbidden to marry Louise when her mother loses all in the scheme. The son enters an aviation meet and is injured. Louise cares for him and overcomes the banker's objections. A detailed review appeared on page 504 of the last issue of Motography.

The Second Door Left—Eclectic (three reels).—An uncle offers his nephew a fortune if he will marry off his two cousins. The nephew mistakes two chorus girls for the cousins and sets out to marry them off. In the meanttime he falls in love with one of the real cousins and his pal does likewise with the other. The boys and the cousins elope and after the marriage discover that the nephew has been successful in his plan. Reviewed in last week's issue of Motography.

The Press Agent Says—

That Ed. J. Le Saint the Selig producer believes an artistic training to be one of the most valuable assets for a director. "I know," he says, "that it is of great help to me. I studied art for years and also music and the result is that I have what is known as the artistic temperament which compels me to take extra pains with my sets and the smallest details and moreover allows me to feel the emotions I desire portrayed and with capable artists a chord of sympathy is aroused which brings the desired results."

That few actors on the screen have travelled as far or widely as House Peters who is enjoying his first real holiday he has taken for years. Australia, Africa, Brazil, South America generally, all over Europe and parts of Asia and throughout our own United States. Leads and heavies were his portion on the stage and he is one of the few legitimate actors who jumped into immediate popularity on the screen for his association with the Famous Players will not readily be forgotten.

That a messenger of the California Motion Picture Company journeyed from Los Angeles to New York to deliver the print of "Salomy Jane" to the central office, here of the Alco Corporation. Rather than disappoint the various friends and officers of the Alco company who had been invited and who had come from as far as Winnipeg, it is thought that Alco spent over three hundred dollars, in addition to the round trip fare to and from the Coast.

That Carlyle Blackwell and his "Favorite Players" are well on the way with "The Man Who Could Not Lose" and Carlyle is delighted with his new leading woman Ruth Hartman and he says she is going to make him do his best work. Some very fine race course pictures as well as some of his best dressed "crowds" ever photographed will be seen in this all-round attractive photoplay.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

Current Releases

Monday.

D	10-5	The Borrowed Cook	Biograph	1,000
C	10-5	Father's Beard	Edison	1,000
C	10-5	The Fickleness of Sweedie	Essanay	1,000
D	10-5	The Dancer	Kalem	2,000
D	10-5	The Beloved Adventurer No. 4	Lubin	1,000
T	10-5	Pathe's Daily News No. 65, 1914	Pathe	1,000
C	10-5	The Moving Picture Cowboy	Selig	2,000
T	10-5	Hearst-Selig News Pictorial No. 63	Selig	1,000
C	10-5	Fisherman Kate	Vitagraph	1,000

Tuesday.

D	10-6	Gwendolin	Biogrgaph	2,000
D	10-6	The Wrecked Special	Kleine-Cines	2,000
D	10-6	Greater Love Hath No Man	Edison	1,000
D	10-6	The Verdict	Essanay	1,000
C	10-6	For the Love of Mike	Kalem	500
C	10-6	Hesanut Hunts Wild Game	Kalem	500
C	10-6	Wifie's Athletic Mamma	Lubin	500
C	10-6	A Hunting Absurdity	Lubin	500
C	10-6	What Would You Do?	Columbus	1,000
D	10-6	The Way of the Redman	Selig	1,000
D	10-6	His Unknown Girl	Vitagraph	2,000

Wednesday.

C	10-7	Seth's Sweetheart	Edison	1,000
C	10-7	The Fable of "The Family That Did Too Much for Nellie"	Edison	1,000
D	10-7	The Lost Mail Sack	Kalem	2,000
D	10-7	The Girl at the Lock	Lubin	2,000
T	10-7	Pathe's Daily News No. 66, 1914	Pathe	1,000
D	10-7	The Reparation	Selig	1,000
C	10-7	Kill or Cure	Vitagraph	1,000

Thursday.

D	10-8	Their Little Drudge	Biograph	1,000
C	10-8	When Slippery Slim Met the Champion	Essanay	1,000
D	10-8	In Old Virginia	Lubin	2,000
C	10-8	The New Apprentice	Columbus	500
C	10-8	Kissing Germ	Columbus	500
T	10-8	Hearst-Selig News Pictorial No. 64	Selig	1,000
D	10-8	The Loan Shark King	Vitagraph	1,000

Friday.

C	10-9	They Were College Boys	Biograph	500
C	10-9	The Man Hunters	Biograph	500
D	10-9	The Long Way	Edison	3,000
D	10-9	The Real Agatha	Essanay	2,000
C	10-9	The Tattered Duke	Kalem	1,000
D	10-9	The Green Eyed Monster	Lubin	1,000
C	10-9	Jimmie the Porter	Selig	500
C	10-9	Doc Yak's Bottle	Selig	500
C	10-9	Josie's Legacy	Vitagraph	1,000

Saturday.

D	10-10	His Mother's Home	Biograph	1,000
D	10-10	A Fragment of Ash	Edison	1,000
D	10-10	Broncho Billy and the Greaser	Essanay	1,000
D	10-10	Fate's Midnight Hour	Kalem	1,000
C	10-10	When the Ham Turned	Lubin	1,000
D	10-10	Her Victory Eternal	Selig	1,000
D	10-10	The Rose and the Thorn	Vitagraph	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Melies, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

Advance Releases

Monday.

D	10-12	The Guiding Fate	Biograph	1,000
C	10-12	Buster Brown's Education	Edison	500
C	10-12	George Washington Jones	Edison	500
C	10-12	Sweedie Learns to Swim	Essanay	1,000
C	10-12	The Girl and the Stowaway	Kalem	2,000
D	10-12	The Beloved Adventurer No. 5	Lubin	1,000
T	10-12	Pathe's Daily News, No. 67, 1914	Pathe	1,000
D	10-12	The Dream Girl	Selig	2,000
T	10-12	Hearst-Selig News Pictorial No. 65, 1914	Selig	1,000
D	10-12	'Midst Woodland Shadows	Vitagraph	1,000

Tuesday.

D	10-13	The Iron Master	Biograph	2,000
D	10-13	On the Battle Line	Kleine-Cines	2,000
C	10-13	Why Skunkville Went Dry	Columbus	1,000
C	10-13	The Letter That Never Came Out	Edison	1,000
D	10-13	Through Eyes of Love	Essenay	1,000
C	10-13	Percy Pimperniekel—Soubrette	Kalem	1,000
C	10-13	Swami Swam	Lubin	500
C	10-13	Neighborly Neighbors	Lubin	500
D	10-13	The Mexican	Selig	1,000
D	10-13	Mareea, the Foster Mother	Vitagraph	2,000

Wednesday.

C	10-14	Andy and the Redskins, 11th of the Andy Series	Edison	1,000
C	10-14	The Fable of "The Author and the Dear Public and the Plate of Mush"	Essanay	1,000
D	10-14	Seed and the Harvest	Kalem	2,000
D	10-14	The Bond of Womanhood	Lubin	2,000
T	10-14	Pathe's Daily News, No. 68, 1914	Pathe	1,000
D	10-14	The Mysterious Beauty	Selig	1,000
C	10-14	The Peacemaker	Vitagraph	1,000

Thursday.

D	10-15	The First Law	Biograph	1,000
	10-15	Title Not Reported	Columbus	
C	10-15	Snakeville's Peacemaker	Essanay	1,000
D	10-15	The Imposter	Lubin	2,000
T	10-15	Hearst-Selig News Pictorial, No. 66	Selig	1,000
D	10-15	His Dominant Passion	Vitagraph	1,000

Friday.

D	10-16	Peg o' the Wild-wood	Biograph	1,000
C	10-16	On the Isle of Sarne	Edison	2,000
D	10-16	The Other Man	Essanay	1,000
C	10-16	Si's Wonderful Mineral Spring	Kalem	1,000
D	10-16	The Long Lane	Lubin	1,000
C	10-16	The Man-Hater	Selig	1,000
CC	10-16	Fatty's Sweetheart	Vitagraph	1,000

Saturday.

C	10-17	Meeting Mr. Jones	Biograph	500
C	10-17	Our Home-Made Army	Biograph	500
D	10-17	The Case of the Vanished Bonds	Edison	1,000
D	10-17	Broncho Billy Rewarded	Essanay	1,000
D	10-17	From Peril to Peril	Kalem	1,000
C	10-17	The Smuggler's Daughter	Lubin	1,000
D	10-17	The Woman of It	Selig	1,000
D	10-17	The Girl in the Case	Vitagraph	2,000

MISCELLANEOUS FEATURES.

Wildflower	Famous Players	4,000
Thirty Minutes of Melodrama	Santa Barbara	2,000
The Oath of the Sword	Japanese American	3,000
Spirit of the Conqueror	Phoenix	5,000
German Invasion of Brussels	S. L. Warner	400
The Charity Ball	Klaw & Erlanger	3,000
Seats of the Mighty	Colonial	9,000
Ticket-of-Leave Man	Eclectic	3,000
King of the Air	Eclectic	3,000
The Red Cross Nurse	Columbus	3,000
Edwin Drood	Essanay	1,000
The Golden Beetle	Kleine	4,000
Blazing Sea	Warners	3,000
The Aviator Spy	Apex	3,000
The Long Arm of the Law	L. S. P.	4,000
The Key to Yesterday	Favorite Players	4,000
The Awakening	Balhoa	3,000
The Seeds of Jealousy	Box Office	3,000
In the Glare of the Lights	Essanay	3,000
Lena Rivers	Cosmos	5,000

Mutual Program

Monday.

D	10-5	Daphnia	American	2,000
D	10-5	Our Mutual Girl No. 38	Reliance	1,000
C	10-5	Their Ups and Downs	Keystone	1,000

Tuesday.

D	10-6	The Cripple	Thanhouser	2,000
D	10-6	The Unpainted Portrait	Majestic	1,000
D	10-6	Neida	Beauty	1,000

Wednesday.

D	10-7	The Boss of the Eighth	Broncho	2,000
D	10-7	Billy's Rival	American	1,000
D	10-7	The Badge of Office	Reliance	1,000

Thursday.

D	10-8	The Whiskey Runners	Domino	2,000
C	10-8	Hello Mabel	Keystone	1,000
T	10-8	Mutual Weekly No. 93	Mutual	1,000

Friday.

D	10-9	The Sheriff of Muscatine	Kay Bee	2,000
D	10-9	The One Who Cared	Princess	1,000
C	10-9	The Benevolence of Conductor 786	Thanhouser	1,000

Saturday.

D	10-10	The Tardy Cannon Ball	Reliance	2,000
C	10-10	Title Not Reported	Keystone	
C	10-10	The Pet of the Petticoats	Royal	1,000

Sunday.

D	10-11	The Sands of Fate	Majestic	2,000
C	10-11	Bill Spoils a Vacation No. 8	Komic	1,000
D	10-11	The Rescue	Thanhouser	1,000

Monday.

D	10-12	Jail Birds	American	2,000
D	10-12	Our Mutual Girl No. 39	Reliance	1,000
C	10-12	The Anglers	Keystone	1,000

Tuesday.

D	10-13	The Diamond of Disaster	Thanhouser	2,000
D	10-13	The Warning	Majestic	1,000
C	10-13	Winsome Winnie	Beauty	1,000

Wednesday.

D	10-14	The End of the Galley	Broncho	2,000
D	10-14	Down by the Sea	American	1,000
D	10-14	Bad Man Mason	Reliance	1,000

Thursday.

D	10-15	Jimmy	Domino	2,000
C	10-15	Title Not Reported	Keystone	
T	10-15	Mutual Weekly No. 94	Mutual	1,000

Friday.

D	10-16	The Word of His People	Kay Bee	2,000
D	10-16	The Touch of a Little Hand	Princess	1,000
C	10-16	Back to the Kitchen	Majestic	1,000

Saturday.

D	10-17	The Revenue Officer's Duty	Reliance	2,000
C	10-17	Title Not Reported	Keystone	
C	10-17	The Black Hand	Royal	1,000

Sunday.

D	10-18	For Her Father's Sins	Majestic	2,000
C	10-18	Dizzy Joe's Career	Komic	1,000
C	10-18	Left in the Train	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	10-5	Shadows	Imp	2,000
D	10-5	Disillusioned	Victor	1,000
C	10-5	Myers' Mistake	Sterling	1,000

Tuesday.

D	10-6	Trey o' Hearts No. 10	Gold Seal	2,000
C	10-6	Liferites	Crystal	1,000
C	10-6	Three of a Kind	Universal Ike	1,000

Wednesday.

D	10-7	The Old Bell Ringer	Nestor	1,000
C	10-7	The Baseball Fans of Fanville	Joker	1,000
D	10-7	The Line Rider	Eclair	2,000
T	10-7	Animated Weekly No. 134	Universal	1,000

Thursday.

D	10-8	Universal Boy "In Rural Adventures"	Imp	1,000
D	10-8	A Law Unto Herself	Rex	1,000
C	10-8	Hypnotic Power	Sterling	1,000

Friday.

C	10-9	He Never Said a Word	Nestor	1,000
C	10-9	The Mayor's Manicure	Powers	1,000
C	10-9	The Man Who Was Never Kissed		....

Saturday.

C	10-10	The Cruel, Cruel World	Joker	1,000
D	10-10	The Phantom Light	"101 Bison"	2,000

Sunday.

D	10-11	Virtue Its Own Reward	Rex	2,000
D	10-11	The Quarrel	Eclair	1,000
D	10-11	The Greaser's Revenge	Frontier	1,000

Monday.

D	10-12	Mary's Convert	Imp	1,000
D	10-12	His Father's Son	Victor	2,000
C	10-12	The Close Call	Sterling	1,000

Tuesday.

D	10-13	The Trey o'Hearts No. 11	Gold-Seal	2,000
C	10-13	Oh! You Gypsy Girl	Crystal	500
C	10-13	Some Collectors	Crystal	500
C	10-13	Mary's Husband	Universal Ike	500

Wednesday.

	10-14	No Release This Week	Nestor	
C	10-14	Off Again, On Again, Finnigan	Joker	1,000
D	10-14	The Squatter	Eclair	3,000
T	10-14	Animated Weekly No. 35	Universal	1,000

Thursday.

D	10-15	The Futility of Revenge..	Imp	2,000
D	10-15	Her Life's Story	Rex	1,000
C	10-15	Heine's Outing	Sterling	1,000

Friday.

D	10-16	The Way of Life	Nestor	1,000
D	10-16	The Padrone's Ward	Powers	2,000
C	10-16	The Funny Mr. Dingle	Victor	1,000

Saturday.

C	10-17	Across the Court	Joker	1,000
D	10-17	Monsieur Bluebeard	"101 Bison"	2,000

Sunday.

D	10-18	Kid Regan's Hands	Rex	2,000
D	10-18	The Quarrel	Eclair	1,000
D	10-18	In the Hollow of an Oak	Frontier	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Frontier, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, OCTOBER 24, 1914 No. 17



VIOLET MACMILLAN
WITH
OZ

LIBRARY OF CONGRESS
OCT 17
PERIODICAL DIVISION

SELIG PREMIER PHOTOPLAYS

THE KIND THAT ATTRACT THE CROWDS AND BRING THE MONEY INTO THE BOX OFFICE

Selig photoplays are profitable. Include them when making up programs

OF COURSE YOU WANT THE BIGGEST AND LATEST WAR PICTURES

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We have eclipsed all records so far with our up-to-date war pictures. We take the lead—all others follow. Get the authentic war pictures ahead of your competitors. Order the HEARST-SELIG NEWS PICTORIAL from your Exchange.

Wire or write your Exchange today.

SELIG CURRENT RELEASES FOR WEEK OF OCTOBER 26-31

Playing with Fire

Released October 26. Two Reels. A vivid and impressive Selig drama, depicting the terrible consequences of a thoughtless flirtation. A remarkable photoplay. Featuring THOMAS SANTSCHI and BESSIE EYTON.

Hearst-Selig News Pictorial No. 69

Released October 26. One Reel. Illustrating scenes on the bloody European battle fields. All are authentic and you can show them first.

Why the Sheriff Is a Bachelor

Released October 27. One Reel. A typical Selig western drama in which intrepid TOM MIX plays the part of the self-sacrificing hero. His duty comes before love and he suffers the consequences.

The Wasp

Released October 28. In One Reel. Another of the delightfully thrilling Selig "Blue Flame" series detective picture-plays. Of course, the Secret Service Operatives win the battle against the criminals.

Hearst-Selig News Pictorial No. 70

Released October 29. One Reel. More war pictures taken by the HEARST-SELIG camera men with the various warring armies in Europe. You can have them before your competitors if you demand them at your Exchange.

The Grate Impeeryul Sirkus

Released October 30. One Reel. A particularly entrancing Selig comedy, telling the story of a runaway elephant that volunteered to help the children in putting on an amateur circus. A Selig jungle-zoo picture.

At the Transfer Corner

Released October 31. One Reel. Full of fun and complicated conditions arising out of the love affairs of a young couple, and the attempts of their parents to break off the match. Genuine comedy.

The Story of the Blood-Red Rose

Written by JAMES OLIVER CURWOOD

RELEASE DATE ANNOUNCED LATER

It's another big SELIG three-reel Diamond "S" Special. Book it in advance at your Exchange

One of the most beautiful and romantic stories ever pictured

KATHLYN WILLIAMS has written a novelette from this picture. Your local newspaper can obtain the plates from the Western Newspaper Union.

Have you booked "GARRISON'S FINISH" Released October 15?

Brilliant four-color poster for all SELIG releases. HERALDS are ready for all SELIG multiple reel releases

All SELIG Pictures released through GENERAL FILM CO. Ask your Exchange

The Selig Polyscope Company

General Offices, 20 East Randolph St., Chicago, Ill.

Always First In The Field

The Hearst-Selig News Pictorial

Earliest and Best War Films

Here are the Proofs:

HEARST-SELIG WAR BEATS.

FIRST pictures in America showing destruction wrought at Termonde, Belgium, by the Kaiser's artillery in the attack on that city were exhibited in the Hearst-Selig News Pictorial, reel No. 62, released Thursday, October 1.

IN presenting pictures of Russian prisoners—thousands of them—being herded by the Germans at Koenigsberg, and French prisoners being marched through the streets of Koenigsbruck, the Hearst-Selig News Pictorial secured a remarkable moving picture beat. Nowhere else in the United States or in any country in Europe were these pictures shown. They were exhibited in Hearst-Selig reel No. 62, released on Thursday, October 1.

ON Monday, September 28, in the Hearst-Selig release No. 61, remarkable moving pictures showing long columns of grey-clad German troops, occupying Brussels, the evacuated capital of Belgium, were presented. These were the first and only pictures of the German army in motion, on hostile soil, shown in the United States. The pictures were made by a Hearst-Selig News Pictorial photographer, sent from Holland, who held special German passports and permits. These pictures showed the dusty and battle-worn artillery, infantry and cavalry of General von der Goltz's army, triumphant from Liege, marching through the streets of Brussels, while the silent Belgian populace looked on. They showed more than the marvelous equipment of the German troopers—they were evidence of the strikingly excellent morale of the Kaiser's soldiers, who as they passed the camera, laughed, smiled, joked and waved their hands in greeting. Soup kitchens, from which the legions of the Kaiser are fed on the march and in battle field alike, halted before the eye of the camera, where officer and private made their noon-day meal.

THE first moving pictures from Berlin to be exhibited in the United States were shown in the Hearst-Selig reel No. 58, released Thursday, September 17. The thrilling and exciting scenes that took place in the German capital soon after war had been declared were presented. The Hearst-Selig moving picture camera registered the cheering crowds that gathered before the Kaiser's Palace—artillery rumbling through the streets on the way to the front—and perhaps most interesting of all, the call of Reservists to the Colors, one method of which was a military band which marched through the streets, the Reservists—bankers, business men in afternoon coats and silk hats, workmen and clerks—following behind.

ON August 5, Great Britain announced that it was in a state of war with Germany. Then followed many days of worry and excitement. A trifle more than two weeks later, despite the suspension of steamship traffic and the rigid censorship put into effect in Great Britain—Monday, August 24, to be exact—the Hearst-Selig News Pictorial in reel No. 51 presented the first genuine moving pictures from London. These were pictures of the vast crowds that gathered outside the Buildings of Parliament and the War Office, awaiting the expected Declaration of War against Germany. Three days later, on Thursday, August 27, the Hearst-Selig News Pictorial in release No. 52 presented scenes of recruiting in London and other English cities, and in the following weeks exhibited many pictures of the raising of the British Expeditionary Force.

LESS than one month after the Germans commenced their attack on Liege, the Hearst-Selig News Pictorial was exhibiting in all parts of the United States pictures of war scenes in Belgium; on August 7, the German cavalry screen advanced upon Liege and a few days later the terrific artillery duel commenced. On Thursday, September 3, in release No. 54, the Hearst-Selig News Pictorial presented moving pictures of King Albert of Belgium in Brussels, bidding farewell to the Ninth Regiment, later annihilated at Liege—troops entraining at Brussels preparatory to departure for Liege, and Queen Elizabeth of Belgium caring for the Belgian wounded in the Royal Palace at Brussels, which had been converted into a hospital.

IN release No. 55, Monday, September 7, the Hearst-Selig News Pictorial showed pictures of Belgian refugees fleeing Tirlemont, as scouting parties of Uhlans and the German cavalry screen drew close to that city. In this same reel pictures of Belgian troops advancing from Brussels to meet the oncoming foe, and pictures of Belgians in trenches prepared for the defense of Louvain were shown.

AMONG the more interesting war scenes from Belgium were those shown in reel No. 56, released Thursday, September 10. These were of Belgian soldiers at Waelhelm, preparing to meet the German attack. Some of these striking pictures included scenes of Belgian soldiers destroying and burning houses that stood in the path of the great forts at Waelhelm, and might have obstructed artillery fire. Infantrymen were shown in the act of pouring oil upon the burning homes of Belgian noncombatants.

First in War—First in Peace—First in Popularity

Two Releases A Week—Every Monday and Every Thursday

Demand the HEARST-SELIG NEWS PICTORIAL at Your Exchange



Winifred Greenwood as Mary in American's two-reel feature "Daylight."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, OCTOBER 24, 1914 No. 17

Bermudan Scenes in Eclectic Film

Henry Porter Stars

"THE TICKET-OF-LEAVE MAN" is a Pathe American studio production released under the Eclectic banner, and is a three-reel adaptation from Charles Reade's book, "Foul Play." The story is of a man who thinks to escape justice by throwing the blame of his crime upon another and allowing him to go to prison for it, only, later on, to have his own plans trip him up and deliver him into the hands of the law to atone for his deeds.

The incidents in the plot are cleverly arranged. It has good action and a strong climax in the first reel, and the other two follow their leader through a rapid series of live, interesting events and powerful situations, ending in a big climax which is none the less tense and exciting because of the smaller counter-plot climaxes which precede it.

A number of the exterior scenes were taken in the Bermudas, and the photography does full justice to the wealth of beautiful tropical scenes and vegetation. There are three distinct leads among the characters. One is the role of Helen Gerard, charmingly portrayed by Eleanor Woodruff. Another is that of the "heavy," Allan Bancroft, in which Sheldon Lewis does the most strongly emotional work in the picture, and the third is the part of Chester Livingstone, ably handled by Howard Meltzer. William Riley Hatch as Governor-General Gerard, M. O. Penn as the banker, Bancroft,



The marooned couple discover the rescuing party in Eclectic's "The Ticket of Leave Man."

and Sam Ryan as Morson, the mate, also have important parts.

Allan Bancroft, hard pressed for a means of paying his debts, forges his father's name to a note, and, by trickery, induces his chum, Chester Livingstone, to endorse it. Livingstone is tried for the crime, and sentenced to the Australian penal colony for five years. One day while the governor-general's daughter, Helen



The principals in Eclectic's "The Ticket of Leave Man."

Gerard, is out driving, the horse becomes frightened and runs away. Chester, working in a nearby field, dashes out into the road and stops the horse. Some time previous to this, Allan has left home for the colony seeking health. He is unaware that Chester is a prisoner in the same colony, and coming upon him and the unconscious girl, whom he has rescued, he does not recognize, in the bearded man, his former chum.

Allan has Helen removed to her house and is given credit for Chester's heroism. A short time later Livingstone becomes a ticket-of-leave man as a reward for good behavior, and is employed as gardener by the governor-general. Again he risks his life to save Helen's and does not receive credit for it. Allan returns to England and Helen books passage on the Bancroft ship, *Prosperine,* intending to meet and surprise him. Chester overhears her plans and also takes passage for England.

Allan enters into a conspiracy with the ship's mate, Morson, to load a fake cargo instead of the gold dust, and scuttle the ship collecting heavy insurance on it. Morson does as instructed, and only a few of the passengers escape, among them being Helen and Chester. They drift in an open boat for days and finally land on a deserted island. Eventually Chester tells the girl the story of his unjust imprisonment.

Governor-General Gerard travels to England, intending to meet his daughter there. Allan is shocked to hear that the ship he sunk had his fiancee as a

passenger. Gerard secures a boat and starts out with a rescuing party. After some time they find the marooned couple. On their return to England Allan is arrested for being instrumental in causing the *Prosperine's* disaster, and later writes Helen a confession in which he vindicates Chester. The final scene shows Helen wearing Chester's engagement ring instead of the one which Allan had placed there.



Livingston is left to take the blame in Eclectic's "The Ticket of Leave Man."

OF THE many foreign features which the Pathe Company imports there are but a few that can rival the productions of its German studio in which Henny Porten is featured. The latest picture is a four part Eclectic drama entitled "The Broken Promise," and the forceful, earnest manner in which the characters are delineated "put over" the climaxes so clearly that subtitles are necessary only to fill in the time gaps between scenes.

The picture has a strong ending, and an unusual one for a film of its length. It is not often that one can enlist his sympathy with the heroine, follow her through four reels of stirring action, in the last fifty feet of which she drowns and still feel that it is a logical ending for the story. But such is the case in this picture.



The coast guardsmen search for the smugglers in Eclectic's "The Broken Promise."

The action is not allowed to drag at any time. The greater part of the third reel is a chase, which is prevented from becoming tiresome by the use of cut-backs to the smugglers' boat where Henny Porten becomes involved in a hand-to-hand struggle with a coast-guardsman. Here and there throughout the film are inserts and clever complications which bespeak unusual attention to detail on the director's part.

Inge, an orphan, is the household drudge in the home of a wealthy fisherman. The fisherman's son, Jan, falls in love with her, and induces her to accompany him on some of his secret smuggling trips. Being a quickwitted, brave girl she proves a great help to the smugglers, and becomes an important member of their band. The revenue men learn of the smugglers' operations, and hunt them. The smugglers, driven into a cove are saved by a daring act of Inge's.

Jan's father arranges with the village magistrate to have Jan marry the magistrate's daughter. Inge pleads with the young fisherman and with his mother, but is inhumanely turned out of the house. After her baby's birth Inge is filled with a longing for revenge, and to satisfy it she informs the revenue inspectors of the location of the smugglers' rendezvous.

Jan's wedding is interrupted by the arrival of one of his companions who warns him to flee for safety as the guardsmen are searching for him. The bridal party is shocked by the mad haste in which the bridegroom leaves. They learn the reason when the revenue inspectors enter and demand Jan on a charge of smuggling.

Inge loves Jan in spite of his infidelity, and meeting him at the shore, guides him to a sailboat in which they attempt to escape. The revenue cutter discovers them, and starts in pursuit. Jan is shot and disabled, and, with no one to direct its course, the boat capsizes, drowning Inge and the unfaithful Jan.

Exceptional Films for Hearst-Selig

Announcement is made by the Hearst-Selig News Pictorial that it will shortly release as a part of its regular news reel, first and exclusive pictures showing the ruins of the Belgian city of Louvain, burned by the Germany army after, it is alleged, non-combatants had fired upon and "sniped" the victorious troops of the Kaiser. Various stories have been told of the destruction of Louvain, an act which aroused the protest of the civilized world, and was only exceeded by that indignation expressed in every quarter of the globe by the alleged unwarranted destruction of the cathedral of Notre Dame at Rheims.

Some 650 feet showing the blackened ruins of Louvain have been received in the United States by the Hearst-Selig News Pictorial, and within a few days will be shown upon the screen in all parts of the country.

In view of the siege and fall of Antwerp, 450 feet of negative received by the Hearst-Selig News Pictorial showing scenes around Antwerp and Malines, the Belgian army preparing to resist the siege, and the flight of the non-combatant populace, should make a particularly interesting feature.

James Cruze is doing the best work of his young life in "Zudora," a new Thanhouser-Mutual serial. It fits him like one of his suits, and "Jim" is known as a swell dresser on and off.

E. H. Calvert, of Essanay, with a party of friends, has gone to the Ozark mountains on a three weeks' hunting and fishing trip.

Musical Genius All But Loses Eyesight

Interesting American Feature

EDWARD COXEN, Winnifred Greenwood, George Field, John Steppling and other "Flying A" favorites are to be seen in "Daylight," another of the American Film Manufacturing Company's series of pictures which have included such titles as "In the Moonlight," "In the Firelight." Monday, October 19 is the scheduled release date for this latest of the series.

The picture is well staged and some of the exteriors are gems of photographic art. The surprising play of light and shadow across beautiful woodland vistas have been faithfully caught by the "Flying A" cameras and are sure to bring compliments from audiences to whom the picture is shown. Both Mr. Coxen and Miss Greenwood have some big scenes and most acceptably register the emotions they are called upon to depict, while the supporting company is satisfactory in every particular.



Steele sends Arthur to the mountains.

When the story opens we see Arthur, a young man of wealth and musical genius, completing a musical lesson under the tutelage of Gordon, a celebrated musician. Aside from his music Arthur finds much to interest him in the club life of the city, but the artificial lights of the clubroom play havoc with his eyes. Gordon reports to Steele, Arthur's uncle, that the young man has undoubted musical talent, but that he is neglecting his musical education for the club life and slowly but surely ruining his eyesight.

Steele determines to take a hand in his nephew's affairs and, much to the latter's astonishment, insists upon sending Arthur up into the hills with the opening of the hunting season. Arthur is cautioned that he must spend as much time as possible outdoors in the hope that nature may work a miracle with his failing eyesight.

Out in the open light of day Arthur's interest changes, particularly after he meets and falls in love with Mary, an orphaned girl, who lives in a cosy bungalow in the mountains, the better to devote all her time to the study of music. Bob, Arthur's hunting guide, who is also in love with Mary, is accidentally killed when a rifle drops and goes off unexpectedly. Arthur arranges to care for Bob's mother and seeks to console Mary.

However, just as Arthur's interest in his new open air life is becoming crystalized and while he is finding new inspiration at Mary's piano, the only pretentious piece of furniture in her bungalow, he is summoned back to the city by his uncle's death, and there soon falls into his old habits.

With the return to his club life the old trouble with his eyesight recommences, and an eye specialist whom he consults warns him that he will become blind. To escape the pity of his city friends and in order to obtain one last look at Mary, before his sight vanishes forever, Arthur returns to the hills and the girl he has learned to love. There blindness comes, and with it happiness, because Mary insists that the marriage take place despite Arthur's blindness.

Arthur's affliction and happy marriage result in an inspired composition that becomes the hit of the season, after Mary has disposed of it to a city music publisher. The fame of the song leads eventually to Arthur's moving back to the city with his wife and



The song scores a tremendous hit.



Arthur's sight is restored.

there they take up their residence in his uncle's home.

One day a new medical discovery, based upon the use of ultra rays, leads to Arthur's recovery of his eyesight, although the specialist who is responsible for the cure insists that his patient shall continue to wear colored glasses, and warns him that the removal of the colored lenses from before his eyes will surely result in his again being made blind.

The return of his sight leads Arthur to again seek relaxation in his club, and soon he has again lost all interest in his music and even finds himself unable to compose, when he makes an attempt to write another success. Finally, he plans to return to his mountain home and there to deliberately remove his glasses, thus blinding himself again, in the hope that life may once more mean what it did to him at the time his eyesight was restored.

Mary learns of his intention and hurries back to the mountain home, arriving there an hour or two before her husband reaches his destination. As he is on the point of removing his glasses, she appears, covers his eyes with her soft hands and insists upon his replacing the glasses. A full realization of the wrong he was about to commit sweeps over him and as the picture ends he foresees a promise of a new life ahead in the daylight of love.

"Beloved Adventurer" Book Attractive

Countless exhibitors throughout the country have taken advantage of the exceptional opportunity offered them by the Lubin Manufacturing Company of Philadelphia and booked the series of "Beloved Adventurer"



Arthur Johnson playing the lead in Lubin's "The Beloved Adventurer" series.

films in their houses, selling the novelized version of the story at the same time. It is the first time an original novel has been issued simultaneously with the production of the screen version of the story it tells and, though the series has only advanced to the sixth installment, its success is already certain.

Emmett Campbell Hall, the author of both the photoplay and the novel, has originated a most unusual character in Lord Cecil, the beloved adventurer, and about him has built a series of fifteen stories, each of which has a distinct climax and can be enjoyed by itself. When all are arranged in chapter form in the novel, however, they form a complete novel with perfect continuity and hold the interest of the reader from the first page to the last.

The book is bound in cloth, printed on high grade paper and contains 155 pages. There are seventeen half-tone illustrations from the Lubin film, all of which are very attractive. The book is worthy of a place in any library and at the price which is asked for it—fifteen cents retail—it is a remarkable bargain. Mr. Hall's descriptions are vivid and his character drawings concise and satisfying and those who see the photoplays will be far from disappointed when they read the book.

Scarcely had the first reel of the series been released when the Lubin Company received orders from exhibitors strung all the way from coast to coast, who had ordered a few copies in order to try the system out, wired asking that their orders be doubled and tripled in order to supply the demand of their patrons. The Lubin Company has been kept busy ever since, filling the orders which pour in daily for the demand for the book grows as the photoplays continue to show the adventures of Lord Cecil, whom Arthur Johnson has made one of the most lovable characters on the screen today.

The progressive exhibitor can quickly realize the tremendous advertising power a novelty of this kind is, for to get the patrons of a theater interested in reading of the life of a character means to draw them to the theater where they can see the events they have read about acted before their eyes and the character they have come to admire.

Boston to Have Film Company

With Captain Herbert B. Holland as founder, William F. Haddock as director, Maude Feely as leading woman, and others of equal note in the film realm interested in its activities, the Holland Film Company has established its studio at Roxbury, Boston, Massachusetts, and work on one-reel subjects is going busily forward. The reason for the Holland Company's settling in Boston is that it aims to be a pioneer in the use of the splendid historic and picturesque scenic backgrounds which New England offers. Miss Feely is late of the Thanhouser Company, where she played leading roles in many of that company's recent successes. The stage is her birthright, as she has been of it since she was four years of age. The fundamental talent, as to management, direction and acting of the Holland Company promises well for the future of this concern.

Wants Forbes-Robertson

The Life Photo-Film Corporation has secured an option on Jerome K. Jerome's famous play, "The Passing of the Third Floor Back," together with the services of Forbes-Robertson, the famous English actor. The consummation and closing of the deal only awaits the signature of Mr. Forbes-Robertson to the contract. It will be recalled that Mr. Robertson is playing his farewell tour in America, and contrary to the usual farewell tours, insists that he will not again appear on the legitimate stage here. This does not, however, prevent him from appearing on the screen.

Wife Punished for Playing with Fire

Strong Selig Story

JAMES OLIVER CURWOOD has written a story of exceptional merit in "Playing with Fire," the two-reel release of the Selig Polyscope Company on October 26. The theme carries a strong moral and the action is made so convincing that there can be no doubt left in the mind of the spectator as to the purpose of the play.

Bessie Eyton assumes the leading role and gives a delightful character portrayal of a woman torn between two desires—to remain faithful to her husband and to continue on friendly terms with another man who loves her. Thomas Santschi, who directed the staging of the production, plays opposite Miss Eyton and does excellent work in several strongly dramatic scenes.

The settings are well arranged and the exterior scenes carefully chosen and well photographed. The photography is without fault. The plot construction toward the close is quite clever. Two very distinct crises mark turning points, both of which could have been used as the climax and which are certain to keep the interest keyed up until the picture has faded from the screen.



The wife plays with fire.

At the opening of the story the happy home life of the Ransom family is shown. John Ransom, the husband and father, is a successful business man and his wife and little boy are the two greatest things in his life. There is but one shadow which casts its form across this peaceful picture. Horton, a friend of Ransom's, is a frequent caller at their home, and shows a great deal of interest in Mary, the wife. She is very friendly to him and allows a flirtation to begin between them.



A scene from the Selig production "The Wasp."

John notices this and is annoyed. He asks Mary to discontinue her intimacy with his friend, but the wife foolishly becomes angry and a quarrel follows. Later in the evening, after their little boy has been put to bed, Mary realizes that she is at fault and asks John to forgive her, which he gladly does. Again they are happy, but a few days later Mary meets Horton on the street and he invites her to go for a ride in his automobile. Again she plays with fire and accepts the invitation. John, walking down the street, sees them as they drive past. Horton drives out into the country and the automobile breaks down. When Mary returns home it is long after supper time and John is sitting by the fireplace his head bowed in sorrow. He asks her if she has seen Horton that day, and she lies to him. Again they quarrel and again he forgives her for their child's sake.



Ransom accuses his wife of being untrue.

Horton learns of the condition of affairs and sends a note to Mary, telling of his love. John intercepts the note and a short time later sees his wife and Horton together in a cafe. However, Mary tells him that his friend has followed her and the husband tries to believe her.

Ransom's vacation arrives and he takes Mary and their child to the mountains. Horton follows. Mary meets him and tells him to go away, but he is not easily disposed of. John is called back to the city for a day and Horton feigns illness and stumbles into the cabin. Mary cares for him, though she fears her husband will return and find them together. John's train is delayed by a wreck and he returns to the cabin. Horton fires at him and John, wounded, is unable to follow him. However, the incident convinces John that Mary is untrue and he forces her to leave him forever.

Years later Mary has become a nurse while John and his son live only for each other. One day Horton is brought to the hospital where Mary is nursing and, on his death bed, she secures from him a statement of the way things really happened. John receives a copy of Horton's confession and is happy to think that Mary has at last been cleared. Then he remembers that she lied to him and that Horton was a scoundrel, so he cannot force himself to believe the statement which would bring happiness to himself and the woman he has never ceased to love. And so Mary pays the terrible price because she played with fire.

New Distributing Medium

Still another distributing medium for the films of the country is about to be born. Exchangemen from all over the United States held a secret meeting in Indianapolis on October 1 and launched a plan for forming a film combination to be known as the Standard Program. As MOTOGRAPHY goes to press today (Tuesday, October 13) a meeting is being held in the Hotel Sherman in Chicago, by the same exchangemen who met in Indianapolis and a permanent organization is being perfected, while the proposed plan of distribution is being discussed in all its aspects that a smooth running program may make its debut within the next few weeks.

Representative exchangemen from New York, Philadelphia, Atlanta, Pittsburgh, Cleveland, Detroit, Cincinnati, Indianapolis, Milwaukee, Minneapolis, Buffalo, St. Louis, New Orleans, Dallas, Portland, San Francisco, Los Angeles and Chicago are among those in attendance at the meeting, over which Joseph Hopp of Chicago is presiding, he having been chosen temporary chairman at the Indianapolis meeting.

Mr. Hopp in a brief interview with a MOTOGRAPHY representative declared that it was planned to offer exhibitors a program of twenty-one reels per week, this program to consist of two three-reel features, three two-reel features and nine single reels. The films are to be bought by a committee of exchangemen solely upon screen examination, and as soon as a manufacturer whose product has been selected shows any falling off in quality that brand will be eliminated from the program.

"Quality, service and publicity" said Mr. Hoop, "are to be the keystones of our creed. As to quality, we aim to make even the poorest of our offerings the peer of the best films of today. As to service, we shall strive for the highest possible efficiency at all times, and we are determined to treat the exhibitor with all the courtesy and consideration that he would receive if he patronized a high grade tailor or haberdasher. As to publicity, the Standard program will guarantee to make its releases known throughout the entire country, and the exhibitor will be provided with the best possible means of bringing the people to his house.

"Exchangemen will own and control the distributing company and only the highest grade subjects will be selected from the numerous offerings of film manufacturers which we have already received. We are in receipt of numerous offers of financial backing, but the men who compose our organization are all well to do and we implicitly believe that we have more than enough capital to swing the deal without admitting any outsiders. Everything looks fine today and, undoubtedly, within a few days we will be able to make one of the most important announcements to the trade that has yet been made. The Standard Program seems assured and it will mark a new era in film production and distribution."

Gibraltar Films

Announcement is made that David Bispham, famous operatic star and producer, has entered the ranks of film manufacturers with a concern to be known as Gibraltar Films. The first picture is to be "A Message to Garcia," written by Elbert Hubbard, and in which Hubbard himself is to appear in the role of Lieutenant Rowan, the man who carried the message from President McKinley to Garcia.

Following this picture it is the intention of Gibraltar Films to produce film versions of many of the great operas. Some of the operas that will be filmed in the next two years will be "Aida," "Bohemian Girl," "Cavalleria Rusticana," "Tales of Hoffmann," "Flying Dutchman," "Huguenots," "Lohengrin," "Parsifal," "Rigoletto," "Samson and Delilah," "Il Trovatore" and "Sicilian Vespers." The rights to forty-two operas have been secured.

The Terriss plays, produced originally by William Terriss of the Adelphi theater of London, and including such dramas as "The Mills of the Gods," "A Man's Shadow," etc., are to be included among the Gibraltar releases and the works of Edwin Bliss, author of the "Lucile Love" series, released by Universal, will later be seen.

David Bispham, the president of the company, is known not only as a great artist, but as an excellent business man. Thomas Terris, vice-president of the company, has been a successful producer since his boyhood. Sydney Dalton, of the Academic Cinematographs, is secretary of Gibraltar Films, and his company and all of its connections have been absorbed by the new corporation. Herman Ling, treasurer, is a well known man in the downtown financial district who represents some very important interests.

One of the first steps of the corporation was to take the entire sixth floor of the Mecca building, 1600 Broadway, the huge plant formerly occupied by Kinemacolor Company.

Association Holds Election

Sidney Landau of the Heights theater, Wadsworth and One-hundred and Eighty-first street, New York City, was elected president of the Motion Picture Exhibitors' League of Greater New York at a meeting held at the Marlborough-Blenheim on Friday, October 9.

Samuel Trigger, former local president, declined the nomination for president and expressed his opinion that it would be better for the league if it should not be known as a "one man" organization. Mr. Trigger's speech caused considerable surprise, as it had been anticipated that he would be re-elected. The other officers chosen at the election were as follows: First vice presidents for the different boroughs, I. Needles for Manhattan, William Hollander for Brooklyn, A. Cole for the Bronx, Robert Whitten for Queens; Adolph Weis, secretary; William Brand, financial secretary; Grant Anson, treasurer and G. Stockhammer, sergeant at arms. Samuel Trigger was elected president of the executive board.

All Star Cast in Latest S & A Feature

Whatsoever a Woman Soweth

It is not often that Essanay offers exhibitors such an all star cast as can be seen in "Whatsoever a Woman Soweth," the two-reeler of Friday, October 30. Playing the leads in this film are such favorites of the screen as Gerda Holmes, Richard Travers, Bryant Washburn, Thomas Commerford and John Cossar, which makes a real bargain day for the exhibitor desiring to offer his patrons a choice selection of Essanay stars.

Miss Holmes has a most difficult role in that of Pauline, the girl who married unhappily and realized too late that love counts for more than reputation, but she handles it skillfully and at times rises to great dramatic heights. Richard Travers was well cast as Robert Caldwell and appeared at his best in the closing scenes of the picture when he generously offered to forgive Arthur, after the latter had embezzled funds of the bank. Thomas Commerford, the veteran Essanay character man, scores a tremendous triumph in the part of Pauline's father and at times almost takes the scene away from the other leads, so powerful is his playing. His registering of different emotions is truly wonderful. Bryant Washburn has a thankless part in the role of Arthur, but gets over the redemption scene in masterly fashion.



Pauline decides not to marry Robert.

The settings of the production are worthy of comment and the story is embellished by occasional flashes of a figure symbolical of Fate. The opening scenes are laid back in the early 70's and we learn that Pauline Marlowe and Robert Caldwell have set the date for their wedding. A few days before the important event is scheduled to take place Robert's father is proven an embezzler and Pauline decides that she cannot marry a man whose father has disgraced himself. Pauline's father stands firmly by Robert and does everything in his power to help the young man live down his father's shame, but despite her father's entreaties Pauline cannot bring herself to marry Robert. In anger, the old man orders Pauline out of his house and the unhappy girl travels abroad in an endeavor to forget her disappointment and heartache.

As time passes Pauline marries and Robert settles down to repay his father's debt to the bank. Pauline's marriage proves a most unhappy one and, shortly after her little son is born, her husband dies, leaving her a widow with the knowledge that she made a mistake which has ruined her whole life, when she refused to marry Robert.

Years afterward, when Arthur, Pauline's son, has grown to be a young man, the unhappy widow decides to return to her old home, where she is warmly greeted by her father, now a decrepit old man. Arthur thinks his grandfather and his grandfather's friends "old fossils" and in many ways proves a big disappointment to those who have looked for him to become a man of affairs, a worthy successor of the name of Marlowe.

Arthur goes to work in a law office, at the suggestion of his grandfather, but proves a miserable failure. As a result of his lack of ambition, Arthur one evening engages in a heated argument with the old man, which ends with the latter's becoming tremendously excited, and suddenly falling back into his chair, dead of heart failure. Pauline's heart is nearly broken over this incident, but Robert Caldwell, who now has risen to the position of president of the First National Bank, and who has carefully avoided his former sweetheart up till now, goes to call upon Pauline, expresses his sympathy and arranges for Arthur to take a position in the bank.



The Death of Pauline's father.

As time passes, Arthur one day yields to temptation and appropriates some funds of the bank. Not until he meets the one girl in the world does he realize the awfulness of his position. Meanwhile Robert has learned of Arthur's dishonesty and goes to Pauline with the story, since he feels that she should know it. Realizing that she is reaping as she sowed, Pauline demands that Arthur pay the penalty of his misdeed, but Robert pleads with her to forgive her son and

promises not to prosecute him, if Arthur will agree to repay the money as fast as he is able. Arthur's sweetheart proves her trust in her lover by offering to stand by him and help him to save the money necessary to make good his embezzlement.

Moved by the devotion of Arthur's sweetheart and touched by the generosity of Robert, Pauline finally goes to the man whose love she has denied herself for so many years and he accepts her with open arms.

Clever Western Leading Lady

Dorathea Farley, or "Dot" as she is generally known was born in Illinois and spent the early years of her life in Chicago. She started her dramatic career at the age of three, when she did a song and dance with E. A. MacDowell's "Wedding Bells." Miss Farley's mother is known as Alma Farley and the two have always been together, both being well known on the legitimate stage. Dot went through the usual run of children's parts such as "Fauntleroy" and "Little Eva" in "Uncle Tom's Cabin" and for some years she worked through the middle west at one time with E. C. Wilson who featured her in a number of parts. After a long siege of stock Miss Farley became well known in musical comedy as she possessed a fine baritone voice, but she developed throat trouble and an operation only served to make matters worse so she looked about for something in which she would not have to use her voice. A friend suggested she go and see the Essanay film people. Tom Ricketts saw her and after a short talk engaged her. She stayed with Essanay for several months and left with Thomas Ricketts when he joined the American Company, where she played leads opposite J. Warren Kerrigan. She remained with the American for a year and a half and then joined the Saint Louis Company, under the direction of Gilbert P. Hamilton, with whom she has been ever since, first with the Saint Louis concern and later with the Albuquerque Company.



Dorathea Farley

Secures Blaney Productions

Everything that was once owned by the Chas. E. Blaney Photo-Play Company is now the property of the World Film Corporation, through a deal closed by General Manager Lewis J. Selznick, of the latter corporation. The World Corporation now has control of the two finished photo-plays, Cecil Spooner in "The Dancer and the King," and "Across the Pacific," as well as the productions and picture rights to all the other Blaney plays.

Mr. Selznick announces that work will start immediately on the presentation of the Blaney photoplays, and the Peerless studios, Fort Lee, N. J., are to be used in making the Blaney pictures. The Blaney studio ceases to exist, and the direction as well as the productions are to be under the exclusive control of the World Film Corporation. Cecil Spooner, in "The Dancer and the King," is to be released November 16, and "Across the Pacific" will be scheduled for November 28. Both these features are in five acts, and are to be seen on the regular World Film Corporation program.

To Resume Dividends

Crawford Livingston has been elected a director in the New York Motion Picture Corporation. It is expected that the company will resume a dividend in November, which will be on the basis of 1 per cent a month, and not 2 per cent as heretofore. It will be remembered by our readers that this dividend was passed a short time ago for the purpose of diverting $100,000 toward the payments on the new studio.

Life Photo Enlarging Offices

The Life Photo Film Corporation has bought out the High Grade Feature Film Company, taking over its lease and all of its properties. The offices of the High Grade concern adjoin the present offices of the Life Photo Film Corporation. Included in the sale is the projection room, which will be redecorated and refitted by the Life Photo concern and devoted to projection for the trade. Messrs. Bauman & Co. have been engaged to redecorate the new offices, particularly the projection room, which will be lined with velvet, and every convenience inaugurated tending toward perfect projection and comfort.

The present offices of the company will be devoted to the private rooms for Bernard Loewenthal, the treasurer, Edward M. Roskam, the president, and Jesse J. Goldburg, the secretary. The additional offices will be devoted to the auditor's, booking and display departments.

Balboa Engages Dr. Cook

Dr. Frederick A. Cook, discoverer of the North Pole, world-renowned explorer, Chautauqua lecturer and chief of the expedition which scaled the summit of Mt. McKinley, is preparing, together with the Balboa Amusement Producing Company of Long Beach, California, to make a six-reel feature photodrama, "The Explorer," in which Dr. Cook will be the star character. The scenario—written especially for the big production by the Balboa Company's photoplay editor, Frank M. Wiltermood—contains scores of highly interesting scenes in substantiation of Dr. Cook's claims that he reached the North Pole on April 21, 1908, and thus outstripped Robert E. Peary.

Many of the most important scenes will be enacted on the snow-clad peaks of the San Bernardino mountains, eighty miles from Los Angeles, the entire company of players to make the trip in a fleet of autos. Genuine Eskimo dogs, igloo houses, sledges and other Arctic property will be used to make the films realistic.

In a four-reel drama entitled "The War Extra," Blaché gives a peep behind the scenes of a newspaper.

Motography's Gallery of Picture Players

MOLLIE MCCONNELL, leading character actress of the Balboa Company's plant, was for many months a member of Charles Frohman's London aggregation and portrayed leading roles in the Duke of York's theater and other English playhouses. She is the widow of Will McConnell, former dramatic editor of the New York *Morning Telegraph* and a theatrical manager. She is a native of California and was educated in Mills Seminary, in Oakland. Following graduation she joined a dramatic company in Chicago and soon was entrusted with leading parts, because of her handsome appearance and high talents. Since joining the cinema ranks several years ago she has made steady progress as a character player of the first class. She has been with Balboa a year and has done excellent work in the feature films, "The Human Soul," "St. Elmo," and "The End of the Bridge."



Mollie McConnell.

HENRY KING, leading man at the Balboa studios in Long Beach, Cal., is known as "the man from Virginia," because he is a native of that state. His mother still resides near Roanoke, on a large estate which has been owned by the King family more than 100 years. King was once a New York stage favorite. He entered the cinema field two years ago, becoming leading man at the western Lubin studios, where he remained a year and then resigned the position to be leading man at the Balboa Amusement Producing Company's plant. He has been with the Balboa studios a year and has done strikingly artistic work in the leading roles of "The Will o' The Wisp," "Sacrificial Fires," "The Path of Sorrow," "The Unexpected," "The Rat," "Nerve," "The Cruise of the Hell Ship," "The Moth and the Flame," "Power of Print," "Abide With Me" and "Through Night."



Harry King.

WILLIAM D. TAYLOR, director of the largest dramatic company at the Balboa studios, often plays the leading role, writes the scenario, directs the company, attends to the costuming of the characters and also manages the setting of the scenes. Formerly a Vitagraph star, he enacted the leading role in the famous six-reeler produced by that company, "Captain Alvarez." He joined the Balboa organization several months ago and has produced a number of feature photo-dramas. He is a native of Ireland. When 19 years old he joined Charles Hawtrey's company and toured the English provinces. Later he journeyed to New York and became a member of Fanny Davenport's company, remaining in her organization three years. Following this engagement he enacted leading roles at various times with the Castle Square stock company, Katherine Kidder and Sol Smith.



William D. Taylor.

JACKIE SAUNDERS, star of the Balboa Company, is known as "the Mary Pickford of the West," because of the genius and talents she displayed as leading woman of many Balboa feature releases, notably "The Will o' the Wisp," enacted by her and the other members of the company amid a raging flood in river lowlands. She is aged 20 and a native of Philadelphia, where her father and mother reside. She became a cinema actress three years ago, following considerable stage work, portraying "child" parts. Because of her shining personality she is called "little sunbeam" by her colleagues. Among large Balboa productions recently produced she enacted the leading role, such as "The Square Triangle," "Little Jackie," "Rose of the Alley," "Little Sunbeam," "The Hunchback of Cedar Lodge," "Gypsie Love" "The Breakup."



Jackie Saunders.

An All-Star Keystone

Mabel Normand, Fatty Arbuckle, Charles Chaplin, Mack Sennett and all the other famous Keystone players in one picture! The picture directed by Mack Sennett! One of the funniest things that ever has been seen on the screen! This is what is promised in "The Sea Nymphs," the first of the special two-a-month two-reel Keystone-Mutual comedies. It will be released in about a month. The picture was made at Santa Catalina Island, and it combines all the funny effects of the Mabel series and the other Keystone pictures. But it goes farther than that, because it has some brand new ideas in it. Those who have been privileged to see it say that it is the greatest scream of that brand. Patrons of the Keystone-Mutual pictures will know what this means. The play revolves around the escape of Mabel Normand and Fatty Arbuckle with "Big Ben," Miss Normand's pet seal.



Mabel Normand



Roscoe Arbuckle in Keystone's "The Sea Nymphs."

Pearce Makes Western Trip

President Marion S. Pearce has just returned from a trip through the West in the interests of the League. He finds conditions as a whole very encouraging and especially in Kansas, where they have just closed a most successful state convention. On this occasion many matters of vital interest to every exhibitor in the state were transacted and much good for the general welfare of the League in that locality accomplished.

President W. B. Moore, of the Kansas state branch, was especially enthusiastic regarding the League work in his territory and took great pleasure in announcing that they had decided on a definite membership campaign. He looks forward confidently to the next convention which will be held in Emporia, Kansas, some time during the coming March when he feels sure that almost every exhibitor in the state will by that time be a member of the League. President Pearce also stopped off in Illinois in the interests of reorganizing the state.

California Convention

The third annual convention of the California Motion Picture Exhibitors' League opened with more than one hundred exhibitors from all parts of the state in attendance, at the Assembly Hall of the Phelan Building, San Francisco, on Tuesday, October 6. The meeting was called to order by State President Charles Goodard. After an invocation by Rev. J. M. Jackson the exhibitors were addressed by Edward Rainey, secretary to Mayor Rolph. President Goodard responded and after declaring the meeting formally open, called attention to the fact that much business of importance was to come before the session. After the reading of the minutes by Secretary W. A. Cory a vigorous discussion of the war tax on amusement tickets, which is a bit of legislation now pending in Washington, was held and it was clearly pointed out what a hardship the passage of this law would be to the exhibitors. Every member present was urged to wire his representative to do all within his power to defeat the bill. H. L. Beach of Oakland suggested the publication of a weekly bulletin by the Exhibitors' League, for the purpose of bringing the country exhibitor into closer touch with his city brothers and such a publication was further advocated by W. B. Martin of the Star theater in Modesto. A committee on organization consisting of H. C. Smith, Charles Rothchild, and L. E. Lund was appointed and reported before the closing of the session.

On Wednesday morning Judge A. P. Tugwell of Los Angeles, president of the Los Angeles local and well known in film circles, addressed the convention, pointing out the need for organization, as without organization and co-operation on the part of the exhibitors the picture theaters of California could not continue to exist.

Old Officers Re-elected

At the annual meeting of stockholders of the Colonial Motion Picture Corporation, held on October 5, 1914, the present management was sustained by a vote of nearly two to one, and the following fifteen directors were elected for the ensuing year: Professor Arthur Beatty, Madison, Wis.; James J. Booth, Pittsburgh, Pa., vice-president Oakland Savings and Trust Company, director Commonwealth Trust Company, director Commercial National Bank; F. C. Brooksbank, Riverton, N. J., former president Brooksbank-Tillingast Sand-Blast Company of Philadelphia; Frederick S. Dudley, New York City, vice-president and general manager of the company; J. Watson Hayden, Troy, N. Y., treasurer Fellows & Co.; Robert T. Herrcke, La Salle, Ill., hardware merchant; James D. Law, New York City, president of the company; Duff C. Law, Wissahickon, Pa., technical director of the company; Edwin H. Meyer, Evansville, Ind., president Newman Plumbing Company, secretary and general manager of Meyer Candy Company, proprietor Highland Poultry Farms; W. T. Saxton, Delta, Ohio, vice-president People's Savings Bank; Max R. Taylor, Port Chester, N. Y., merchant; Herbert W. Taylor, secretary-treasurer of the company; C. W. Tennant, Amston, Conn., scientist and lecturer; Jesse Watson, New York City, attorney-at-law; Richard Wightman, New York City. This Board of Directors have elected the following officers to serve for one year: James D. Law, president; Frederick S. Dudley, vice-president and general manager; Herbert W. Taylor, secretary and treasurer, C. Anhof, assistant secretary.

Excelsior Lead Plays Three Roles

New Company's Debut

THE first Excelsior release through the newly formed Alliance program is a five-reel masterpiece, "The Path Forbidden," from the book of the same name by John B. Hymer. It is a splendid visualization of a perfectly balanced and probable, though unusual story, replete with stirring situations, realistic scenes, wonderful photography, and fine acting. Director Harry Handworth's delicate handling of the "mistaken entity" problem, from which so much of the action evolves, enables the spectator to understand and follow the story's many threads, and appreciate the surprises which attend their merging into one climax. Humor flickers through the story here and there, freshening one's interest and giving the dramatic parts more force in contrast.

The picture features Octavia Handworth, who plays three distinct roles, those of Violet Dare, later Mrs. Brill, and her twin daughters, Lucy and Pearl. Miss Handworth's versatility affords her complete control over her impersonations of two widely different types of women, one a carefree coquette and the other a modest, diligent young woman. It is a true pleasure to watch her, as she does not attempt anything spectacular, but always does the thing which another, placed under the same circumstances, would do by natural impulse.

William A. Williams does well in his role of Joe Brill, a part calling for an energetic young lover in the beginning of the story, and a feeble old man in its last chapter. The part of the young lawyer, Curtis Holmes, fits Gordon DeMaine as though created for him. Hamilton Crane characterizes Jim Kent, Joe Brill's rival for Violet Dare. James Allbaugh is successful in making a thoroughly despicable person out of the dope and race track tout who unconsciously spares Holmes from an unhappy future by eloping with his fiancee. John B. Hymer, the author, Tom Tempest, and Francis Perlot do fine character work in the minor roles of Ed Dempsey, Herman Krause and "Bug" Hicks.



Violet's coquettish ways anger her devoted husband in Excelsior's "The Path Forbidden."

The first reel is in the nature of a prologue, the time being about the year 1890. The first few scenes illustrate the coquettish disposition of Violet Dare,

Pearl entertains, unknown to her fiancee, in Excelsior's "The Path Forbidden."

and the incidents leading to her marriage to Joe Brill. They live happily for some time until one day Violet wanders from prudence to "the path forbidden" and carouses with some male friends. Brill unexpectedly returns home at this time and drives his wife out for her conduct. That night she steals away one of their twin children, Pearl, who grows up an exact duplicate of herself, beautiful, fascinating, and treacherous.

Lucy, the other sister, is exactly the opposite in disposition. Worry caused by failure in business unbalances Mr. Brill's mind and he is removed to a sanitarium. In order to be near him Lucy invests her money in a rural hotel close by and takes charge of it herself. Pearl is about to be married to an honorable young lawyer, Curtis Holmes, but at the last moment elopes instead with a flashy race track tout. Holmes follows the couple to the hotel at which they are stopping until their automobile is repaired, and there meets Lucy.

A number of both humorous and serious complications result from the resemblance between the girls, the last of which is Holmes' thrilling rescue of Pearl from a burning barn. He carries her to the hotel, thinking her to be Lucy, with whom he has fallen in love. Mr. Brill recovers and is brought to the hotel by Lucy. Here he meets Pearl, and informs the girls of the relationship between them. The kind care that Pearl receives while convalescing cures her of all desire for "the path forbidden," and she promises to live with and be a comfort to her father if he will grant Holmes permission to marry Lucy. This he readily does, and Pearl makes good her promise and succeeds in taking the place of her happy sister.

Blackwell Appears With Own Company

Plays Dual Roles

A BEAUTIFUL and strong release is the first to be given to the public by the Favorite Players Film Company, Inc., which has Carlyle Blackwell as its lead and M. H. Blackwell as its treasurer. "The Key to Yesterday" is the title of the four-part feature in which this company introduces itself to picture-goers, though the popularity of its star, Mr. Blackwell, is so general that the word "introduce" seems hardly apropos. However, it is Mr. Blackwell's first appearance in the company which is of his own formation. In the double role of Marston, the artist, and Carter, the Revolutionist, he makes his bow as a Favorite Player.

The film tells the story which, in book form, credits Charles Neville Buck with the authorship.



Carlyle Blackwell and Edna Mayo in "The Key to Yesterday" Favorite Players' release.

The scenario, however, owes its fine arrangement to Robert A. Dillon. And to the director and cameraman go especial credit for the high quality of the work for which they are responsible.

Opposite Mr. Blackwell, Edna Mayo plays a leading and likable role. This pretty actress from the legitimate shows marked picture ability and she makes a splendid Duska Filson. Gypsy Abbott is the only other woman in the picture and she does commendable work as Mrs. Marston. George Brunton is good in the character of Mrs. Marston's father, St. John; there are J. Francis Dillon as Rodman, the outlaw; John Prescott as Senor Roberto and John J. Sheehan as George Steels, all of whom are creditable in their respective roles.

The story is one with an interesting theme. It concerns the artist Marston, the master painter of Paris. Unhappily married, he becomes the object of a model's jealousy and is stabbed in the right palm. Unable to paint, he takes a trip to the States and there is assaulted by highwaymen and regains consciousness with a blank mind. Discovered painting one day, he is offered a course of lessons by Steel, a wealthy young man. His wonderful genius reasserts itself and he gains new reputation. Duska Filson, a friend of Steel's, gives a dinner one night and there Marston, whose name is changed to Saxon, meets Senor Roberto. The latter is attracted by the similarity between Saxon and Carter, the revolutionist, whose escape from the law and Roberto had been a clever one. He tells the story and Saxon, unable to recall his past, believes himself to be Carter. He has been accepted by Duska but tells her of a determination to go to South America and determine whether or not he is Carter. He carries out this intent and the American consul settles this doubt by declaring Carter to have been shot in the left and not the right palm. Saxon leaves for the States and thereby misses Duska and Steel, who wireless him as to their location. Saxon learns that a revolution is imminent in the town in which his friends are stopping and secures a small boat which takes him back in time to have his friends warned. Saxon, however, is wounded and placed in a ship bound for France.

In Paris, after many wanderings, he seeks to find a clue to his former life. The key which he has carried with him for years is the only link and he knows that the door it opens will be home. At last he tries it in the door of "the master's studio" and is greeted by his old students and by St. John. The latter takes him to his home, where his daughter, Marston's wife, is sleeping the last sleep, after a wait of five years for the husband who came too late. The concluding scenes give hope of a new life of usefulness and peace. And in it Duska shares. "The Key to Yesterday" is one of the first of the Alliance Films Corporation output. And it stands on its own merits.

Film Magnates Attend Banquet

Representatives of several of the largest film manufacturing companies in the country attended a dinner tendered to Carl H. Pierce by Stanley Mastbaum in the red room of the Bellevue-Stratford Hotel, Philadelphia, on October 2. Guests at the affair, which was in the nature of a reciprocal compliment, following the banquet in the Adelphia, at which Mr. Pierce was host last week, came from New York city and other points nearby.

These included Daniel Frohman, one of the pioneers in the feature motion picture industry; Jesse E. Lasky, Adolph Zuker; Lewis Breitinger, state censor for Pennsylvania; George H. Earle, Jr., Siegmund Lubin, of Philadelphia, and staff men from the Philadelphia newspapers.

Twenty-One Ems Ten-Point

By Ed Mock

WE are to draw lessons from the war—hard commercial intelligence.

The war caught us with three regular, dependable film programs and a scattering few regular and dependable feature film manufacturers. It also found us on the tottering edge of a market which was reading the foreign films out of existence. If we are to draw our lessons from the troubles of Europe, it is time to begin. There are countless reels of foreign films in America that have had their inning as regular releases. When these foreign films were current subjects their sale fell far below the American-made releases. Today, exhibitors should fall all over



Irene Hunt as the sob sister in Reliance's newspaper story, "The Floating Call." Miss Hunt is shown being hurled into a canal from a second story window.

themselves to get some of these foreign reels. The American people want to see the streets of Antwerp and Ghent as they were before the German invasion. The same interest in foreign pictures—scenics, educational or travel subjects, particularly—applies to all the countries at war. It is an opportune time to unearth the negatives and print up a fresh stock of positives. The first lesson endeth.

* * *

The second lesson died a borning. It didn't take more than fifteen minutes to prove we were not to have genuine war pictures on our screens. It was even more evident than that we were to witness the sinking of the Titanic. War pictures will come to America after the war and then only such subjects that have had the approval of the foreign censor boards.

The redeeming factor of the film industry rests with a world market. While England, France, Germany and Russia are flying at each other's throats it doesn't mean that there is no foreign market for



Pa Winsome takes a dislike to Cassius in the Beauty production, "Winsome Winnie."

American-made films. The film business has followed the path of least resistance much of the way. Obstacles like the present have not been encountered. There is little reason to suspect that the American maker of films isn't finding a foreign market for his product.

* * *

The foreign film manufacturer has a more difficult problem. Unless he can depend upon the possible revenues of some of his past releases, America offers



Scene from "The Golden Hope," the sixth episode in Lubin's "The Beloved Adventurer."

him nothing. His factories and studios are shut down. In all likelihood his camera men are in the battle fields, but the product of his daily grist has no immediate value. The war, if of long duration, will alter many of the present day practices both here and abroad, but the American maker has much the best of the situation right now.

All praise for Fulton Brylawski, that clean-cut, fighting Washington exhibitor, who has rendered such important service to the motion picture interests of this country. Here is an example of what prompt and intelligent application will accomplish. Fulton Brylawski and his father are exhibitors of the better sort. They have eight splendid houses and the co-operation of Washington exhibitors. Their theaters have the lasting respect and approval of the capital's best citizenship. The houses are sanitary; the seats are comfortable; the aisles are wide; the projection reflecting the highest attainment of the art; the lobbies tasteful; the staff courteous and the deportment of the audience beyond criticism. The elder, Mr. Aaron Brylawski, escorted me along Pennsylvania avenue and was careful to point out how far his neighbors had worked with him in the matter of street lighting. He offered convincing proof that a motion picture theater had full license to qualify with other established enterprises. He took great pride in emphasizing that through his efforts one of the blocks that had been the street rowdies' night rendezvous was now the best lighted and orderly in the city. Attention to these details have given the Brylawskis high standing in their community. Fulton Brylawski is a lawyer of no mean repute and the combination has been the result of saving exhibitors of this country a million dollars.

* * *

If regret might be attached to a performance of this kind, it would be with the Brylawskis getting the credit. Not that any of us care to do that, but what a lasting monument this might have been, had organ-



Herbert Rawlinson in "Kid Regan's Hands," a two-part Rex drama.

ized exhibitors accomplished the same result. If there is a better example to offer for the need of thorough organization among exhibitors, where shall we look for it? Fortunate indeed that the Brylawskis were in Washington! It is true that Fulton Brylawski has always been actively in favor of exhibitors' associations. He is a member of the Washington contingent and a vice-president of the Motion Picture Exhibitors'



Director Frank Crane preparing an Oriental scene for the Imp production, "Three Men Who Knew."

League of America. But the League gets no credit in this performance. The Brylawskis have it and no one will begrudge them the fullest measure of thanks.

* * *

Don Meaney cables from Hollywood: "This beats New York alltohell." Now that the Kaiser has told us we can hold the San Fran expo. next year, I'm saving my Buffalo knickles to make the trip. Then's when Don and I will krack a cold bottle.

* * *

P. L. Waters doesn't care for publicity, even in the smallest kind of way. He probably doesn't want it known that he breezed into Chicago last week and fired Isaac Von Runkle, just like that. And then a lot of Chicago exhibitors held a jollification meeting. I'm told that some of them actually got pickled. Now I don't have the remotest notion what it all meant, because P. L. Waters never returns my call. Maybe he's afraid that I haven't got carpets on my floor with an oriental rug now and then.

* * *

Sorry Babe you didn't get a goal kick in that smashing center run you made, but we'll fix it up for next year if you'll announce your candidacy now.

* * *

Mary Fuller has a perfume named for her. I'll bet she doesn't use it herself.

* * *

W. A. Johnston wrote me a beautiful little note when he learned that my widow wouldn't get it, but he didn't sign his name. The film business was like that five years ago. We are about that far behind the game all the time—all of us publishers.

* * *

My dear old friend and pal Bill Sweeney called one day without knowing my regular hours are from 11:30 to 1:30. Sorry I missed you. Got a new supply of smokes for class A customers. Chris Whelan took a Natural when he came. The latch string is out and the railing is only thirty inches high.

For what is said to be the first time in the history of moving pictures, the governor of Ohio and his entire legislature participated in a photoplay directed by Stuart Patton, Universal.

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CHICAGO, OCTOBER 17, 1914

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IMPROVING THE PICTURES

ARE motion pictures really any better today than they were a year ago, or two, or three years ago? The question is often asked; but it cannot be intelligently answered without considering the counter-question "What do you mean by better?"

We are accustomed to reading each year, the announcements of better automobiles, better electric lights, better washing machines. And we know what is meant; for these things are mechanical and their improvements are tangible and easily grasped.

We know also, that every year sees the market flooded with new books. But we cannot say these books, or rather their contents, are any better than they were last year; some, indeed, would claim that better books were written fifty years ago. Every year the national magazines print thousands of new short stories; but no one will insist that they are better this year than they have been any other year. Every year new artists get new inspirations and produce new masterpieces; but none of them show any improvement over the work of last year, and most of them do not approach the products of the old masters. And in music each month brings forth its crop of new songs and harmonies; yet the classics still remain the classics. Even drama—the legitimate stage—is it any "better" this year than it was a dozen years ago?

All these things—literature, painting, music, drama—and motion pictures—are arts; representations or records of the artistic sense of individuals. These artists may be good artists or poor ones; each individual may become a better artist than he is; but the art itself cannot improve. The picture can do no more than record the art sense of the individual. In that it has no limitations; the only limitations are human, and they cannot be improved beyond a certain point, or at least they never have been.

One who asks if the pictures are any better this year really does not himself know exactly what he means. He would not think of asking if the paintings, the music and the literature are improving; yet the questions are the same.

As the years go by we may have better paper and type for our books, better canvas and oils for our paintings (though that is doubtful), better film stock and cameras and projectors for our pictures. For the camera and the pen and the brush are but the tools of the artist; the paper and the canvas and the film are identical vehicles; the inked type and the paint and the projector all perform the same function. So on our screens we may and will see bigger and brighter and steadier and more natural pictures. But the dramatic principle that makes the great picture is there already, and has always been there. The "great masters" of the film are working even now.

BRYLAWSKI SCALE PASSES COMMISSION.

FULTON BRYLAWSKI, secretary of the Motion Picture Exhibitors' League of the District of Columbia, recently wrote each United States senator protesting against the flat tax of $100 against all theaters, proposed by House Bill 18891, as mentioned in a recent issue of Motography, and now announces that the scale he proposed has been accepted by the Senate finance committee. One paragraph of his letter reads as follows:

It gives me great pleasure to be able to inform you that on Saturday last, the Senate Finance Committee accepted the scale proposed by me in lieu of the flat tax proposed in the House Bill which scale is as follows:

Theaters seating less than 300 shall pay $25.
Theaters seating more than 300 and less than 600, shall pay $50.
Theaters seating more than 600 and less than one thousand shall pay $75.
Theaters seating over one thousand shall pay $100.

I believe that this new scale will save the motion picture exhibitors of this country nearly one million dollars.

That puts us a big step forward in the fight against the inequitable features of the proposed war tax. Incidentally it reflects great credit upon the indefatigable league secretary, and gives us an excellent example of the value of association. It is unnecessary to say that without this kind of co-operation, without the strength of union, the motion picture exhibitors would have been helpless against this imposition; for the few who might have had the wit and aggression to fight alone would probably have received little serious consideration.

While the committee report still is to be accepted by the Senate, and victory may not yet be wholly achieved, at least we may draw a deeper breath and feel that at least we have friends at court.

FIRE PREVENTION FILM

"The Locked Door," a three-reel feature demonstrating the fire-prevention principle and also embodying a romance, is a splendid offering of the Vitagraph theater's new bill which went on October 12. This picture was made in collaboration with the New York Fire Department and with the assistance of the New York Police Department. It should be shown, particularly, in sections of all cities where crowded conditions exist, where over-stocked rooms prevail, and where under-paid help is employed; for there is where the lesson of fire-prevention is apt to be most timely.

"The Locked Door" was written by Special Fire Inspector William B. Northrup, picturized by George H. Plympton and produced by Tefft Johnson. The second feature on the Vitagraph bill is "The Tangle," a four-part story of love and militarism. Col. Jasper Ewing Brady (late U. S. Army) is its author and Capt. Harry Lambart its producer. It is a stirring picture well directed and well portrayed; and the troops used are those of the regular U. S. Army, their use having been authorized by the War Department. Darwin Karr and Naomi Childers and L. Rogers Lytton have the principal roles and enact them well.

MANAGER MAKES INNOVATION

A splendid example of the reward that awaits an exhibitor who uses his own judgment in decorating his theater front and who is not afraid to attempt innovations is given by the capacity business done at Cozy Theater, McPherson, Kansas, during the recent showing of "Bunkling Bunks' Bunco", the three-part Eclectic film.

Manager H. C. Collins, fully appreciating the great value of the posters which were offered him by the Eclectic Company, was nevertheless determined to improve on his front display and made several tiger posters himself. The wonderful display the entire group presented was instantly appreciated by the public. The appeal of the exceptional advertising was so strong that the Cozy was filled every evening during the stay of the production.

Just A Moment Please

Where's this program thing going to stop?

—

Last week it was Alliance. This week it's Standard. Next week it'll be—but your guess is as good as ours.

—

Again we wonder where they're going to find exhibitors to show them all. Looks to us as though some of these film debutantes must, sooner or later, become wall flowers in the society game but—you never can tell.

—

WE'RE WISE TO HIM NOW.

For a long long time we have been wondering what becomes of our Goatman when he takes these flying trips out of town. We've even suspected a deep dark mystery in his life and seriously considered installing a dictaphone in his office, but last week we "tumbled." Concealed way over in our "Roll of States" department, in the back of last week's issue, we found this modest little item:

OREGON.

Mock's theater in Girard will shortly be opened to the public.

—

Judging by the above the Goatman is now on a par with Ex-Prexie Neff. He owns a theater. Spose now he'll join the League—or maybe the Association.

—

OUR BURG.

P. L. Waters of the Effete East was seen on Main St. last wk.
Felix Feist was a Noo Yawk visitor recently.
E. T. Peters, pres. of the Texas Film Corp., spent sev. days in our midst this wk.
C. C. Pyle hopped the 9:12 for the Effete East this wk.
Wanted:—a good A1 reporter for Our Burg. Position temporary. Our regular staff man has went away for a coupla weeks. News may be scarce next wk.
Louis Selznick was a guest of Alf Hamburger this wk. Alf showed him the town and we hear was hooked for some films before Louis left.
Paul "Peerless" Bush is out of town this wk. Covering the kerosene circuit in Ohio is our guess.

—

A party named Von Runkle is said to be under the impression that a Zeppelin dropped a few bombs on Wabash avenue, Our Burg, one day last week, but so far as we have heard nobody else sighted the craft.

—

A CONTRACT JUMPER.

The continued silence of Col. Heeza Nutt, our war correspondent, is now explained. He's jumped his contract and gone to work for Kalem. We hadn't even suspected it, until the Kalem Kalender arrived and we discovered among their releases "Col. Heesanut Buys An Auto." 'Tsallright Col., we'll get along without you if we have to, but you might have told us you were going to quit and spared us this humiliation.

—

Is W. N. Selig a suffragette? From time to time we've been hearing rumors of something deep dark and mysterious that has been going on out at his North Side studio, and once or twice even heard the names of prominent suffragettes coupled with the doings, but whoever we asked about it said "Sssh!" so we didn't investigate further. Now word reaches us that the mystery will be revealed at the Auditorium, Chicago, on Wednesday, Oct. 14. Armed with a pair of gum shoes, a dark lantern and a newly sharpened pencil we're going over to find out what it's all about.

—

THEIR FAVORITE FILMS.

Kaiser Wilhelm—"On the Battle Line" (Kleine).
W. J. Bryan—"The Mexican" (Selig).
Clara K. Young—"Jimmy" (Domino).
Crane Wilbur—"The Pet of the Petticoats" (Royal).
The Keystone Publicity Man—"No Release This Week" (Keystone).
Our Proofreader—"The End of the Galley" (Broncho).

—

Now that the world's series is over perhaps we will have a little more time to read our exchanges.

—

Heigh Ho, it was some series.

—

And, best of all, Boston won.

—

Much joy. N. G. C.

Atmosphere of Mystery Wraps Story

Edison Production Unique

ASHLEY Miller has preserved all the uniqueness of plot and romantic charm which the story contained in his direction of "The Pines of Lory," a splendid dramatization of the novel of the same name by J. A. Mitchell. The picture is in two reels and is to be the Edison release of November 6.

A mysterious atmosphere pervades the story. It is created by the marooned couple's finding a completely furnished and well-supplied house on an otherwise deserted island and their later finding the dead owner sitting as though petrified, on one of the benches on the ground. These facts arouse a strong curiosity in the spectator's mind, which is not wholly satisfied until the last scene. There is a strange magnetism about the picture, due partly to the work of its able cast and the forceful personality they put into their impersonations, and partly to the originality of its plot and its puzzling developments. People who enjoy natural, unconstrained acting, and like to be kept in doubt as to a story's conclusion until the plot's gradual unraveling will find much to entertain them in this picture.

Marc McDermott and Miriam Nesbitt play the leading parts, McDermott as Patrick Boyd, the innocent "black sheep" of the Boyd family, and Miss Nesbitt as Elinor Marshall, a young woman who believes Patrick responsible for his father's death and who is marooned upon an island where for months she has no one but the despised "murderer" for company. The greater part of the story is embodied in the marooned existence of these two, but in the remainder Frank McGlynn, Bessie Learn, Mathilde Baring, and Duncan McRae do good work in their parts, which, though small, are important enough to overshadow the picture's excellence were they played by less experienced people.

Because of a misunderstanding with his elder brother, John, Patrick Boyd leaves home and journeys



A tense moment in Edison's "The Pines of Lorry."

to the mining lands of Africa. Mr. Boyd has cherished the idea of Patrick's becoming a priest but the young man refuses. Boyd has long been a sufferer from a weak heart. This, combined with the shock of having his sole ambition crushed, proves too much for him. John accuses his brother of being the cause of his father's death, saying that he is just as guilty of murder as though he had killed him outright.



The principals in Edison's "The New Partner."

Patrick is taken ill with the fever in Africa, and as soon as he has sufficiently recovered, starts for home. On the boat he meets an old friend of his sister's, Elinor Marshall. Her distant attitude puzzles him, until he realizes that she has heard of his supposed crime. Owing to the thick fog Patrick and Elinor are put ashore on a deserted island instead of at their right destination. The ship later runs afoul of a reef and sinks, all passengers being lost. At home the Boyds read of the disaster and mourn Patrick as among the lost.

In the meantime he and Elinor have explored the island and found a nicely furnished residence with a well-stocked larder, but no occupant. Later they find the owner dead on one of the benches of the park-like grounds. Near him is a grave which he had evidently dug for himself. Elinor does not relax from the aloofness she has maintained towards Patrick until he suffers a relapse of fever, from exposure to the air, in sleeping outdoors at night. His helpless condition awakens her sympathy, and the remembrance of the noble, gentle manner in which he has treated her since their first meeting soon turns sympathy to love.

After several months the island is visited by the owner's daughter, a French princess. Many years before, her father had married against the king's wishes and had been banished to this deserted isle. She transports the two castaways to the mainland, where, at the Boyd home, they receive a warm reception, and Patrick is assured that the past is forgotten.

A RICH girl's efforts to undo the wrongs suffered by her employes under a factory superintendent's mismanagement, leads to a pretty romance in "The New Partner." It is a one reel picture of the Edison make and will be released on November 3.

Gertrude McCoy and Edward Earle make a splendid team for the leading roles and are supported by

Robert Brower, Harry Eytinge, Richard Neill, and Edna Hamel.

The interior settings are sufficiently deep in their construction and painting to lend the desired inside en-



The spectacular fire scene in Edison's "The New Partner."

vironment effect, and the outdoor locations are selected with care. The plot is not an exceptional one, depending largely on the personality of its cast for its individuality. The names of the above mentioned group of players vouch for the delineation of the latter.

Elizabeth Marsh falls heir to a half-interest in a factory, and returns from Europe to assist in its management. Her partner, George Barton, whom she has never met, is a generous, care-free person. He inspects the factory twice a year as a matter of form, and the balance of the time is interested only in its reports and dividends. Elizabeth hears that sweatshop conditions prevail in the factory, and, disguised in tattered clothes, secures employment there to investigate for herself. She is horrified at the conditions which prevail.

At this time Barton visits to make his inspection. A fire breaks out in the building, and all escape but Elizabeth. Barton returns and carries out the unconscious girl. A short time later Elizabeth gives a party for the factory girls. Barton attends and seeks the girl he rescued, paying no attention to the expensively gowned Elizabeth. She seeing that he does not recognize her, dons her factory garb. Barton's attention is attracted to her immediately, and he is surprised to learn, after proposing, that she is his new partner. After their marriage, conditions at the factory undergo a radical change.

New Edison Series

The Edison Company will launch four new series of photoplays from stories written by authors well known in the literary and dramatic world. There will be no chain connecting stories in the different series, as each story will be of independent and complete interest.

"Below the Dead Line," a series of strong detective stories by Scott Campbell, deal with the exploits of a celebrated private detective, Felix Boyd, employed by the largest financial concerns in New York City. Robert Conness will appear in this character throughout the series. The first release, "The Case of the Vanished Bonds," will be October 17.

"Young Lord Stranleigh," a series which appeared in the *National Sunday Magazine*, by Robert Barr, embraces four two-reel subjects in which the young aristocratic lord will afford an excellent vehicle for Marc MacDermott. The girl with whom the lord is in love will be played by Miriam Nesbitt. The initial installment, "The King's Move in the City," will be released November 27.

"Olive's Opportunities" is the title of a series especially written for the Edison Company by Mrs. Wilson Woodrow, the well-known writer, whose stories are full of virility and action. Mabel Trunnelle will be known as "Olive," the young girl brought up in a gypsy camp, whose parentage is a mystery. Irrepressible and full of the joy of living, she will go through many exciting situations. "A Gypsy Madcap" is the first story to be released, on November 24.

"The Girl Who Earns Her Own Living" is a series by Mark Swan, who has written exclusively for the Edison Company for about two years. In this series each story will show the struggle of a young girl to maintain a decent existence, and the girl in each story will be a different character. Each one, however, will be played by Gertrude McCoy. The first release of these dramatic and human interest stories will be "The Stenographer," on December 5.

Newman Company Grows

The Newman Manufacturing Company, with factories at 717 Sycamore street, Cincinnati, Ohio, 101 Fourth avenue, New York, N. Y., and 108 W. Lake street, Chicago, Ill., manufacturing a complete line of brass poster frames, rails, easels and brass hardware of every description for theaters, has found it necessary, owing to its increased business, to obtain additional manufacturing space. Accordingly, it has added another floor to its large plant in Cincinnati, and has added the latest and most improved machinery. This firm, which has been in business for more than 32 years in the production of brass theater fixtures of every description, and which is the originator of brass lobby frames, is ever on the alert for new and improved ideas in lobby displays. It advises that the advertising columns of this paper will in the near future carry a more complete and detailed information. Copy of its very latest 1914-15 catalog can be had upon request.



Keystone Pictures on Broadway

No fewer than four out of five Broadway theaters in a distance of six blocks used Keystone-Mutual comedies last week. Beginning with the Broadway theater at Broadway and Forty-first street, and including Hammerstein's, the New York, the Palace and the Strand, every house used one of these mirth-provokers. The only house running pictures in all of the theatrical district that did not use Keystone comedies is a theater devoted to the output of one manufacturer and owned by it. An attempt is being made to increase the output of the Keystone-Mutual plant, in order to take care of the business that is indicated by this deserved popularity.

Well Staged Fire Scene in Serial

Heiress Escapes Death

EPISODE eighteen of "The Million Dollar Mystery," Thanhouser's big serial production is distinguished by a very realistic fire scene which takes place during a masked ball. The suggestion of terror on the part of the guests and the panic which follows the appearance of the smoke are well done and show touches of clever direction.

The players who have appeared in the previous installments again do the majority of the work, being assisted by Clare Kroell, who does splendidly as the Princess Parlova. The "extra" players perform without a slip in the ball room scenes. The photography is clear and even throughout.

While reading a newspaper the Countess Olga finds the announcement of a masked ball to be given by Princess Parlova. She shows the paper to Braine and he tells her that the princess is an oath-bound member of the "Black Hundred" although she has not been active for many years. The countess at once goes to Princess Parlova's home and shows her a ring which Braine gives her. The princess is forced to obey any orders the countess gives so when she is told to invite Florence and Jim to her ball she at once writes an invitation, which Countess Olga mails.

The heiress and her lover are delighted when they receive the invitations and Olga manages to be on hand as they plan to go to the affair. She drives them to a costumer's and then telephones Braine who hurries to the spot and learns the style of costumes the lovers have secured, ordering another pair exactly like them.

The evening of the ball Jim calls for Florence, both being in Colonial costume. Countess Olga and Braine also go to the affair in the same attire, the appearence of the two couples being identical. Princess Parlova greets the guests as they arrive and tells the Countess Olga and Braine that all is ready for the working out of the plot they have laid.

After a few dances Florence and Jim rest in the corner of the reception room, both being masked. Braine tells one of the men conspirators who is also among the guests that the time to strike is at hand and



Florence tells Olga of the invitation.

the conspirator secures the next dance with Florence. Jim waits in the corner for his sweetheart to return. Braine takes up his position in another corner, the appearance of which is identical to the one which Florence has just left. When the dance is over her partner leads her to Braine and the heiress mistakes him for Jim.

He says he has something important to tell her



Olga forces the princess to do her bidding.

and leads her to a room on the second floor where she is seized by several more conspirators and bound to a chair. Braine then returns to the ball room and meets Princess Olga and they leave together. Florence's chauffeur thinks they are Florence and Jim and drives them to the heiress' home where they are picked up by their own chauffeur, who has been instructed to follow, and are driven to their apartments.

The conspirators tell Florence unless she tells them all they will blow up her home at twelve o'clock, showing the infernal machine they intend to use. Jim, in the reception room, becomes uneasy about Florence and asks the princess if she has seen her. The latter tells him that she just left with him for home. Jim realizes now that something is wrong and hurries to the heiress' home where he learns from the chauffeur that he was driven home by him. The reporter cannot understand the affair at first and then decides it is another plot, so he hurries back to the princess' home.

A premature explosion of the infernal machine takes place and the house takes fire. The conspirators flee. Florence is trapped and as she is tied to the chair, is helpless. Jim arrives just as the smoke begins to pour out through the windows. He rushes upstairs and lets Florence down from the window by a rope which Jones, who has returned with him, secures. Jim then escapes himself and the lovers are again safe while the conspirators make their way home, angry that still another of their plots has been foiled.

"Fantasma"

Charles M. Seay, the Edison director, has about completed the five-reel production of "Fantasma" for his company. A great deal of time and care has been devoted to this forthcoming feature, which the Edison Company expects to be one of the most pretentious ever turned out by an American manufacturer. The scenario for "Fantasma" was made under the supervision of Mr. Seay. George Hanlon, Jr., of the famous Hanlon brothers, will be featured in "Fantasma."

Apex Secures Eaco Films

The Eaco films, with Edwin August as their star, have signed contracts with P. P. Craft, who is at the head of the Apex Film Company, with offices in the West Forty-fifth Street Exchange Building, New York City, to handle exclusively the Eaco releases in the United States and Canada through the Strand Film Company channels, and likewise with J. Simmonds, who represents H. Winik, of 35 Little Newport street, London, W., England, who will control the foreign rights.

Edwin August, who is one of the officers of the Eaco Films, in addition to acting and producing his three-reel features will supervise the production of the single reel western and comedy companies. Mr. August has in mind a series of fifteen comedy scenarios in which Hal August, who portrayed a great number of excellent parts at the west coast Universal studios, will be featured. Each comedy reel will be complete in itself, yet it will bear continuity to the previous one. In the single reel westerns, a well-known picture artist will play the principal roles. The western company will go to California, and Managing Producer August, with his company, and the comedy company, will make Florida their winter quarters.

An Ardent Picture Fan

Mrs. Eliza Abrams, mother of Mrs. Siegmund Lubin, wife of the Philadelphia motion picture manufacturer, celebrated her 81st birthday anniversary on October 5. Mrs. Abrams was born in Hanover, Germany, in 1883, came to this country 55 years ago, and settled in New Haven, Conn., where many of her relatives still reside. She witnessed the production of the first motion picture film 20 years ago in the yard of the home of Mr. Lubin, with whom she still lives. Mrs. Abrams is in good health and is a regular patron of several of the finest picture theaters in Philadelphia, where she witnesses the showing of the latest releases and judges them with a critical eye. Naturally she thinks that the Lubin productions far exceed all the rest. She often visits her son-in-law's plant and shows keen interest in the scenes that are taken during her trips there. She believes there are great things in store for the silent drama, and hopes to see the day when they will be recognized as the leading means of artistic expression throughout the world.



Mrs. Eliza Abrams.

Grace Cunard of Universal has written a splendid scenario from Conan Doyle's "Study in Scarlet" which is being produced by Francis Ford and in which he takes the leading character.

Famous Players Offerings

Unprecedented as was the first three months program of the Famous Players Film Company, released through Paramount Pictures, the second section even surpasses the former galaxy of celebrated stars and plays in degree of national prestige and popularity.

The program for December, January and February reveals the fact that the Famous Players Film Company had induced Florence Reed to appear before its camera in her first film characterization, which important event attaches even greater significance when it is disclosed that the subject selected for her is none other than "The Dancing Girl," the famous emotional drama by Henry Arthur Jones. "The Straight Road," generally conceded to be the masterpiece of the eminent dramatist, Clyde Fitch, is also introduced by the Famous Players to the motion picture public. Mary Pickford is represented on the program by a subject entitled "The Stepsister," which it is intimated will cause a genuine surprise, and by the charming romantic play, "Mistress Nell." "The Million," Henry W. Savage's great comedy triumph, is also scheduled for forthcoming release, presenting Edward Abeles in the principal role. The program further includes: "The Conspiracy," the sensational triumph of the last theatrical season, with John Emerson, its author, in his original role; "The Crucible," by Mark Lee Luther, starring Marguerite Clark in her second film characterization for the Famous Players; and the much-discussed production of Wilson Barrett's drama, "The Sign of the Cross," which is at present creating a furore in England.

It is also noticeable that John Barrymore returns for a second film appearance in H. A. Du Souchet's famous comedy, "The Man from Mexico," one of the greatest farce successes of the contemporary theatrical era; May Irwin, the eminent comedienne, in her foremost success, "Mrs. Black is Back;" the first film appearance of the popular star, Pauline Frederick, who has won signal success in the current hit, "Innocent," in a powerful drama, entitled "Sold;" and the first and only appearance in motion pictures of Gaby Deslys, in an original conception entitled "Her Triumph," in which Harry Pilcer appears in her support.

Releases "At the Old Cross-Roads"

The Select Photo Play Producing Company offers as its first release, the five-reel feature "At the Old Cross-Roads," in which Miss Estha Williams is featured. Miss Williams originated the role of Parepe in the stage version of the story and her portrayal before the camera is a creditable one. Southern darkies are used in the picture and they, together with the well selected exteriors, are important factors in the establishing of an atmosphere typically southern. There are a number of big scenes all finely staged and well directed. Frank L. Dear scenarioized and directed the play.

The Select Company has its offices at 71 West Twenty-third street, where S. G. Lindeman presides as treasurer of the company. The Select has chosen the Alliance Films Corporation through which to release and the date chosen for their first is October 19.

"The Ragged Earl," the second release on the Alco Program is from the studio of the Popular Plays and Players Company and features Andrew Mack.

Brevities of the Business

Otis Turner, the Universal west coast director, is back from his long vacation and is arranging for the production of "The Suburban" a four-reel spectacular feature with horse racing as its theme.

William Garwood of the American Company is now under the direction of Thomas Ricketts. As Mr. Ricketts is a devotee of the artistic and as Garwood is essentially an artist with true artistic leanings, they should make a good combination and pictures of no little merit should result.

Carl Louis Gregory, who is the underwater photographer of "Thirty Leagues Under the Sea," is whipping the 20,000 feet of film he took at Yellowstone Park for the Thanhouser Company into shape for early release. Mr. Gregory is the first motion picture photographer to receive a permit from the government to take the views.

Lewis Durham's prowess as an athlete served him in good stead the other day at Santa Monica, where he is playing the heavy role in "A Crook's Sweetheart," in production by Thomas H. Ince's New York Motion Picture Company, under the direction of Scott Sidney. Durham is an ex-Giant, having been a mound man for John McGraw several years ago.

Adele Lane of the Selig Company tried to return to work last week but her hands were still badly marked through being bitten by the bear at the animal farm and the doctor ordered them bound up again.

Myrtle Stedman of the Bosworth Inc., is taking a rest because she cannot help it—she would rather be working, but producer Hobert Bosworth is putting on and taking the lead in "Little Sunset," one of Charles E. Van Loan's stories which has been made into a four-reel feature and in which little Gordon Griffith is doing fine work. It is a play for men and Miss Stedman is therefore filling in her time adding to her already extensive wardrobe.

That the influence of a certain line of parts has a tendency to shape the career of an actress in the moving picture field as well as in the legitimate drama is exemplified by Rose Tapley, one of the Vitagraph players, who has played the part of a mother countless times since she began posing before the camera. Miss Tapley asserts that she has developed the motherly instinct to such a degree it is impossible for her to get out of the environment, though she is a mother in fancy only.

Director Wilfred Lucas is steadily approaching the end of Universal's "Trey of Hearts" serial and will probably not be sorry when the end comes. He has been splendidly backed up by his company including Cleo Madison, George Larkin, Ray Hanford and Ed. Sloman and will have the satisfaction of having produced an extremely difficult and excitingly interesting series.

William D. Taylor the Balboa director took his company over Chatsworth Pass and into the park for some scenes in his latest production and states he obtained some splendid results. This is one of the most beautiful parts of California and is replete with rugged scenery.

All territory for the rights to the Alco Program has now been closed and the first release, "The Nightingale" with Ethel Barrymore in the role of "Isloa" will be simultaneously released in every city of consequence in the country.

Henry and Jules Kronjager, brother camera men at the Thanhouser-Mutual studios, have it all over the rest of their fraternity at the New Rochelle plant, because they are the only two that can pronounce all the names of the towns and cities in the war zone across the big pond.

"I thought your hair was black." This involuntary exclamation is one which Bessie Eyton hears frequently from women visitors to the Selig Jungle-Zoo. While Miss Eyton's hair photographs dark, it is of a most beautiful auburn shade and falls, in glistening ropes, almost to her knees.

Responding to the ever increasing demand by the motion picture public for the production and presentation of allegorical plays, the forces of Thomas H. Ince have commenced work at the studios of the New York Motion Picture Corporation on a three-part feature, to be entitled "Rumpelstiltskin." According to advance information that has sifted out of the Santa Monica plant, the piece will far surpass anything of its kind ever attempted in the motion picture industry.

Harry Edwards who is now a director with the L. K. O. company has just sompleted a short comedy which is a real novelty and in which no human appears—just a mother cat, two kittens and a rat. The rat is the villain which attacks the kittens and one of them runs and fetches the mother cat who dispatches the rascal in short order.

Eugene Pallette of the Reliance and Majestic Mutual companies, who has been confined to his home for about two weeks with an attack of grippe, is back in harness again and working with Director Jack Adolfi.

Little Mary Pickford, who has received more proposals of marriage by mail order than any other celluloid celebrity, declares she will not follow the example of the ambidextrous sisterhood and write her own plays. She says that when she wants a special play Willie Wing of the Selig Company knows just how to write it and she never did like the typewriter anyway.

The exchange world of New York was pleasantly surprised this week with the announcement of the appointment of M. H. Hoffman as general manager of the New York Universal exchange. Mr. Hoffman is a lawyer and a graduate of New York City College and New York University and practiced his profession in New York and New England for ten years before entering the film business. While an attorney, he became interested in a circuit of theaters and later W. E. Greene made him manager of his Springfield, Mass. film exchange. When the Universal Film Manufacturing Company took over the Greene exchange, Hoffman was made special representative for Universal in the middle west and then manager of the Twenty-third street, New York exchange. In his new duties, he will have the supervision of the Mecca and Twenty-third street exchanges of the Universal; at the former branch, he will be ably assisted by Emanuel H. Goldstein, and at the downtown branch by Sam Zierler. In addition to the metropolitan offices, the exchanges in Newark, New Haven and Springfield come under Mr. Hoffman's charge.

Walter E. Perkins, the quaint comedian who will be remembered for his remarkable intepretation of Augustus Keene Shaver in the Edison three-reel comedy, "My Friend from India," is being featured in another of H. A. Du Souchet's successes, "Who Goes There?" Mr. Perkins who starred in this play on Broadway as "Toppy" the young bashful lieutenant, will appear in the same role in the three-reel photo play now being produced by the Edison Company.

Maym Kelso, well known to thousands of southerners and New Yorkers for her work in the "legitimate" and on the screen, has issued an appeal to her fellow photoplayers to co-operate with moving picture exhibitors throughout the country to help along the "Buy-a-bale-of-cotton" movement which has the approval of President Wilson, his cabinet and other government officials. Miss Kelso, a loyal southerner herself, has bought five hundred pounds of cotton to help the cause along.

Jack Richardson and his wife have taken a larger house on Anacapa street, Santa Barbara, Cal., and are finding fresh inspirations in the glorious sunsets, which they see from their studio windows. Mrs. Richardson says that she never so fully appreciated the beauty of Santa Barbara before.

Lewis J. Selznick, general manager of the World Film Corporation, paid a hurry call to Chicago, returning last Tuesday. While in Chicago he closed a contract which will mean doubling the space of the Chicago office.

Henry Otto, now a "Flying A" producer, has started out in his new connection with a dramatic theme "When the Roads Part;" the story of two young thieves, their attempted robbery and discovery, the awakening of the girl's better self, her decision that their roads must part, and her final happiness. Miss Greenwood and Mr. Field are Laura and Joe, the pals, and Mr. Coxen the doctor, whose love for Laura brings about her regeneration.

The Elks paper has the following to say of a well known newspaper man, William E. Wing, who has made a notable success as a writer of photoplays: "Old Bill Wing, author of 'Get the Story or the Money,' and 'Honesty is a Scream Policy,' was born in a state producing many famous men who immediately moved away. He was the first model of the Bertillon system and served the state in several sections. He is a writer of high class humor which arouses the ostracism of jealous editors and is the only newspaper man who did not send the first exclusive dispatch on the hoisting of the American flag in the Philippines. He came from a line of low rakish ancestors and has done newspaper work along the same lines ever since."

Robert Edeson has been the leading attraction for the past week at the Strand theater, New York City, where he is starring in the Lasky five-part film success "Where the TTrail Divides." The story, which in its stage version was Mr. Edeson's greatest vehicle, has made a wonderful photoplay and affords Mr. Edeson especial opportunity. There are three hundred scenes, all aptly chosen, and there is fine photography, artistic character portrayals and a note of sympathy throughout the five reels of the dramatic film. "Where the Trail Divides" is a feature of sterling value.

The Cosmos Feature Film Corporation is now selling state rights on its new five-reel film version of the well-known play and book, "Lena Rivers." Buelah Poynter, who has been seen on the stage hundreds of times in this emotional play of deceit and its retribution, is being featured in the leading role.

"Ireland a Nation," the scenario and production by Walter MacNamara, is having a successful showing at the Forty-fourth street theater where it is run twice daily. The film is that of the history of the Irish nation for the past 116 years and was made in County Wicklow, Irish actors having been secured to fill the cast. It is a film for which Mr. MacNamara deserves high credit.

Louise Glaum has gone back to the New York Motion Picture Corporation and is again under the management of Thomas Ince.

The Photoplayers' Club of Los Angeles, about sold out its tickets for their jamboree on October 30 and 31, which high-jinks consists of a two nights' vaudeville performance by famous people. Such names as Filson and Errol, Deeley and Wain, Theodore Roberts, Jess Dandy, Ford Sterling, Charles Murray, Hobart Bosworth, Charles Chaplin and Will Ritchie will be on the program.

A second Albuquerque company, with clever Dot Farley in the lead, will start operations some time this coming week, in the California studios of that concern.

David Horsley has offered a prize of $50.00 to the person suggesting the best name for the Horsley brand of film which it is understood is to be released as a part of the General Film program beginning within a few weeks. This offer is occasioned by Mr. Horsley's decision to withdraw the name "Ace" which was first suggested, and his desire to secure the best possible name for the new comedies. The contest is open to anyone, whether connected with the film game or not, and the selection will be made by a committee of disinterested judges. Competitors are required to explain the significance or reason for their suggestion in a letter of fifty words or less, and the competition will positively close at noon on Saturday, October 24.

Through the courtesy of Louis J. Selznick, general manager of the World Film Corporation, two five-reel World Film features, "Germania" and "For the Honor of Old Glory," comprised the program of the Irvington Red Cross Benefit given at Irvington Town Hall, Irvington-on-the-Hudson, New York, Saturday, October 10. A large crowd was present among whom were many of the best known society women in the East and the pictures received a big innovation.

One of the men with whom misfortune seems never to catch up, is Kurt Waldemar Linn. Maybe it is because his good nature is always in the ascendency, maybe it is because he would not recognize misfortune should he happen to meet with it some day; but most likely it is because he does whatever he has to do, so well that the Fates are glad to be with, rather than against him. So it was that Mr. Linn last April, after a successful management of things Eclectic sought Europe as the market from which to choose the foreign pictures to be marketed through the Eclectic Company's offices. It was just when Mr. Linn had perfected his system at work, over there, that war was declared and he decided that the best place for him was New York. So ten days of ocean travel brought him back and after a two weeks rest he joined the Universal fold as manager of its export department, where he reigns by virtue of unquestioned ability.

Miss Valentine Grant, leading woman with the Sid Olcott Company is back in New York and ready for the making of new Olcott pictures. On her recent return from Ireland, where the company made a number of films, Miss Grant went to her home in Seattle, Wash., where she enjoyed a rest of several weeks. The Room of the Green Rug has profited greatly by Miss Grant's return, as it boasts of an addition of two sepia reproductions of Ireland's beauty spots. And that is not all—Fred Beecroft's ash tray now reposes upon a grass mat made by the Siwash Indians.

ROLL OF THE STATES

TENNESSEE.

The magnificent Crescent motion picture theater, located on Fifth avenue, Nashville, opened to the public October 3, under the management of the Crescent Amusement Company. The new theater is one of the most beautiful and modern motion picture theaters in the city and the building conforms with all the recent laws governing the motion picture houses. An orchestration, costing $10,000, is installed in the lobby and furnishes the musical program for the theater. This is said to be the only orchestration of this kind in this section of the country. The theater seats 600.

TEXAS.

Motion picture dealers and managers will hold a convention in Dallas, October 25, 26 and 27. Sessions will be held in the present temporary City Hall on Commerce street. The lower part will be filled with exhibits of motion picture apparatus and accessories. Dealers and managers from Texas, Oklahoma, Louisiana and Arkansas will participate in the convention.

Films.—Texas Paramount Picture Co., 1902 Commerce street, Dallas, organized; S. A. Lynch, president; C. E. Tandy, secretary-treasurer; operates film exchange, buying and leasing picture films; will not manufacture. (Lately noted incorporated, $10,000 capital).

Fire broke out in the motion picture show belonging to Felipe Benavides, in Seguin, causing a loss of $400.

Brin Bros. will erect moving picture theater in Dallas.

The People's theater in Lake Charles was destroyed by fire.

Texas Paramount Pictures Company, Dallas; capital stock, $10,000. Incorporators: S. A. Lynch, C. E. Tandy, John E. Mitchell.

Carl Robinett's moving picture theater in Whitesboro was damaged by fire.

WISCONSIN.

The Moon theater, in Prescott, has been sold to H. J. Roth, of Winthrop, Minn.

Madison's newest motion picture playhouse, the Varsity, besides introducing the latest in theater construction and conveniences for patrons, goes one notch further in its aim to please the public. The theater will give regular morning performances at 10 o'clock. After-breakfast performances in the world of the flickers are something new in Madison and the innovation will undoubtedly be supported by enthusiastic movie fans. The Varsity theater is located on State street. It is a model of beauty on exterior and interior. Messrs. Fursman & Thacher are owners.

The Elmo theater was opened September 12 in Darien. The building is one story with gallery, raised floor, and is well ventilated and fireproof. Mr. Rockwell and E. H. Wood are owners.

The new Gem theater has been opened after undergoing extensive improvements and the people of Baraboo have in every way an ideal theater.

Hubart Beck, of Sheboygan, has purchased from T. J. Nooyen the Mer Mac theater in New London.

The Lincoln motion picture theater at the corner of Thirteenth street and Lincoln avenue, Sheboygan, was opened recently by Max Schurer.

Proprietor William Van Dyke has remodeled and redecorated the Vaudette motion picture theater in Kaukauna.

George Nagel will erect a motion picture theater in Shawano.

R. H. Hadfield, one of the most successful of local theatrical men, has taken over the management of the Broadway theater in Superior, which will reopen September 27. The playhouse will offer vaudeville and motion pictures.

The Colonial motion picture theater in Oshkosh, which was closed for a week, has completed a number of important improvements and was opened for business September 21. The theater has been entirely remodeled and redecorated, and is now very attractive and comfortable.

WYOMING.

A new motion picture theater will be opened in Cheyenne after October 1, known as the Muse. It will be located at 1617 Carey avenue. The manager of the new theater will be E. H. Nye.

With the opening of the old Cody Opera House, which opened recently as a moving picture show, Cody has two houses each showing three times weekly. The Bogards, who have been associated with the moving picture business in and around Cody for some time, are the proprietors of the new enterprise. Music will be furnished by the Bogard orchestra of three pieces, and the machine will be operated by Mr. Bogard, Sr.

Brief Stories of the Week's Film Releases

General Program

Their Soldier Boy—Biograph—October 19—The young clerk, volunteers as a soldier, despite the fact that he must leave mother and sweetheart behind. Months pass, and no word comes from him. His mother is evicted by her landlord, and is cared for by the girl who is a telephone operator. At last she has to go to the home for destitute old women and is accompanied to the station by the girl. The train pulls in, and from it alights the soldier boy, last of all the village company to return from the war, but safe and sound. Joy succeeds the sorrow of the women, and is intensified by their pride in their soldier boy.

The Adventure of the Smuggled Diamonds—Edison—October 19.—Octavius, worn out by his many experiences, takes a trip to Europe. On the return voyage he meets a charming young lady known as Miss Blair. The ship's news tells of a clever diamond smuggling expedition which has invaded Paris and states that the person carrying the jewels is now on the way to America. Octavius at once starts to investigate and select a violinist as his victim. Upon landing in New York he tries to have the violinist held but the custom officials ignore him. Miss Blair has borrowed Octavius' cane, as she pretends to sprain her ankle. When he goes to his hotel Octavius unscrews the top of his cane and finds the diamonds concealed there. Miss Blair comes to the hotel and when she sees the diamonds have disappeared from the cane she covers Octavius with a pistol and demands that he produce them. The police arrive and place the clever smuggler under arrest and Octavius adds to his fame.

She Landed a Big One—Essanay—October 19.—A slap-stick comedy, the action of which takes place in a fishing village. Wallace Beery appears as "Sweedie" and goes through some very funny antics. Like most production of this kind it lacks climax. Sweedie tells her beau that her love has grown cold, so he decides to jump in the lake and end it all. He is prevented from taking this awful step by a stranger in the city who goes to the "buxom Sweedie" after making the rescue, and tries to make himself a hero in her eyes. He fails to show his bravery, however in rescuing Sweedie some time later, when she has hooked a big fish and is being dragged out into the lake. He calls the police, and a chase in a motor boat ensues in which they catch up to Sweedie and assist her in pulling in her large "catch." The hook breaks and the monstrous fish gets away. Angry at their interference Sweedie dumps them all in the lake and sallies forth to again try her luck. C. J. C.

The Mad Mountaineer—Kalem—(One and One-half Reels)—October 19—Jim, a mountaineer, loves Melissa, his neighbor's daughter. The boy learns that Melissa has been fascinated by Burton, a sportsman. A fight ensues between Jim and Burton and the latter is hurled over a cliff. Remorse drives the mountaineer mad. Burton is not killed, however. Melissa later learns he is engaged to another girl. Her old love for Jim returns and she endeavors to cure him. Later, Jim is confronted by the man he thinks he has killed and the shock restores him to sanity.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

Hesanut Buys an Auto—Kalem—(Split Reel)—October 19.—The adventures encountered by Kalem's cartoon comedian after he purchases an auto are crammed with fun. Up the sides of skyscrapers and over the Statue of Liberty he goes, causing a laugh a minute.

The Golden Hope—(Beloved Adventurer series)—Lubin—October 19.—When he is told the "Golden Hope" mine is worthless, Lord Cecil finds himself in a bad way financially and his English estates are about to be sold under the hammer. He goes west and arrives in the midst of a stampede for new gold fields. He has no money to pay the hotel keeper and offers the stocks in his mine but Betty, who has learned that the mine is in the center of the new field, warns him and Lord Cecil finds that he is worth millions. Carson tries to steal the stocks but Betty gives Lord Cecil a pistol and he easily conquers the invader. He then leaves for England to save his estates and Betty, still ashamed of her part in the first swindling affair watches him go sadly, little knowing he carries her picture in his heart.

The Blue Flame—Selig—October 19.—Collins, head of the "crime syndicate," plans to secure jewels from wealthy Garvey. At a ball the lights are turned out and when they are switched on again Collins is found dead and the jewels have been stolen. Little, a private detective, is called and after failing in several attempts finally solves the mystery. A complete review of this subject will be found on page 521, issue of October 17.

His Wedded Wife—Vitagraph—October 19.—Esther has to marry before her 21st birthday in order to inherit the fortune of a relative. She refuses a member of the lawyer firm who are plotting to get the money and consults the family doctor. As she leaves the house, Bentley, a friend of the doctor's, saves her from a thief and they are attracted to each other. Later Bentley is hurt and the doctor, thinking he will die arranges a marriage of convenience between him and Esther. Bentley's face is covered with bandages and the girl does not see it. She believes him dead and goes to the seaside. Bentley recovers and secures a letter of introduction from the doctor to his wife under an assumed name. They meet and when she learns her husband is alive she is heartbroken, as she has grown to love Bentley but when matters are explained she is again happy.

Martin Chuzzlewit—Biograph—(Two Reels)—October 20.—Old Martin Chuzzlewit disinherits his grandson, young Martin, when he finds that the boy is set upon marrying his ward, Mary Graham. Young Martin turns to his uncle and cousin for sympathy, but they spurn him, as he is now penniless. Seth Pecksniff, an architect, also ignores young Martin and seeks the good graces of old Martin. Tom, Pecksniff's assistant, with Mark Tapley, sweetheart of Widow Lupin who keeps the Dragon Inn, leaves for America to seek his fortune and Martin goes with him. Seeing that Pecksniff will inherit old Martin's money, young Martin's cousin schemes to marry Pecksniff's daughter, Mercy, who it is agreed will receive $15,000 at the time of her marriage. The cousin says he will inherit his father's property upon his death which he indicates will be soon. He then poisons the old man, the murder being seen by two insurance agents who accuse him later, when he attempts to have his life insured after his marriage to Mercy. Having failed in America Mark and Martin return home and while they are talking with Widow Lupin and Mary they see the cousin stab the insurance agent who has threatened to expose him. The cousin is accused by them of the two murders and old Martin, thoroughly sorry for what he has done to his grandson, makes him his sole heir and gives him Mary's hand.

The Man in the Dark—Edison—October 20.—Silver Joe, a ragpicker, finds a bit of paper in an alley, the handwriting of which carries him back to the years when he was engaged to a beautiful girl. He tells the story to his derelict companions. How on the eve of their wedding he had seen her with another man and how he had broken the engagement. One of his listeners starts as he hears the tale. Then he tells Silver Joe that he was the other man and that the girl was his sister. He was then being pursued by the police and could not come to her like a gentleman. Silver Joe goes to seek the girl but finds it is too late and so he goes back to his work of gathering rags in the alleys of the city.

Mother O' Dreams—Essanay—October 20.—Wonderful acting by Gerda Holmes, Ruth Stonehouse, Richard C. Travers and Bryant Washburn, coupled with a strong, convincing story make this production a dramatic gem. Its appeal is direct to the heart and the interest is kept alive from the first scene to the last. Sloan, being out of work, goes West to find employment, leaving his wife behind. A baby is born, and shortly after Mrs. Sloan is sent to a hospital, having contracted a contagious disease. A neighbor takes care of the baby, but upon hearing of Mrs. Sloan's death from an unreliable source, places the child in an orphanage. Later Mrs. Sloan recovers, and is unable to find any trace of her child. Years pass, and Alice, now a beautiful girl, dreams of a mother's tender love and a home filled with comforts, but only awakens to find the

cold walls of the orphanage. Meantime Mrs. Sloan has been left a fortune by her husband. John Mason, a teacher in the orphanage, is a frequent visitor, and connecting the name, tells her of his pupil, Alice Sloan. A meeting is arranged, and Alice at last finds her Mother O' Dreams a reality. C. J. C.

The Wise Rube—Kalem—October 20.—Because his cousin Cy is fresh from the farm, Bill thinks him an easy mark. He learns his mistake, however, when Cy gets a corner on the affections of Jane, whom Bill loves. Cy wins the heart of Jane's father when he shows him a new way of transplanting a rose bush. Bill destroys the roots of the bush, hoping thereby to bring about the downfall of his country cousin. Cy, however, learns what has happened and secretly replaces the ruined bush with the biggest one he can buy. Not only does this move crush Bill, but it wins a bride for Cy.

Such a Mess—Lubin—(Split Reel)—October 20.—Jack Hodge writes Bess Podge asking her to elope with him. Their fathers are sworn enemies and when old man Podge gets the note he locks Bess in her room and sends his romantic sister to meet Jack and kidnap him. Hodge locks Jack up and sends his brother from Texas to meet Bess and kidnap her. The substitutes meet and elope and the parents turn their children loose, thinking all is safe, and they also elope.

Only Skin Deep—Lubin—(Split Reel)—October 20.—Bess and Rose, two sisters, are envious of a chum's engagement ring, and when they see a matrimonial advertisement, they decide to answer it even though the advertisement emphatically reads that only homely women need apply since the advertiser has already lost three pretty wives. With the aid of hairdressing and make up, they contrive to qualify for the position of a homely wife, and when Bess is eliminated she knocks out a few front teeth and tries again. This nearly snatches the victory from Rose. But Bess is finally outdone by an older and much homlier woman who captures the beauty prize and the girls are glad their beauty is only skin deep.

Jimmy Hayes and Muriel—Selig—October 20.—Jimmy Hayes joins the Texas rangers and causes much merriment by displaying "Muriel," a horned toad, which he declares is his mascot. Saldar, a Mexican bandit, creates a reign of terror among the settlers and the rangers set out to capture him. Jimmy Hayes is one of the party but later, when the rangers give up the pursuit, Hayes is missing and the others think he deserted under fire. In reality Hayes has pursued Saldar and his band, shooting them all, but being mortally wounded in the struggle. A year later the rangers come upon a bleaching skeleton and are startled to discover near it "Muriel," the famous horned toad, which proves that after all Hayes had been faithful to his salt. Tom Mix plays the role of Hayes and the picture contains many thrills.



N. G. C.

Love Charm—Columbus—October 20.—Willie's sole ambition is to eat. He is always tired and his father becomes disgusted with him and chases him from home, much to the joy of the entire household. In his wanderings he comes upon a band of gypsies from whom he buys some wonderful powder which they claim will make his bitterest enemy love him. He returns home after using the powder, and is received with open arms by his father. All is well until his crusty old uncle arrives and it is up to Willie to make him love him. He hies himself back to the gypsies for more powder, but by mistake, is given the "powder of hatred" and the result is anything but pleasant for Willie.

Anne of the Mines—Vitagraph—(Two Reels)—October 20.—Anne, the daughter of old Tom, the superintendent of the mines, saves the life of Arizona Kid and becomes engaged to him. They day before their wedding Arizona's wife and children, whom he has deserted, come to the town and Anne forces the man to care for them. Old Tom orders Arizona from his house and the renegade swears revenge. He succeeds in getting old Tom drunk and he is discharged. When Albert, the new superintendent, arrives Anne shows her hate for him, though Albert becomes friendly with old Tom and all the other miners. Arizona becomes jealous of Albert and plots to kill him by blasting the shaft in which he is working. Anne arrives in time to save Albert but is herself imprisoned in the shaft. Arizona Kid, realizing what he has done, gives his own life to rescue Anne and the new superintendent and the girl are united.

The Fable of the Long Range Lover and the Lollypalooze—Essanay—October 21.—Another of the George Ade series with Lillian Drew and Harry Dunkinson in the leading roles. The action builds up a clever climax and the slangy subtitles are certain to cause laughter. A release that is worthy in every way. Blackstone Cooley, a studious young lawyer, could not see the girls for dust. One day while walking down the street he ran squat into a dame who looked like a million dollars to him. At last he realized that he had spotted the queen of the human race. From that time on he tried in every way possible to learn her name and address, but nary a soul did he know who could arrange an introduction. He worried himself sick, and the doctor ordered him away to a summer resort. Still she was constantly on his mind. One day she blew in at the summer hotel, and after two years of waiting, he met her. That was plenty, her line of gab queered her from the start. Next day Mr. Cooley beat it for home. Moral: Many who look the limit do not listen very well. C. J. C.

The False Guardian—Kalem—October 21.—Just as he is appointed guardian of his niece, Helen, aged John Graham dies. Butts his valet, conceives the idea of assuming Graham's identity. Aided by Stone, the rascally butler, Butts plans to send Helen to an insane asylum and seize her fortune. Tom, the girl's sweetheart, learns of the diabolical scheme and pursues the auto which is conveying Stone and Helen to the asylum. As the result of an accident, the auto is wrecked and Stone is mortally injured. The man confesses. Butts is arrested and sent to prison.

Two's Company—Edison—October 21.—Charlie spends much of his time trying to propose to Marion. He has secured a book entitled "How to Propose" and has studied it from cover to cover. It is no use, however, for their friends, her parents, her sisters and brother, circumstance and every other conceivable thing interferes each time he is ready to pop the question. They row far out into the lake, only to be followed by Marion's big sister who swims faster than Charlie can row. At last in desperation Charlie bribes a balonist to let them go up in the air in his craft and then he at last proposes in peace and is accepted on the spot.

The Hopeless Game—Lubin—(Two Reels)—October 21.—John Throp and Mabel Border meet on an ocean liner and become engaged. The last day out she learns that Jack is a professional gambler and breaks the engagement. He tells her that he is going to live straight and when he has made good he will come back to her; she promises to wait. Herbert Murry, a worthless fellow courts Mabel to secure the fortune which has been left her, though he cares nothing for her. Jack tries to earn an honest living in the West but cannot secure work. He takes up card playing again and becomes owner of the gambling house. A man is killed in the house and Jack realizes how wrong it is and gives all he has won to the man's widow. Mabel learns of the affair and marries Herbert, as she thinks Jack has broken his word. Jack works on a ranch and two years later is a partner. He returns East and finds that Herbert has spent all of Mabel's money and steals from his employers to pay debts. Hoping to save the couple he gambles once more and wins from a stranger. He takes the money to Mabel and finds that the loser was her husband and that on account of his losses he committed suicide.

The Rajah's Vacation—Selig—October 21—Hennessy and Morris, two rival sporting editors, agree to handle some press work for a circus, upon an understanding that they are to receive $100 for their services. The show arrives in town broke and the two editors are advised to attach "Rajah," an elephant, in order to get what is due them. Rajah, however, proves to be a real "white elephant" on their hands for the bills for his board and lodging put the editors in deeper debt than ever. They rent him to local stores for advertising purposes and obtain ample remuneration, but Rajah spoils their dreams of a fortune by running wild in the streets and causing much damage. They are finally relieved to have a showman appear to take Rajah off their hands, just when all seems lost. N. G. C.

Under False Colors—Vitagraph—October 21.—Marie, the maid of Mrs. and Miss Moneytoburn, dresses in her mistress's clothes and assuming her indentity meets Private Jack Warring, who claims he is Lieutenant Halt. The next day Marie calls at the fort to see the Lieutenant, but is informed by Captain Mars that there is no such man. Mars, however, falls in love with Marie, believing her to be Miss Mon-

eytoburn. He sends Jack to the Moneytoburns' home with flowers which Jack presents as his own. Mars then comes to call, discovers Jack hiding and denounces him. Jack again calls and Marie confesses that she is only the maid and is surprised when Jack tells her that he is only a private. The Moneytoburns return home and are at first indignant, but when they learn that Marie is a bride they forgive her.

His Loving Spouse—Biograph—(Split Reels)—October 22.—Murphy's wife is a tartar, and to get even with her he buys a dummy from a gymnasium and sets it up in the yard to practice boxing upon it. To heighten the effect, he dresses the figure in some of his wife's clothes. Passers-by see him and think he is beating his wife, so they call the police. His wife also has seen him and during his temporary absence she takes the place of the dummy which apparently comes to life and gives Murphy a drubbing. The crowd that collects sees that Mrs. Murphy is well able to take care of her husband, and goes off.

They Called It "Baby"—Biograph—(Split Reel)—October 22.—An Indian brave is to marry the chief's daughter, and a dog is required for the wedding feast. Mabel and Dolly are playing with "Baby," a lap dog, when an Indian seizes the darling and makes off with it. The girls raise an outcry, "The Indians have stolen our Baby!" The police attack the Indian camp and after a very funny series of battle scenes the girls rescue their pet whereupon the men exclaim in disgust "So that's Baby!"

Slippery Slim, the Mortgage and Sophie—Essanay—October 22.—Slippery Slim, Justice of the Peace, serves a notice on Hiram Clutts threatening to forclose his mortgage unless Sophie marries him the next day. Hiram agrees that Sophie shall marry him as he demands. Sophie tells Mustang of this and they plan to elope that night. Mustang calls for her in his buggy, but they fail to make their escape unnoticed by Hiram. He chases them with a shot gun but is unable to catch them before they reach Slim's office. They disguise themselves, and Slim, not knowing who they are, performs the marriage ceremony. They then take off their disguise and Slim falls in a faint at seeing his disastrous mistake.

Her Mother Was a Lady—Lubin—(Two Reels)—October 22.—Nan O'Hara, a little Irish girl whose mother "was a lady," returns some valuable papers to Bob Jennings, a young business man, saving him from losing a contract but losing her job at a lunch counter as a result. Bob secures her a position as companion to his mother, who wishes him to marry a society girl. Nan and Bob fall in love but Bob's mother discharges Nan and tells her Bob is engaged to the society girl. Bob finds Nan at her old place behind the lunch counter and helps her during the noon rush while a party of his society friends are gathered for a luncheon at which Bob's engagement to the society girl is to be announced. As soon as the lunch counter has been cleared Bob and Nan are married by a minister who happens to stop for lunch and Bob leads his bride home where the guests still wait for him. His mother is at first angry but soon forgives her son and receives Nan into her home.

The Mill of Life—Vitagraph—October 22.—After giving his nephew Rolland, a college education John Lathan, owner of a large mill, takes him into partnership. Rolland becomes fascinated with Helen Grant, a young mill girl who is engaged to Harry Ames. Harry and Helen are married and Rolland plays upon Harry's weakness for drink and eventually has him discharged for neglecting his duty. He then gives Harry a letter to a friend in America who he says, will furnish him with a position and takes Helen back to her old position in the mill. Rolland tries to pursuade Helen to elope with him, but Harry's friend Mark, cables the husband to come home at once. Helen is discharged when she refuses to consider Rolland and attempts to commit suicide, but is rescued by her husband. When Rolland's uncle learns of his villainous work he disowns him and Helen and Harry find happiness together.

Bootles' Baby—Edison—(Two Reels)—October 23.—Gilchrist, a stern and heartless army officer, neglects his wife and baby. The wife steals into the barracks and puts the child on Bootles' bed, thinking it is her husband's. Bootles cares for the child and eventually meets and marries the wife when Gilchrist dies. A complete review of this film will be found on page 505 of the October 10 issue of Motography.

A Woman's Folly—Biograph—October 23.—Thinking to advance her social position, a young widow has represented herself in society as an unmarried woman, and when she falls in love with Doctor Thornton and marries him, she has not the courage to confess her deception, but pays clandestine visits to her boy who is at the house of her aunt. The doctor's suspicions are aroused by her actions, and he decides to follow her. But a block in the street traffic permits her motor car to escape, and in his haste to follow the doctor runs down a little boy who is playing near the curb. None of those who witness the accident can tell where the child lives, and the doctor rushes him to his own home where, on examination, the boy proves to have sustained no injury. That evening Thornton takes the child to the address he gives and entering the house finds his wife, who is nearly distraught by the disappearance of her son. Explanations ensue, and the doctor gathers his wife and the child into his arms.

The Private Officer—Essanay—Two Reels—October 23.—A private soldier and an officer love the same girl and she returns the affection of the former until a lovers' quarrel comes between them. She then becomes engaged to the officer. The officer proves unworthy of his rank and is unfit to appear at guard mounting. The private, who is the officer's double in appearance, takes his rival's place and saves him from disgrace for the girl's sake. His act is rewarded when he regains her love. A complete review will be found on page 519 of the October 17 issue.

Micky Flynn's Escapade—Kalem—October 23.—Micky, an escaped convict, picks the pocket of Levy, a counterfeiter. He is seen by a policeman, who compels the counterfeiter to accompany him in the pursuit. Micky gives Rose, his sweetheart, some of the counterfeit money. The people she passes it on raise a howl and go after her. Chance throws Levy, his confederate, Rose and Micky together and they attempt to escape in an auto of the vintage of '61. They are captured after a rip-roaring chase and lugged to jail.

The Girl in the Tenement—Lubin—October 23.—Mary Davis, a girl of the tenements, meets and admires the little daughter of Dick Meredith, a wealthy manufacturer. Dick discharges Ellis, a laborer employed by him and Ellis comes to Mary's home to tell the girl's father of his plan to get even with Dick. The next day Ellis becomes intoxicated and kidnaps Dick's little child. Mary sees the act and sends for Dick, who is at his country club. Ellis locks the girl in the Davis home and accidentally knocks a lamp over as he falls asleep on the table. Mary saves the little girl from the flames and Ellis is burned in the building. Dick sees the rescue and takes Mary to his home. Later he learns to love her and they are married.

A Tonsorial Leopard Tamer—Selig—October 23.—Mose Jackson, proprietor of a colored barber shop, is enamored of Lucinda Snow, a domestic in the employ of George Marston, a retired animal hunter. Lucinda, however, is bewitched by the gaudy uniform of Gallus Brown, a Pullman porter and Mose, in despair, seeks to forget his troubles at the circus. Beholding Signor Leonardo exhibit his cage of performing leopards, Mose is hypnotized by the signor's glittering uniform and is convinced it will help him to win back the



love of Lucinda. Unfortunately Signor Leonardo has purchased some catnip for his pets and placed it in the pockets of his brilliant uniform. When Mose steals the coat and hastily leaves the menagerie the leopards pursue him, in order to obtain the catnip. Mose thinks they want to eat him and frantically flees. The situation is saved by a fortunate meeting with Leonardo and Mose convinces Lucinda that he has been exceedingly brave. John Lancaster and Lyllian Brown Leighton have the leads and cause many laughs by their antics. N. G. C.

A Costume Piece—Vitagraph—October 23.—Frank Allen plans to elope with Betsy Cooper despite the objections of Betsy's father who is a judge. The housemaid discloses the plans of the elopement to Judge Cooper and he plans with the sheriff to follow the lovers and arrest them. The judge takes Betsy to a masked ball while the sheriff shadows Frank. "Gasoline Pete" wanders into the ball room and is mistaken by Betsy for Frank. Frank arrives just as Betsy and the other man leave in an automobile. He follows in another car, overtakes them and exchanges places with "Gasoline Pete." The judge and sheriff capture Pete, but Frank and Betsy are married by the time the pursuers reach them, so the judge makes the best of it and treats the affair as a joke.

The Broken Rose—Biograph—October 24.—From childhood Dick Guild had been constructively inclined, one of the greatest tragedies of his early years being the ruthless breaking of a rosebush by a destructive boy. But he learned that it was possible to make the broken rose grow afresh, and in manhood the lesson was put to good effect when the girl he loves cast aside by the destructive man, stirred in him the same feeling of pity and desire to help which made him plant the broken rose again. But the destructive man again seeks to break the rose, and in protecting it Dick for the first time in his life retaliates. In the struggle which follows the destructive man totters over a cliff and is himself broken at last. The evil gone out of their lives, Dick and his Rose live happily ever after.

A Question of Clothes—Edison—(Split Reel)—October 24.—Henry Harvey, a man of affairs, gives orders to arrest all tramps in order to keep them away from the village. He then goes to the country, where he takes a swim in the lake. Weary, a tramp, steals his clothes and goes to the village where he secures a position on account of his appearance. Harvey is forced to return to the village in tramp clothing and is arrested. Weary learns of the affair through the papers and returns the stolen clothes. Harvey has a different view of things and shakes hands with the man he formerly would not have recognized.

Buster Brown's Uncle—Edison—(Split Reel)—October 24.—Buster's uncle arrives for a visit. Buster and Mary Jane fasten roller skates to his feet as he sleeps in a Morris chair and holler fire. Uncle has a difficult time and the children are put to bed. They plan another trick, however, and as uncle goes to bed in preference to meeting the guests they place two alarm clocks under his pillow. He is frightened when they go off and rushes into the ball room in his pajamas. Buster is saved from a spanking by the guests and makes another of his unique resolutions.

Broncho Billy-Favorite — Essanay—October 24.—Having refused to accompany either Broncho Billy or the mail carrier to a dance at the town hall, Broncho's sweetheart accepts the invitation of his best pal. Broncho takes the defeat gracefully and decides to leave the country, while the mail carrier tries to force her to go with him. She pulls a gun on him. He snatches it away from her, then leaves a note telling that he will turn the "Plaything" over to her sweetheart if he calls for it at the saloon. Her sweetheart is afraid to do this, but tells Broncho Billy of the affair and he immediately goes to the saloon, where he overpowers the mail carrier, taking the gun away from him. He then departs. The girl upon hearing who really recovered the gun, starts in pursuit of Broncho, overtakes him and induces him to return.

The Demon of the Rails—Kalem—October 24.—Mabel's sweetheart, Billy, freight engineer, is suspended because of neglect of duty. Several days later, Mabel learns that Olmstead, of the Fast Express, has gone insane during his run. She notifies Billy. At the risk of his life, Billy boards the speeding train. He overcomes the crazy man after a terrific struggle and averts a horrible wreck by the fraction of a second. His heroism brings about his reinstatement and makes possible his marriage to Mabel.

The Crooks—Lubin—October 24.—Red Eyed Zeke and his gang, resting in their mountain roost, hidden from eyes of all honest beings, plan to rob the Goldbull residence. They arrive at the mansion and enter through the front window. Chief Hoggenheimer and his trusty force are enjoying a brief respite, when they are visited by Poker, chief of detectives. Mr. and Mrs. Goldbull, hearing their home being wrecked, awake and get busy; she calls the police and he gives battle to the invaders. The force get news of the attack and hasten to pinch Zeke and his henchmen; excepting the Chiefs who decide to remain and battle for the poker championship of the city's adherents. The force arrive and break up Zeke's party and chase them, endeavoring to bring them to justice. They meet on the banks of the city's reservoir and all battle, in an endeavor to save themselves from a watery grave.

The Tragedy that Lived—Selig—October 24.—John and Mary are lovers in the year 1860. Mary flirts with a scoundrel named Starling and John, discovering them, slaps Starling's face and tells Mary "If you are false to me now you will be false to me afterwards!" That night Mary wanders into the portrait gallery and falls asleep. She dreams that two of the portraits of her ancestors, a man and a woman, come to life and re-enact a tragedy of one hundred years ago corresponding almost exactly to her experience with John. A duel is fought in which the John of a hundred years ago is killed. Awakening Mary endeavors to find her John, her terror growing when she learns that he has gone to fight a duel with Starling. Mary seeks out the scene of the conflict but arrives too late. The tragedy that lived is born again. Kathlyn Williams, Wheeler Oakman and Charles Clary have the leads and hold one's interest till the end. N. G. C.

Good-bye, Summer—Vitagraph—(Two Reels)—October 24.—Upon the death of her parents Valerie is given to Louis Martin, a friend, who, though he is very kind to her, does not understand the girl. Preston Sperry asks Martin for consent to marry Valerie and Martin agrees, so the girl becomes a bride. She is far from happy, however, as Sperry is cold and staid. The birth of a little son brings some happiness to Valerie, but again she is crushed by her husband's criticisms of the manner in which she tries to raise the boy. Valerie again takes up her art studies and meets Hugo St. Clair an artist, who appreciates her artistic nature. They fall in love and go to Europe together. The child calls continually for its mother, but Sperry is stern and will not write her. At last love of her child brings Valerie back to her home, where her husband coldly receives her. She resumes her former dull life, her only thought being the care of her child.

Mutual Program

Our Mutual Girl—(Chapter 40)—Reliance—October 19.—The day following the disappearance of Betty Hamilton's jewel, Ralph Hamilton determined to go to Margaret and demand that she return the stolen goods. But he found that Margaret and Aunt Abbie had gone to town, so composed himself to wait.. Meanwhile, Aunt Abbie and her niece were feasting their eyes on Simcox creations. Also, they went up in the Flatiron Building and enjoyed a panoramic vision of New York. When they reached home, Ralph was still sitting on the porch. Irritated with waiting, Ralph instantly demanded his sister's gem. But just then Ralph saw skulking in the bushes a suspicious-looking man. Ralph had the fellow by the shoulder, and Margaret recognized Baby Lily's father. The whole story came out and gradually, the remarkable tangle in which Margaret's foundling, Margaret herself, Ralph's own cousin, his sister, and this former chauffeur of his aunt's, whom he now remembered perfectly—all became clear to him. Betty Hamilton was called on the 'phone. It was decided that if he would promise to keep away, Baby Lily's father would be set free. Margaret and Betty arranged that Lily should become her aunt's ward. Ralph was pleased with the way the affair had turned out. But *Our Mutual Girl*, while liking this troublesome young man, was determined in secret that he should not soon forget the part he had recently played.

Dad and the Girls—Beauty—October 20. A really funny Beauty subject which depends upon father's affection for his stenographer, for its comedy. Mother arrives and fires the stenographer she finds father embracing. She then engages the homeliest girl at the employment agency as father's stenographer but father, assisted by his son, makes an



excuse for firing her and the son then manages to have his fiancee engaged for the position. When mother arrives as father is hugging the latest stenographer, son saves the situation by pointing out that father was but congratulating the girl upon her engagement. Joe Harris, Fred Gamble, Afton Minerr, and Emma Kluge have the leads. N. G. C.

Environment—Majestic—October 20.—Bob Campbell, ne'er-do-well, falls in love with Bella Cortwright, daughter of the president of the city bank. She persuades him to try to get a steady job and be somebody. He promises, but finds it very hard to overcome his evil reputation. Bob chances to meet James Crawford, and is inveigled into helping him rob the bank. While Campbell is standing on guard Bella happens along. She praises Bob for his pluck in trying persistently to get honorable work. Ashamed of the position in which, all unconsciously, she has caught him, he gives chase to the burglar, who jumps aboard a deserted train at the station, and starting the engine, makes his getaway. Bob manages to swing himself up behind, and making his way to the locomotive, engages the crook in a hand to hand fight, in which he flings him from the moving train. Returning, he finds the bank robber dead. Bob refunds the stolen money, receiving the bank president's thanks in the form of a better position, and Bella for his wife.

Old Jackson's Girl—Thanhouser—October 20. Jim Jackson is suspected of being a horse thief, but evidence against him is lacking. His daughter, Beth, is attracted to Bob Davis, a young "nester," but he is interested in Ruth Camby, the daughter of a wealthy ranchman. Davis opposes Ruth's father, refusing to dispose of his property to him. Ruth has no longer any use for him. Davis is reluctant to renew attentions to Beth, as she is crude, with little education. Jackson is caught on Camby's land, and Camby is killed. Jackson, vindictive toward Davis, manages to saddle him with the crime, and Camby's cowboys take the law into their hands. Beth overhears the plot and rides to Davis' cabin in time to warn him. When their ammunition is nearly exhausted, she, unknown to him, disguises herself in a suit of his clothes, and, running from the house, leaps on his horse and rides off down the trail, the posse in hot pursuit. She is wounded. Meanwhile, her father has been captured by the sheriff. Fatally hurt, he clears Davis of the crime. And the young man then realizes that Beth is worth a dozen Ruth Cambys.

In the Open—American.—October 21. A thrilling little western drama of the type for which American has long been famous. William Garwood, as the hero,



saves Vivian Rich, who appears as the daughter of a Mexican, from her father's cruelty and eventually wins her love.

N. G. C.

Shorty and Sherlock Holmes—Two Reels)—Broncho—October 21.—Shorty reading "The Sign of the Four," is fired with ambition to become a detective. He pulls enough hairs from the horse's tail to make himself a beard, acquires a "sleuth" hat, and arms himself with a huge microscope. He trails everybody in camp until the force, to get back at him, frame up a robbery. Nora, the cook, pretends to have lost her diamond pin and Shorty undertakes this "mystery case." That night the village postoffice is rifled, and Shorty is taken prisoner by the burglars, who bind him. While they are reconnoitering, Shorty burns the ropes off his wrists with his microscope. And when he hears the robbers returning, he throws himself back on the ground as though still their captive. The minute they have their backs turned, Shorty covers them with his pistol. He shoots one, and marches the other before him to the village sheriff. Ella, the postmistress, falsely suspected of the theft, is released when Shorty appears with the real thief.

Out of the Deputy's Hands—Reliance October 21.—Deputy Sheriff Martin of Arizona is in love with Lola, a waitress at the Gold Dollar restaurant. He comes into Gold Dollar on the trail of James Kinney, who is wanted for murder. Kinney is discovered at work in the mine under an assumed name, and the sheriff learns that he is attentive to Lola. This enrages Martin. During an accident, Kinney goes down into the mine with a gang of men. Martin joins him, and they work side by side until they collapse from exhaustion. Then Kinney confesses to Martin that he killed a man named Marcus for beating Lola, who, he claimed, was his step-daughter. The two men are dug out of the mine. Martin resigns as deputy sheriff and escorts Kinney safely away. Then Martin and Lola are left to one another.

The Power of the Angelus—Two Reels—Domino—October 22. In an effort to forget the elopement of his sweetheart, Mercedes, and Carlos Ferrara, Juan Puyan enters a monastery. Several years later Mercedes frustrates Ferrara's scheme to rob the monks of a precious chalice by notifying Juan who is now Superior Father. When the Mexicans awaken to a true realization of the sacrilege they are about to commit they turn on Ferrara and tear him to pieces. Mercedes, who aroused the Mexicans' faith by ringing the Angelus, enters the convent and devotes the rest of her life to charitable works.

The Power of the Angelus—Domino—October 22. — Don Gomez, a Spanish Grandee, his daughter Mercedes and her fiance Juan Puyan extend hospitality to Carlos Ferrara. Carlos falls in love with Mercedes, whom he persuades to elope with him. Juan and the don follow them, arriving just too late to prevent the marriage. The don disowns his daughter, Juan, broken hearted becomes a monk. Carlos proves to be an adventurer, and several years later as leader of a gang of bravos, runs a disreputable road house. A Mexican gardener learns that a ship would arrive at sunset with the Sacred Chalice, of gold and precious stones. The Mexican informs Carlos. Mercedes overhears and runs to the monastery to inform the monks. She finds Juan there as Father Superior. Juan takes all his monks with him to protect the Chalice and leaves Mercedes to ring the Angelus. The Chalice is delivered to the monks and on their way back to the monastery with it they are waylaid by Carlos and his men. A fierce fight ensues. It is interrupted by the ringing of the Angelus, when through force of habit all the Mexicans bow their heads in prayer. Carlos urges them on, but they turn on him and tear him to pieces. The monks return to the monastery with the Chalice. The father finds Mercedes in sorrow and when she asks his advice, tells her to carry her sorrow as he did to the foot of God's Holy Cross. Mercedes sobbingly kneels at the foot of the cross.

The Spark Eternal—Kay Bee—October 23.—Dan Fadden, East side gunman and member of the Gopher Gang of which Schwartz is leader, is in love with Lola, an East side girl. The Gophers give a ball, which is broken up by rival gangsters. Lola is shot and taken to the hospital. Upon recovery she is given a place as housemaid in Dr. Deering's home. Schwartz compels Dan, as a member of the gang, to go to the Doctor's home to rob it. Dan writes Lola to leave her window open so that he will be able to enter the house without detection. Lola lets Dan in and leads him to where he can see Mrs. Deering, the doctor and the children seated in the living room, the doctor reading to the children. The scene appeals to Dan and he decides to reform. He and Lola leave the Deering home, go to the priest's house and are married.

A Blotted Page—Reliance—October 23. John Richards, his wealth swept away and himself deserted by his wife and family, returns to his dismantled home, intending to commit suicide. One servant is left to greet him and she follows him to the library in time to prevent him killing himself. Sane once more, he listens to her story. Her husband committed suicide when he lost his first earnings in a mining proposition, and her baby died. She determined to end her life, but a child, left motherless, brought her back to the realization that she had yet something in the world to live for. She placed little Mae in a home to be cared for and entered Richards' employ in order to support the child. Richards learns it was his father's firm, the source of his own fortune, that ruined Martha's husband. He determines to work hard to help Martha bring up the child, and thus retrieve character and the will to live.

The Final Impulse—American.—October 23. Jack the foreman's assistant, in love with Marian, the foreman's daughter, is jealous when a stranger in the camp pays attention to Marian, though the stranger seems to be most wrapped up in the camp blacksmith's little girl. A girl whom the stranger had deserted one day arrives and the stranger flees. Jack heads a posse in pursuit but the stranger foils the posse by starting a construction train, working on an electric railroad, down the grade toward the posse. Just as death is about to overtake the posse, the blacksmith's child wanders out upon the track and the stranger, to save the child's life, pulls down the trolley wire, though the deed costs him his life. Winnifred Greenwood, Ed. Coxen, Geo. Fields are featured.

Harold's Toupee—Royal—October 24.—Harold observes that his friend, Teddy, captivates all the girls. Teddy has a luxuriant head of hair, Harold is afflicted with baldness. He buys a bottle of every kind of hair restorer in stock. One of the tonics has an odor which drives the hotel clerk and the pretty girls at the inn to Harold's room to "shoot that skunk." Harold escapes unseen, and buys a toupee. The toupee gets caught in a curtain over his head in a fashionable restaurant, and when he laughs, off it comes. The wind blows it down the street. A scamp runs off with it in Harold's hat and feeds it to a goat. It comes off when he goes in swimming. Finally, he loses his toupee in a brook, but the mishap ends with winning him a girl.

Mr. Cinderella—Thanhouser—October 25.—Jimmy was called Mr. Cinderella because his life was as unhappy as that of the girl in the fairy tale. He lived with his step-mother and two step-brothers. When the county fair came round, Jimmy was made to stay home and chop wood, while they went to the fair. Now Jimmy had a fairy god-father. He pitied Jimmy, so he changed his ragged clothes into a uniform, turned a cigar into an automobile, and Jimmy went to the fair in great shape. There he met the Queen of the Pop-corn Trust and "they lived happily ever after."

A Mother's Influence—Majestic—October 27. The son falls in love with his

millionaire father's stenographer, Madge. Burton, Sr., discharges her. But the young man follows and they are married. By so doing he separates himself from his father altogether. Later, while he is working as a mechanic, his wife is hurt in an accident, and she will be a cripple unless an expensive operation be performed. Desperate, he determines to burglarize his father's house in order to get the needed money. While he is ransacking the library two burglars break into the house. Wallace attacks the thieves, the noise arouses the father, who eraches the scene in time to see the burglars put to flight by his son. When he learns the truth, a reconciliation follows. The operation on Madge is successfully performed the next day.

Universal Program

Animated Weekly No. 136, Universal. —Oct. 14. Scene in Canada's war camp, views of the U. S. Tennessee arriving in England, pictures of the Belgians defending Louvain, glimpses of United States' mystery war ships, the British converted cruiser Caronia stopping outgoing ships off New York harbor to



search for foes and war contraband (scene shown in small cut), the new Universal studio at Ft. Lee, N. J., the Kaiser reviewing troops just before war was declared, intimate glimpses of the 1914 baseball champions and cartoons by Hy Mayer.

Country Innocence—Two Reels—Imp October 19.—Winnie and Jim are sweethearts until Graham, a city man, induces the girl to elope to the city with him. The girl returns disgraced. Out of pity for the dying woman Jim marries her, and her child grows up believing Jim her father. Years pass, and Dick Carson, a trapper, falls in love with the beautiful young Winnie. In the meantime Graham has married, and has a son, Edmund, about Winnie's age. They come to the woods to spend the summer, and Edmund sees and admires Winnie. Dick Carson gruffly scolds the girl for receiving the city fellow's attentions, and she resents his interference. Dick takes the matter to the elder Graham, but receives no satisfaction. Finally Edmund and Winnie attempt to elope, but on the way they meet with an accident in which the boy is seriously injured. Winnie limps painfully back to the Graham house where she finds her foster father, Jim, who has just informed Graham of the girl's true identity. While going for a doctor Graham becomes caught in one of the bear traps he has set for Dick. During the night Edmund dies, and in the morning his father's inanimate form is found in the jaws of the monster trap.

The Mistaken Bath House—Sterling —October 19.—Looie has an exciting day at the beach. On the way out he gets in the way of a car, and is carried to the beach on the fender. He is fascinated by one of the female bathers, and decides to kidnap her. He obtains a horse and wagon, hitches the bath house to it, and gallops away. On opening it he discovers that the occupant is his wife. In the meantime the shapely bather has been swept out to sea in her bath house. Her lover rescues her, and then whips Looie for insulting the lady. The masher's wife arrives in time to save him, and they make up and return home together.

Vivian's Transformation — Crystal — October 20.—Joe's invitation to Katrina to go to the beach is met with the statement that she has no nice clothes. He suggests a plan and the result is that Katrina looks so stylish that everybody at the beach admires her. In a jealous rage, Joe buys a knife and a bomb and immediately things begin to happen.

The Trey O' Hearts—Twelfth Installment—Two Reels—Gold Seal—October 20.—At the end of the last installment we left Judith taking care of the unconscious Alan. Rose and Barcus, searching for the pair, pass nearby without seeing them. A band of Hop's friends come across his horse, and set out in pursuit of Alan. Trine picks up Marraphat at Mesa, and also takes up Alan's trail. They meet the lynching party and arrange to cover one of the desert's two roads while the roughs cover the other. Trine finds Judith and Alan and the former gets the drop on him, and appropriates his car to escape from Hopi's friends. In the meantime Rose and Barcus have taken possession of a prospector's shack overlooking the pass. By a clever shot the lynchers puncture one of the auto's tires, but its occupants escape anyway when Barcus blocks the pass by dynamiting the mountain side after the machine gets by.

The Nihilists—Nestor—October 20.— Thomas Madison, a prosecuting attorney, becomes a marked man for Russian Nihilists by openly declaring that he is going to concentrate his efforts to rid the city of them. His brother, Frederick, breaks his arm and has it reset by Dr. Petrosky, a prominent Nihilist. The lot of assassinating Thomas Madison falls to Petrosky's step-daughter, Zene. She is shocked on having him pointed out to her because of his great resemblance to Petrosky's patient. On speaking of it to Frederick he informs her that Thomas is his brother. On the day set for the killing she notifies Thomas of his danger. A band of detectives call on Petrosky to arrest him and find him dead, asphyxiated by the fumes of some poisonous fluids he has used in preparing the infernal machine.

The Countless Count—Joker—October 21.—Betty meets Ernie at a select summer resort. Father makes a match for his daughter with a count. To save her, Eddie, Ernie's chum, disguises as Betty for the wedding while Ernie and the intended bride elope. The deception is discovered and Eddie escapes, closely pursued by the count and Father. They are all arrested by some policemen, who discover in the count a criminal wanted by the police.

Secret Service Snitz — Sterling — October 22.—Snitz attempts to capture the moonshiners. He meets a mountain girl and falls in love with her. Her sweetheart discovers his advances, and a fight and chase ensues. The moonshiners follow him and run into the arms of his aids. Snitz is a hero in the fight which ensues, and wins the girl.

Olaf Ericson, Boss—Two Reels—Rex October 22.—Olaf Ericson is lord of all he surveys in the lumber country, until a stranger and his daughter arrive, and Ericson receives a slap in the face from the girl for attempting to dominate over her. This awakes in him a greater admiration for her. One day the girl and Al, a lumber-jack, go canoeing. The boat upsets, and Al selfishly leaves the girl to her fate in his efforts to save himself. Ericson happens to witness the accident, and saves her. A secret service officer visits the camp in search of two criminals, a man and his daughter, who have been reported to be in the vicinity. Ericson recognizes the strangers by the man's description, but denies knowing them. The detective and the stranger come upon each other in the woods, and a pistol duel results in which both are killed. The girl bares their past to Ericson, telling him they visited the mountain country in hopes of starting anew, away from the city's temptations. The boss declares his love, and finds that it is returned. A happy marriage results.

Suspended Sentence—Powers—October 23.—Mrs. Harrison sends her baby boy to bed supperless for being mischievous, and dreams that the child runs away. While hunting for him she meets two other women on a similar errand. They come to Baby-Dreamland, are arrested and sentenced to prison for "exercising tyrannical authority" by Judge Baby Harrison. She is happy on awakening to find her little boy sleeping peacefully.

Cupid Pulls a Tooth — Nestor — October 24.—While extracting Alice Sterling's tooth the dentist, John Carter, becomes interested in her and obtains permission to call. Father objects to him, and incurs his hatred by kicking him out. Shortly afterwards one of father's teeth begins to ache, and he calls on Carter's chum to have it pulled. Carter is visiting the dentist at the time, and after getting the old man securely tied in the chair, tells him that he is going to have either all of his teeth or his daughter. Father gives up his daughter.

When Their Wives Joined the Regiment—Joker—October 24.—Mrs. Groan and Mrs. Grundy are suffragettes, and spend their time campaigning while their husbands do the house work. The latter are officers in the militia, and are one day called for duty. Disguised as men their wives join their regiment. The husbands discover their identity, and put them through a series of back-breaking exercises. They protest and are forced to cook and wash dishes as punishment. They admit that their place is at home, and are overjoyed to be allowed to return to their housework.

The Mysterious Hand—Three Reel Bison—October 24.—One of "My Lady Raffles" series. Detective Kelly has two crooks almost in his grasp, but is thwarted in his plans to capture them by a girl employed in the boarding house. Five years later finds the girl and the two crooks occupying a magnificent suite of roms, the girl being known as "My Lady Raffles." Kelly is assigned the task of guarding the gifts at a fashionable wedding. One of the presents is a cedar chest. After the party, Kelly, sitting alone in the darkened gift-room, sees the chest lid raise and a hand reach out to grasp the most valuable of the gifts. He attempts to capture the hand's owner, but the crook escapes. He learns that it is the same girl who frustrated his plans some years before. He visits their apartment and catches her off guard. On the pretense of getting dressed before accompanying Kelly to the station the girl escapes through a secret panel and, from an auto, waves an exasperating good-bye to the furious detective.

Smallpox on the Circle U—Eclair—October 25.—Texas Bill attempts to win Jean Marlow by eliminating everybody else from the contest. This he accomplishes by coaxing a new doctor, Dr. Kent, into declaring Won Lung a victim of smallpox and quarantining all of the cowboys except himself. The doctor does his part before meeting Jean. They are old sweethearts. They renew their engagement. The cowboys learn of the trick played on them and vent their wrath on Texas Bill, the disappointed suitor.

The Bride of Marblehead—Two Reels—Victor—October 25.—Nathan, a young fisherman, becomes captain of Jasper's boat, and starts on a long cruise. A short time after leaving port his crew mutinies, and throws him into the sea. He is rescued by a passing ship, but is unable to make his way back to his home for more than a year. In the meantime Jasper attempts to win over Nathan's sweetheart, Nancy, and finally succeeds in obtaining her promise of m marriage. Shortly afterward Jasper meets an unkempt, ragged person whom he recognizes as the "dead" Nathan. Knowing that his meeting with Nancy would end his hopes of marrying the girl Jasper plans a diabolical way of ridding himself of this obstruction. He arranges a night meeting between the former lovers, telling Nancy that the man she is to meet is the same one that is responsible for Nathan's death. Believing this, Nancy kills the man. She learns his identity and wreaks vengeance on Jasper.

The Little Blonde Lady—Rex—October 25.—A girl's older sister is engaged to a man whom she does not love and who, to the younger sister, appears as an ideal lover. When the man fails in business the big sister casts him aside, but when he returns, wealthy, she greets him with open arms. The little sister, hoping that the man will love her, arrays herself in "grown-up" clothes. On seeing her he realizes that it is she that he has loved all the time and despite the protests from the older sister he proposes to "the little blonde lady" and she finds great happiness in accepting him. The older sister realizes too late that she has failed to recognize the true worth of the love she spurned and finds herself sad and alone on her sister's wedding day.

Feature Programs

Alco

The Ragged Earl—Popular Plays and Players—(Five Reels)—October 12. Andrew Mack, makes his screen debut in one of his favorite rolls of the legitimate stage, ably assisted by Ormi Hawley. Mack, as the ragged earl, has frequent brawls of one kind and another with various personages in the story and comes out victorious in all. When the earl is informed that he is penniless and that he must marry his wealthy cousin, interesting events develop, for Hardcastle, a neighbor, is in the same financial crisis and hits upon marriage as a solution. Splendid settings and good photography makes the picture worth while. C. R. C.

Alliance

At the Old Cross Roads—Select—(Five Reels)—October 19.—Parepa Van Doza, a former slave, seeks employment



in the home of Reverend Thornton, whose son, Dayton, in a drunken brawl, kills James Martin and seeks safety in the hills. He sends for Parepa, but later, tiring of her, drives her from their cabin. Passing a church, she enters and confesses to Reverend Thornton, who forces Dayton to return and marry Parepa, aft-



Scene from Favorite Players "Key to Yesterday."

er which the couple go North. Eighteen years later, Dayton returns with daughter Anabelle and a quarrel is about to develop between Dayton and Tom Martin, son of James, but Tom's love affair with Dayton's daughter prevents. Later Dayton makes known to his daughter that she is the child of Parepa, a colored woman, and Parepa, in revenge, kills Dayton. At her trial for murder, it is proven that she is white and of Spanish origin. See review on another page of this issue.

The Path Forbidden—Excelsior—(Five Parts)—October 19.—A double exposure story in which Octavie Handworth is featured. She appears in the role of a mother and her two daughters. This is the first release of the Excelsior Company and a complete review will be found on another page in this issue.

Eclectic

The Perils of Pauline—Eclectic—(Fifteenth Episode—Two Reels)—Pauline, owner of a new auto, decides to enter a race, though Harry objects. Owen and Balthazar engage Ferrar as a tool, and engage Harry in a duel. Harry foils Ferrar's plan to injure him with a poisoned sword and wins the duel. Balthazer then attempts to kill both Harry and Pauline in the race by spreading sharp metal pieces across the track, in the hopes of puncturing the tires of their car, but Pauline and her lover manage to escape, while Balthazar is pursued by the maddened crowd. See review page 525, issue of October 17.

The Count that Took the Count—Eclectic.—Count de Bloomer, in search of an heiress, reaches town and Henry Newrich lays plans to have the count marry his daughter, though the girl is loved by Harry Smith, to whom her father objects. The count meets Mike Sullivan, drunk, and hands him his card. This leads to Mike being mistaken for the count and entertained by Newrich. The supposed count's action thoroughly disgusts Newrich and eventually he gives his consent to Smith's marriage with his daughter.

The Warning—Eclectic (three reels).—Lester Goodrich, son of a minister, leads a fast life and is taken home from saloon by his father with his father's lecture strongly impressed on his mind. The boy dreams that he robs his home, goes to a gambling resort and narrowly escapes arrest and that he later throws his sweetheart in a park lagoon and drowns her, when she refuses his embraces and later kills one of his pursuers, for which he is brought to trial and sentenced to prison. When he awakens from the awful dream he promises his parents to mend his erring ways. See review, page 526, issue October 17.

The Ticket of Leave Man—Eclectic—(Three Reels).—Allen Bencroft's father plans to retire from business, leaving all to his son. The latter much worried over his debts, forges a note for two thousand pounds in the name of his chum, Livingstone. Bencroft reports the forgery and Livingstone is sent to Australia for five years since Allen is ill with brain fever and unable to testify. Years later Allen visits Australia and falls in love with Helen Girard, daughter of the Governor of the penal colony. In a runaway Helen is rescued by Livingstone, but Allen claims to be the hero when she recovers consciousness. Later, Livingstone again rescues Helen and again Allen claims to be the hero. Allen back in London attempts to recoup his losses and stock by scuttling the ship on which Helen and Livingstone are passengers. The vessel

goes down, but Livingstone saves Helen and is able to prove Allen's guilt and eventually wins the girl's love. See review on page 549, this issue.

Colonel Heeza Liar—Naturalist—Eclectic.—One of the J. R. Bray cartoons in which the colonel mistakes an elephant for another object with disastrous results and which ends in a chase in which the colonel is used as a tennis ball in a game between the elephant and a mountaingoat.

Katzura River—Picturesque Japan—Eclectic (natural color).—On same reel with Colonel Heeza Liar—Naturalist, superb views of Katzura, a beautiful river in Japan, splendidly colored.

Miss Cinderella — Eclectic. — Ben Chambers, an eligible young man, is guest at Mrs. Chauncey's house party. Two old maid daughters seek his hand, but Chambers meets the third sister, whose beauty the others have sought to hide, and falls in love with her. While fishing, he catches her dainty shoe on his hook and later seeking the owner, finds his Cinderella. See review, page 526, issue October 17.

General Special

The Red Cross Nurse—Columbus—(Three Reels)—October 19.—Yvette Breuil, an orphan, receives a legacy and takes up aviation at a school, where she meets and becomes engaged to Serge Danilоff, son of a commanding officer of the Servian army. Serge's father objects to the engagement and orders his son home. As Servia is to fight Turkey, Yvette joins the Red Cross and goes to the front. Pietro, General Daniloff's servant, is a Turkish spy and leaves with the Servian army's plans, to inform his Turkish master, but en route is shot and taken to the Red Cross hospital where Yvette attends him, finding the servian plans and documents which prove Pietro a spy. She attempts to reach the Servian lines, but is captured by the Turks and imprisoned. Escaping in a Turkish uniform, Yvette makes away with an aeroplane and flies to General Daniloff, who, appreciating the service she has done his country, consents to a marriage with Serge.

Paramount

Hypocrites—Bosworth—(Four Parts)—October 19.—A modern play with Lois Weber featured. The characters are seen in the prologue as monks and nuns, and then brought up to the present time with modern settings and twentieth century people. Gabriel, a monk, tries to perfect an image of Truth. When the statue is unveiled by the Abbot, Truth is discovered to be naked and the people rush upon Gabriel and kill him. Only two people can look upon Truth unclinching—a child and the woman who loves Gabriel. In the modern part of the story, Gabriel is a Minister and finds his congregation bored by his denunciation of hypocricy. The story of the prologue is repeated in modern times. Not only double and triple exposures, but even sextuple exposures makes the picture remarkable.



Scene from Famous Players "Wildflower."

Syndicate

The Million Dollar Mystery—Thanhouser—(Two Reels)—Episode 18. A complete review of this film will be found on page 567 of this issue.

Warners

The Drift—Warner's—(Three Reels). A Marion Leonard picture with its society settings. John Evans and Thomas Barnes, young bankers, room together. Evans steals from the bank and Barnes borrows of him and loses at a whist party. Later learning that Evans stole the money, Barnes goes to Marion Harley, daughter of his hostess and asks that his whist losses be returned. Marion, however, notifies the police and Barnes is convicted. A year later Marion meets Evans, falls in love with and marries him, but later learns her husband is the thief for whose crime Barnes is serving time. Though it nearly breaks her heart, Marion notifies the police, has her husband imprisoned and Barnes released. C. R. C.



World

The Mystery of Edwin Drood—Schubert—(Five Reels)—October 10.—Edwin Drood and Rosa Budd are engaged, not for love, but through an arrangement made by their parents. John Jasper, uncle of Edwin, unknown to the latter, loves Rosa. His passion for her drives him to the use of opium. Neville Landless also loves Rosa and following the disappearance of Edwin, after a quarrel in Jasper's home, Jasper casts suspicion upon Neville, who is arrested. One day Neville's sister, Helena, disappears and later a stranger, under the name of Mr. Datchery, appears and takes rooms near Jasper. A woman in black, who keeps a London opium den patronized by Jasper, also appears. It was at this point that Charles Dickens' death ended the story, but Mr. Terriss who wrote the film version has cleverly solved the mystery.

Miscellaneous

The Road to Yesterday—Biograph—Klaw & Erlanger—(Three Parts)—Elspeth, a romantic Miss of today, finds herself transported on the road to yesterday where she is transformed into Lady Elizabeth. All her modern acquaintances appearing under ancient names and i ancient dress. It is not until the end that she discovers the original of Reformado Jack, the lover of yesterday to be Greatorex the man she loves today.

The Press Agent Says—

That Marguerite Snow, in the titular role of "Zudora," the New Thanhouser-Mutual serial, is wearing clothing that totals up to $17,000. And the world has proclaimed "Peggy" the best dressed woman in pictures.

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LICENSED

Current Releases

Monday.

D	10-12	The Guiding Fate	Biograph	1,000
C	10-12	Buster Brown's Education	Edison	500
C	10-12	George Washington Jones	Edison	500
C	10-12	Sweedie Learns to Swim	Essanay	1,000
C	10-12	The Girl and the Stowaway	Kalem	2,000
D	10-12	The Beloved Adventurer No. 5	Lubin	1,000
T	10-12	Pathe's Daily News, No. 67, 1914	Pathe	1,000
D	10-12	The Dream Girl	Selig	2,000
T	10-12	Hearst-Selig News Pictorial No. 65, 1914	Selig	1,000
D	10-12	'Midst Woodland Shadows	Vitagraph	1,000

Tuesday.

D	10-13	The Iron Master	Biograph	2,000
D	10-13	On the Battle Line	Kleine-Cines	2,000
C	10-13	Why Skunkville Went Dry	Columbus	1,000
C	10-13	The Letter That Never Came Out	Edison	1,000
D	10-13	Through Eyes of Love	Essenay	1,000
C	10-13	Percy Pimpernickel—Soubrette	Kalem	1,000
C	10-13	Swami Swam	Lubin	500
C	10-13	Neighborly Neighbors	Lubin	500
D	10-13	The Mexican	Selig	1,000
D	10-13	Mareea, the Foster Mother	Vitagraph	2,000

Wednesday.

C	10-14	Andy and the Redskins, 11th of the Andy Series	Edison	1,000
C	10-14	The Fable of "The Author and the Dear Public and the Plate of Mush"	Essanay	1,000
D	10-14	Seed and the Harvest	Kalem	2,000
D	10-14	The Bond of Womanhood	Lubin	2,000
T	10-14	Pathe's Daily News, No. 68, 1914	Pathe	1,000
D	10-14	The Mysterious Beauty	Selig	1,000
C	10-14	The Peacemaker	Vitagraph	1,000

Thursday.

D	10-15	The First Law	Biograph	1,000
	10-15	Title Not Reported	Columbus	
C	10-15	Snakeville's Peacemaker	Essanay	1,000
D	10-15	The Imposter	Lubin	2,000
T	10-15	Hearst-Selig News Pictorial, No. 66	Selig	1,000
D	10-15	His Dominant Passion	Vitagraph	1,000

Friday.

D	10-16	Peg o' the Wild-wood	Biograph	1,000
C	10-16	On the Isle of Sarne	Edison	2,000
D	10-16	The Other Man	Essanay	1,000
C	10-16	Si's Wonderful Mineral Spring	Kalem	1,000
D	10-16	The Long Lane	Lubin	1,000
C	10-16	The Man-Hater	Selig	1,000
CC	10-16	Fatty's Sweetheart	Vitagraph	1,000

Saturday.

C	10-17	Meeting Mr. Jones	Biograph	500
C	10-17	Our Home-Made Army	Biograph	500
D	10-17	The Case of the Vanished Bonds	Edison	1,000
D	10-17	Broncho Billy Rewarded	Essanay	1,000
D	10-17	From Peril to Peril	Kalem	1,000
C	10-17	The Smuggler's Daughter	Lubin	1,000
D	10-17	The Woman of It	Selig	1,000
D	10-17	The Girl in the Case	Vitagraph	2,000

DAILY LICENSED RELEASES

DAILY LICENSED RELEASES .....

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Columbus, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Columbus, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Columbus, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Columbus, Selig, Vitagraph.

Advance Releases

Monday.

C	10-7	The Fable of "The Family That Did Too Much for Nellie"	Essanay	1,000
D	10-19	A Soldier Boy	Biograph	1,000
D	10-19	The Adventure of the Smuggled Diamonds 10th of the "Octavius Amateur Detective"	Edison	1,000
C	10-19	She Landed a Big One	Essanay	1,000
D	10-19	The Mad Mountaineer	Kalem	2,000
C	10-19	Hesanut Buys an Auto	Kalem	1,000
D	10-19	The Beloved Adventurer No. 6	Lubin	1,000
T	10-19	Pathe's Daily News No. 69, 1914	Pathe	1,000
D	10-19	The Blue Flame	Selig	2,000
T	10-19	Hearst-Selig News Pictorial No. 67	Selig	1,000
D	10-19	His Wedded Wife	Vitagraph	1,000

Tuesday.

D	10-20	Martin Chuzzlewit	Biograph	2,000
	10-20	Title Not Reported	Kleine Cines	
C	10-20	Love Charm	Columbus	1,000
D	10-20	The Man in the Dark	Edison	1,000
D	10-20	Mother O' Dreams	Essanay	1,000
C	10-20	A Wise Rube	Kalem	1,000
C	10-20	Such a Mess	Lubin	500
C	10-20	Only Skin Deep	Lubin	500
D	10-20	Jimmy Hayes and Muriel	Selig	1,000
D	10-20	Anne of the Mines	Vitagraph	2,000

Wednesday.

C	10-21	Two's Company	Edison	1,000
C	10-21	The Fable of "The Long Range Lover and the Lallypalooze"	Essanay	1,000
D	10-21	The False Guardian	Kalem	2,000
D	10-21	The Hopeless Game	Lubin	2,000
T	10-21	Pathe's Daily News, No. 70, 1914	Pathe	1,000
C	10-21	The Rajah's Vacation	Selig	1,000
C	10-21	Under False Colors	Vitagraph	1,000

Thursday.

C	10-22	They Called It "Baby"	Biograph	500
C	10-22	His Loving Spouse	Biograph	500
C	10-22	Slippery Slim the Mortgage and Sophie	Essanay	1,000
D	10-22	Her Mother Was a Lady	Lubin	2,000
T	10-22	Hearst-Selig News Pictorial No. 68	Selig	1,000
D	10-22	The Mill of Life	Vitagraph	1,000

Friday.

D	10-23	A Woman's Folly	Biograph	1,000
D	10-23	Bootle's Baby	Edison	2,000
D	10-23	The Private Officer	Essanay	2,000
C	10-23	Mickey Flynn's Escapade	Kalem	1,000
D	10-23	The Girl in the Tenement	Lubin	1,000
C	10-23	A Tonsorial Leopard Tamer	Selig	1,000
C	10-23	A Costume Piece	Vitagraph	1,000

Saturday.

D	10-24	The Broken Rose	Biograph	1,000
C	10-24	Buster Brown's Uncle	Edison	500
C	10-24	A Question of Clothes	Edison	500
D	10-24	Broncho Billy-Favorite	Essanay	1,000
D	10-24	The Demon of the Rails	Kalem	1,000
C	10-24	The Crooks	Lubin	1,000
D	10-24	The Tragedy That Lived	Selig	1,000
D	10-24	Goodbye Summer	Vitagraph	2,000

MISCELLANEOUS FEATURES.

A Hoosier Schoolmaster	Masterpiece	5,000
The Criminal Code	Box Office	4,000
The Warning	Eclectic	3,000
The Broken Promise	Eclectic	4,000
Miss Cinderella	Eclectic	1,000
Garrison's Finish	Selig	3,000
When Lions Escape	Columbus	3,000
America	Shubert	6,000
Edwin Drood	Shubert	5,000
The Hypocrite	Bosworth	4,000
What's His Name	Lasky	4,000
False Pride Has a Fall	Warner's	3,000
The Ragged Earl	Popular Plays and Players	5,000
Michael Strogoff	Popular Players	5,000
The Path Forbidden	Excelsior	5,000
At the Old Cross Roads	Select	5,000
Monsieur Lecoq	Leading Players	3,000
The Spotted Panther	Features Ideal	3,000
Loves and Adventurers in the Life of Shakespeare	Sawyer	5,000
Hearts United	Sawyer	4,000
The Hero of the North	Sawyer	2,000
Saving the Colors	Cosmofoto	3,000
A Fight for Life	Warner's	3,000
The Folly of a Life of Crime	U. S. Features	6,000
William Tell	Deutsche Bioscope	5,000
Cabiria	Itala	12,000
The Typhoon	New York M. P.	5,000

Mutual Program

Monday.

D	10-12	Jail Birds	American	2,000
D	10-12	Our Mutual Girl No. 39	Reliance	1,000
C	10-12	The Anglers	Keystone	1,000

Tuesday.

D	10-13	The Diamond of Disaster	Thanhouser	2,000
D	10-13	The Warning	Majestic	1,000
C	10-13	Winsome Winnie	Beauty	1,000

Wednesday.

D	10-14	The End of the Galley	Broncho	2,000
D	10-14	Down by the Sea	American	1,000
D	10-14	Bad Man Mason	Reliance	1,000

Thursday.

D	10-15	Jimmy	Domino	2,000
C	10-15	Title Not Reported	Keystone	
T	10-15	Mutual Weekly No. 94	Mutual	1,000

Friday.

D	10-16	The Word of His People	Kay Bee	2,000
D	10-16	The Touch of a Little Hand	Princess	1,000
C	10-16	Back to the Kitchen	Majestic	1,000

Saturday.

D	10-17	The Revenue Officer's Duty	Reliance	2,000
C	10-17	Title Not Reported	Keystone	
C	10-17	The Black Hand	Royal	1,000

Sunday.

D	10-18	For Her Father's Sins	Majestic	2,000
C	10-18	Dizzy Joe's Career	Komic	1,000
C	10-18	Left in the Train	Thanhouser	1,000

Monday.

D	10-19	Daylight	American	2,000
D	10-19	Our Mutual Girl No. 40	Reliance	1,000
C	10-19	Dash, Love and Splash	Keystone	700
T	10-19	Santa Catalina Island	Keystone	300

Tuesday.

D	10-20	Old Jackson's Girl	Thanhouser	2,000
D	10-20	Environment	Majestic	1,000
C	10-20	Dad and the Girls	Beauty	1,000

Wednesday.

C	10-21	Shorty and Sherlock Holmes	Broncho	2,000
D	10-21	In the Open	American	1,000
D	10-21	Out of the Deputy's Hands	Reliance	1,000

Thursday.

D	10-22	The Power of the Angelus	Domino	2,000
C	10-22	Title Not Reported	Keystone	
T	10-22	Mutual Weekly No. 95	Mutual	1,000

Friday.

D	10-23	The Spark Eternal	Kay-Bee	2,000
D	10-23	The Face at the Window	Princess	1,000
D	10-23	The Final Impulse	American	1,000

Saturday.

D	10-24	A Blotted Page	Reliance	2,000
C	10-24	Title Not Reported	Keystone	
C	10-24	Harry's Toupee	Royal	1,000

Sunday.

D	10-25	A Fight for a Fortune	Majestic	2,000
C	10-25	Bill Joins the W. W. W's. No. 9	Komic	1,000
D	10-25	Mr. Cinderella	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker, Frontier.
SUNDAY: L. Ko. Eclair, Rex.

Universal Program

Monday.

D	10-12	Mary's Convert	Imp	1,000
D	10-12	His Father's Son	Victor	2,000
C	10-12	The Close Call	Sterling	1,000

Tuesday.

D	10-13	The Trey o'Hearts No. 11	Gold-Seal	2,000
C	10-13	Oh! You Gypsy Girl	Crystal	500
C	10-13	Some Collectors	Crystal	500
C	10-13	Mary's Husband	Universal Ike	500

Wednesday.

	10-14	No Release This Week	Nestor	
C	10-14	Off Again, On Again, Finnigan	Joker	1,000
D	10-14	The Squatter	Eclair	3,000
T	10-14	Animated Weekly No. 35	Universal	1,000

Thursday.

D	10-15	The Futility of Revenge..	Imp	2,000
D	10-15	Her Life's Story	Rex	1,000
C	10-15	Heine's Outing	Sterling	1,000

Friday.

D	10-16	The Way of Life	Nestor	1,000
D	10-16	The Padrone's Ward	Powers	2,000
C	10-16	The Funny Mr. Dingle	Victor	1,000

Saturday.

C	10-17	Across the Court	Joker	1,000
D	10-17	Monsieur Bluebeard	"101 Bison"	2,000

Sunday.

D	10-18	Kid Regan's Hands	Rex	2,000
D	10-18	The Quarrel	Eclair	1,000
D	10-18	In the Hollow of an Oak	Frontier	1,000

Monday.

D	10-19	Country Innocence	Imp	2,000
E	10-19	Rice Industry in the U. S.	Victor	1,000
C	10-19	The Mistaken Bath House	Sterling	1,000

Tuesday.

D	10-20	The Trey O' Hearts No. 12	Gold Seal	2,000
C	10-20	Vivian's Transformation	Crystal	1,000
D	10-20	The Nihilists	Nestor	1,000

Wednesday.

C	10-21	The Countless Count	Joker	1,000
D	10-21	The Violinist	Eclair	2,000
T	10-21	Animated Weekly No. 137	Universal	1,000

Thursday.

C	10-22	Universal Boy in "The Gates of Liberty"	Imp	1,000
D	10-22	Olaf Erickson, Boss	Rex	2,000
C	10-22	Secret Service Snitz	Sterling	1,000

Friday.

C	10-23	Cupid Pulls a Tooth	Nestor	1,000
C	10-23	The Suspended Sentence	Powers	1,000
D	10-23	The Bride of Marblehead	Victor	2,000

Saturday.

	10-24	No Release for this Week	Joker	
D	10-24	My Lady Raffles in "The Mysterious Hand"..	"101 Bison"	3,000
D	10-24	The Scarecrow's Secret	Frontier	1,000

Sunday.

D	10-25	The Little Blonde Lady	Rex	1,000
C	10-25	Smallpox on the Circle U	Eclair	1,000
C	10-25	Love and Surgery	L. Ko.	2,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker.
SUNDAY: Frontier, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, OCTOBER 31, 1914 No. 18



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SELIG CURRENT RELEASES FOR WEEK OF NOV. 2-7

Rosemary, That's for Remembrance

Released November 2. Two Reels. A remarkably well produced Selig society drama, containing a dainty love theme which ends in the good old-fashioned way with the lovers re-united.

On same reel SIDNEY SMITH'S latest funnyism, a motion picture cartoon entitled

Doc Yak's Cats

Hearst-Selig News Pictorial No. 71

Released November 2. One Reel. Showing the very latest big war-news pictures taken by clever camera men on European battle-fields. Ahead of all competitors.

The Telltale Knife

Released November 3. One Reel. A Selig western drama written and produced by TOM MIX, who also plays the leading cowboy role. Full of life and action.

"C. D."

Released November 4. A Civil War Tale. One Reel. A vivid and soul-stirring picture, illustrating the adventures of a Government Secret Service operative during the Rebellion.

Hearst-Selig News Pictorial No. 72

Released November 5. One Reel. More big war-news pictures from Europe. Also interesting domestic events caught by the camera.

No Wedding Bells for Her

Released November 6. One Reel. A laughable Selig Comedy-burlesque. Written by W. E. WING, who makes you laugh by showing how the villain was foiled. Full of comic situations.

The Losing Fight

Released November 7. One Reel. Introducing KATHLYN WILLIAMS, CHARLES CLARY, WHEELER OAKMAN and FRANK CLARK. All sterling Selig stars, in a typical Selig drama. COLIN CAMPBELL produced it.

The most skilled and intrepid Camera Men are Marching on European battle-fields for the

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Everybody wants to see the very latest big war-news pictures. We lead the world with this Service. Your patrons want them.

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One of the most beautiful picture-plays ever produced.

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JAMES OLIVER CURWOOD

The Story of the Blood-Red Rose

THREE SOUL-STIRRING REELS

Released November 11

Don't fail to book this novel and delightful picture. It's a wonderfully fascinating picture story, the very poetry of picture making. Order it from Special Feature Department General Film Co.

All SELIG Releases through GENERAL FILM CO. Ask your Exchange

The Selig Polyscope Company

General Offices, 20 East Randolph St., Chicago, Ill.



The Old Fogey

A 3-part American drama made by Pathé. Say, do you ever think of that golden well-loved day in the long ago when you went down the dusty road all bordered with white and yellow daisies, on your arm a fair young girl in pink, and your goal the great white tents of the circus? The air vibrated with the hooting of the calliope and the barkings of the Ballyhoo men, and your heart vibrated in harmony. That's just what the old fogey did in this circus picture but the girl in pink left him to follow a lion tamer and live her life under the "big top". When she came back many exciting things happened. A film that all will enjoy. 1—3—6 sheet posters.

Whiffles Has a Toothache

A laugh-a-foot single reel comedy in which the inimitable Whiffles comes to a conclusion about dentists and incidentally loses his job—to say nothing of getting arrested. 1 sheet posters.

The Perils of Pauline

We would like to introduce you to the most charming, talented and entertainingly daring character of the screen, but you know Pauline already. So does everybody. It remains only for you, Mr. Exhibitor, to turn her general popularity into personal profits. She certainly draws the crowds.

It Pays to Play Pauline

A Soldier's Duty

3-part drama. The story of a man who for love of country will sacrifice his own love for a beautiful girl and lose his life as a spy. Though the plot is exceptionally strong and the play well acted, the wild and rugged Swedish backgrounds, perfectly photographed, demand special attention. 1-3-6 sheet posters.

The Pathe' Daily News

The film that makes a reputation for the exhibitor and friends with the public

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One of the spectacularly big sets in Lubin's three reel feature "The Weight of a Crown."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, OCTOBER 31, 1914 No. 18

"Rosemary, That's for Remembrance"

Reviewed by Neil G. Caward

ADDA GLEASON, Edith Johnson and Earle Fox are the principals in a pretty two-reel love story entitled "Rosemary, That's for Remembrance" which is to be released by the Selig Polyscope Company on Monday, November 2. The little tale is splendidly told and flows smoothly along to a happy ending. While there is nothing spectacular or sensational in the entire two reels, it is sweet and clean, acted with perfect naturalness throughout, and should prove an excellent offering for an audience of any sort.

Earle Fox makes a typical college boy of Harvey Greerson, Adda Gleason is the bashful mountain miss who learns to adore her college hero, while Edith Johnson appears as a beautiful society bud. The remainder of the cast is fully capable of performing the work required and the stage settings are realistic and convincing.

Dorinda, a bashful mountain girl, left alone by the death of her parents, comes to the Greersons to live, though Mrs. Greerson is at first reluctant to have the girl make her home with her, for all her love and affection is being lavished upon Harvey, her only son, a senior at Princeton.

Dorinda, however, proves so likeable and sweet that the Greersons never regret giving her a home, and upon the return of Harvey from college the two young people find much to admire in one another. One day Harvey surprises Dorinda in the garden arranging some flowers and, noting a sprig of rosemary in her



Harvey meets Margaret at the Embassy Ball.

hand, he asks her if she knows what it signifies. When she replies in the negative, Harvey hastens to point out to her in a volume of Shakespeare Ophelia's line in "Hamlet" reading "There's rosemary, that's for remembrance, pray, love, remember," which makes a profound impression on Dorinda.

Just as a love affair between Harvey and Dorinda



Dorinda learns Harvey is to leave.

seems certain, the former is called to Washington by a college friend, who offers him the position of attaché at one of the legations. His preparations to leave cause Dorinda much sorrow and, unable to bear saying a verbal good-bye, Dorinda writes him a farewell note which she tucks under his door, and then leaves for the home of a friend. Harvey, finding the note and realizing how he is going to miss Dorinda, plucks a sprig of rosemary, which he plants in a small flowerpot and leaves just outside her door. Returning Dorinda finds the rosemary and understands its meaning.

In Washington, Harvey beholds a beautiful unknown at the Embassy Ball and, though she coyly encourages his attentions, he is unable to obtain an introduction to her. However, all thoughts of Dorinda have fled from his mind and from then on all his attention is directed toward the beautiful society belle.

Returning home for a week-end visit, Harvey

clearly shows Dorinda that he has ceased to care for her and the little maid's heart is well nigh broken. Her humiliation is still greater, however, when, on Sunday, after church, Harvey encounters his Wash-



The lovers are reunited.

ington society girl with the Pryors, who prove to be aristocratic relatives of hers, with whom she is visiting. Through the Pryors Harvey obtains an introduction to her and learns that her name is Margaret Snow. Joyously he accepts an invitation to attend a reception given for her by the Pryors. The night of the reception Dorinda steals over to a window of the Pryor home, and through it beholds Harvey's proposal to Margaret. Overcome with sorrow she steals away.

A few days later, Margaret, sketching on a hillside, beholds a picturesque old man, drinking from an old fashioned well. Harvey, appearing at the moment, she asks him if he knows the old man and is amazed to have him reply that it is his father. Instantly her affection for him becomes lukewarm, for aristocratic Margaret does not fancy the prospect of such plebian relatives. Harvey then begins to appreciate her shallowness.

Later, when one of the Pryor children becomes seriously ill, and Margaret, who has been left alone with them, is frightened, Harvey receives a note asking him to get a doctor in a hurry. Encountering Dorinda at that moment, Harvey shows her the note and asks her to go to Margaret and do what she can, while he hurries after a physician. Reluctantly Dorinda consents, and on the way to the Pryors is thrown from her horse and rendered unconscious.

Harvey and the doctor find the unconscious girl in the roadway and take her into the Pryor home where she is revived. Dorinda's suffering touches Harvey's heart and he at last realizes that it is she and not Margaret whom he really loves. Margaret quickly understands the situation and, joining the hands of the two young people, she steals silently away.

On the end of the second reel is a short Doc Yak Seligette in which Doc has some exciting times with the neighborhood cats. The cartoon comedy is fully up to the laughable standard set by Sidney Smith, the creator of Doc Yak.

Frances Nelson, former Biograph leading woman has joined Universal and will play leads with the Victor company, opposite Ben Wilson.

The Mysticism of "Zudora"

"The Mystic Message of the Spotted Collar," the title of the first episode of "Zudora," gives an intimation of the mysticism of the forthcoming Thanhouser serial. Dr. Daniel Carson Goodman, the creator of this photoplay has woven into the plot every possible bit of imagery, and his characters bear the imprint of the master craftsman who shaped them. The vision in the secret chamber where Hassam Ali, portrayed by James Cruze, sees in the scented smoke from an incense-filled brazier, those events in his past life which bear directly upon his present wicked activities, offers a splendid insight into this weird oriental character and shows plainly Hassam Ali's all-devouring greed for Zudora's inheritance.

Then when Zudora, played by Miss Marguerite Snow, the Countess Olga, of "The Million Dollar Mystery," enters, and with a charming Cinderella innocence lays her hand upon Hassam Ali's shoulder, the contrasting emotions—the girl—the designing fakir-uncle; presents a situation of dramatic intensity seldom shown upon the screen.

The girl smiles up into Hassam Ali's face and he returns the smile, but when her glance is elsewhere, the anxiety, the infernal lust for Zudora's wealth, effaces his gentle smile and the real Hassam Ali beams in feverish glare upon the girl marked for his victim.

There is a letter which figures in Zudora, the appearance of which upon the screen, must be that of an aged document. Director Frederick Sullivan searched New York City for paper of the required size, quality and age. He was unsuccessful. Finally he obtained the back portion of a will, filed in the Delaware county courthouse in 1876 by an early settler whose property reverted to the county because of a felony committed.

This paper was just what Director Sullivan desired and it is upon this almost historic paper that the letter was written.

"The Master of the House"

Preparations on a scale not commonly attempted are being made for the production of Thomas H. Ince and C. Gardner Sullivan's powerful drama of modern society life, "The Master of the House," at the New York-Mutual studios at Santa Monica, Cal.

Mr. Ince regards the story as one of the best of its kind he ever has written, and has instructed his staff to leave no stone unturned in their efforts to produce a winner. Unusual opportunity is afforded by the story for exceptionally brilliant settings. The action of the piece lies in the homes of the rich, and for this reason pretentious equipment is required. Drawing rooms, ball rooms, dining halls and magnificent exterior backgrounds are being arranged with skill and the entire production promises to create a sensation.

Richard Stanton is assuming the title role and directing the production. He is capably assisted by Rhea Mitchell, Gertrude Claire, Ida Lewis and Arthur Maude. The latter two have been engaged especially for the piece. Mr. Maude is the well known English actor and kinsman of Cyril Maude, while Miss Lewis has appeared in a number of prominent Broadway successes. "The Master of the House" is to be released in the Mutual program.

"Sanford Quest, Criminologist" is being produced by Otis Turner at the Universal, featuring Anna Little.

Sans Grease Paint and Wig

By Mabel Condon



Alice Joyce.

"STAY just where you are!" Keenan Buel directed his company and then sat down upon an inverted camera-box to wait for the sun to come from behind six or more clouds.

So the woman's club at attention on the Kalem out-of-door stage at Cliffside, N. J., remained so and Mr. Burgess and another man who were of the picture but not that scene, passed away the time in respective employments; Mr. Burgess by practicing a double shuffle with one foot and the other man by meditatively walking the length of the platform and flapping the tails of his afternoon coat at each turn.

Still the clouds remained; still Director Buel telepathed them to move on; still Mr. Burgess shuffled and still the other man meditated and flapped.

"That's all for today," he of the camera-box finally and wearily announced, and the stage emptied. Alice Joyce was the last one to leave. Mr. Buel commended us to each other and we went up into the big house which is owned by George Laird, the man who about sixty years ago invented the "Bloom of Youth" complexion beautifier, and who is responsible for various warnings posted about the studio grounds, one of which reads, "$5 Reward for the Arrest or Conviction of the Thief Who Is Caught Stealing This Fence."

Part of the big house is given over to the Kalem Company for dressing and dining rooms. Miss Joyce's dressing-room is on the second floor and we had just reached it when the sun came from behind the clouds and shone brightly. "Maybe they'll want you now," I suggested as I sat down in the portion of the big rocker that did not sag.

"No, not now," Miss Joyce returned, slipping into a blue crepe kimona and applying cold cream to her make-up, which promptly and obligingly came off on the end of a towel. Then she applied some powder from a red satin, heart-shaped box and began to brush out her hair. Between strokes she said she would be glad to get back into New York to live, that it was getting too cool for comfort at the open-air studio and that she liked even better to be with the company that goes to Florida for the winter.

"It has been nice out here for the summer, but in the fall one wants to be right in New York; there is everything one wants in New York." She paused while she twisted her hair into a rope, made a figure eight of it and settled it down nicely on top of her head. "But my best reason is that I have just bought a new car and have to leave it in a garage in Manhattan every night and then ferry over here. And that's inconvenient." She deftly slipped bone hairpins into the pile of soft brown hair, tucked an extra pin into it at the back and the result was a becomingly simple coiffure.

"So often," I remarked from the portion of the big rocker that did not sag, "your hair looks as though it had only about three pins in it."

"And often it only has about three in it," she replied, debating in front of her wardrobe as to what she should wear.

"But always its arrangement is artistic," I finished, and then we talked about clothes—Miss Joyce's clothes—and she brought out several gowns that she made herself.

"These are just 'camera clothes' because I only wear them in pictures," she explained, producing a dress that looked like silk but that was crepe. "I get an expensive pattern, but inexpensive material, and I choose something that I'm sure will photograph well. Then, in a short scene, a kind of a 'fill up' scene, I wear one of these dresses and in a longer scene I wear really good clothes. But now that I have experimented," she went on, hanging away the several dresses, which were tributes to her industry during waits between scenes, "now that I know I can sew, I'm going to try making something really nice."

Taking a tailored blue suit from the wardrobe, she reflected upon it, at arm's length, and then decided it would do. She examined the effect of a turquoise blue vest showing beneath the navy blue coat, decided also that it would do and while she donned this costume talked about her work both before and since she became a Kalem star.

"I've worked since I was thirteen," she began with the first hook on the turquoise blue vest. "I was born in Missouri but lived in the South—the South was my father's home and the West my mother's. Then my mother and brother and myself came East and I went to work as a switchboard operator in a hotel. And there's where my chance to do modeling came to me."

She paused to decide between the choice of a black or blue velvet tie for the top of the vest that was a turquoise shade, and selecting the blue, she continued:

"An artist who used to come often to the hotel asked me to pose for a head he was doing one day, and that was the first of many sittings. I did that entirely for a while and worked for many artists. C. D. Williams was the one I have known the longest; I frequently meet him and his wife and it seems a long time since the days I worked by appointment in the different studios. I used to meet Florence La-Badie often then; she was doing the same kind of work I was, modeling for front cover designs, mostly. And Gertrude McCoy was one of us, too.

"After that I did photographic modeling, fashion plates and posing for shampoo ads because there was more money in it. Then a friend suggested my trying motion pictures. I came to the Kalem Company on trial and this is my fourth year with them. Until last winter I worked in New York, but last year I went

to Jacksonville, Florida, and was there for months, and this winter I hope to do the same.

"And Mr. Moore? You don't play together now, do you?" I asked, thinking how well a coral touch would become the black hat with the gray feather she was tacking on it.

"No, right after we were married he was made a director and has his own company in New York. I suppose I could work with him if I requested to," she added, viewing the effect of the dull blue ribbon she had knotted at the base of the gray feather. "I don't like that," she commented, discarding the blue ribbon.

"Coral would be beautiful there," I suggested from the rocker that was deep and that now sagged on one side.

"I run to one color at a time," offered Miss Joyce as she looked through a box of ribbons and bright beads. "Just now it's blue; I've worn blue things for days and I have no idea what color it'll be next. Sometimes it's brown or black—I wonder how this would do?" holding up a string of coral beads. They "did" beautifully across the soft gray feather

"You were talking about Mr. Moore's directing," I reminded her when the beads had been securely placed.

"Yes," she resumed, "I suppose I could play opposite him again but I think it better for us to be in separate companies. I believe that married people make the mistake of being together too much; were I in his company I might want things one way and he another. We might hurt each others work that way. Besides, we would have nothing new to talk about in the evening. So I think it better the way things are."

The hat with the feather and the coral touch was wonderfully becoming and we started out for the ferry that would bring us to Forty-second street, New York. Miss Joyce talked of her mother, who is at Asbury Park, and of her brother, who is dancing at New York theaters, and she told of her marriage to Tom Moore last spring. And as she talked patrons of the ferry and the Forty-second street car discovered in her the person they had seen many times on the screen.

"We had been chums for more than a year"—she referred to Tom Moore—"then we had a quarrel and didn't speak for months. It was while we were in Jacksonville that we made up and one night in a restaurant, decided we would get married. We left the table and when we came back after the ceremony it was just as we had left it, so we had our wedding supper there. Arthur Houseman of the Edison Company was with us and we had a jolly party."

The car stopped at Broadway and we elevatored to the tenth floor of the corner building. There, in the room of the green rug, Alice Joyce selected the spot whereon her picture is to hang, and when seven o'clock came round she left to keep her seven-fifteen appointment with Mr. Moore.

"The Butterfly" Is Next

The World Film Corporation announces that Clara Kimball Young's second feature film is to be based on Henry Kitchell Webster's story, "The Butterfly," which is one of the most popular of the current works of fiction. It enjoyed great popularity when it appeared as a serial story in the *Saturday Evening Post*. Clara Kimball Young is finishing the work on "Lola," the Owen Davis story, which shows her in a field that is uniquely her own, and one in which her admirers will be glad to see her. In "Lola," James Young appears, as well as Ola Humphreys, the famous dramatic star who has just returned from a prolonged tour of Australia, where she has appeared as a star. It is planned to release "The Butterfly" in December.

"Three Weeks"

B. S. Moss, president of the Reliable Feature Films Corporation, 701 Seventh avenue, New York City, on Thursday evening, October 8, offered at the Maxine Elliott Theater, New York City, a five reel adaptation of Elinor Glyn's celebrated love drama "Three Weeks" at a private showing to a specially invited audience. The picture was adapted and directed by Perry N. Vekroff, and was so satisfying from the standpoint of photography, acting and stage direction, that already the Reliable Corporation is said to be flooded with rental offers. The action of the story is laid in Veseria in the Balkans and in Lucerne, Switzerland, and follows closely the Glyn novel. Briefly Queen Sonia of Veseria, temporarily exiled from her kingdom, journeys to Lucerne and there encounters Paul Verdayne, who immediately falls in love with her. By chance Sonia discovers that Paul is the exiled crown price of Veseria, who disappeared some twenty years before. Sonia then yields to Paul's love-making and is even spurred on by a desire to give Veseria an heir to the throne of whom the country shall later be proud. News that the king is dying sends Sonia hurriedly back to Veseria with her child, and results in Sonia being killed by the dying monarch, who hopes to end the succession to the throne by her death. In the epilogue of the picture we see Paul, years later, at the cathedral where he obtains his first glimpse of the child king. When the cathedral is cleared of its worshippers Paul comes from behind a pillar, kneels before the altar and prays for the welfare of the young king.



B. S. Moss.

Mrs. Laemmle and Children Safe

President Carl Laemmle of the Universal Film Manufacturing Company, received a telegram from Rotterdam which informs him that Maurice Fleckles has succeeded in obtaining the release of Mrs. Laemmle, Mrs. Fleckles and the two Laemmle children, Julius and Rosabelle, who have been detained in Germany since the beginning of hostilities. This greatly relieves the tension, inasmuch as nothing had been heard from them for over a month. The party sailed from Rotterdam October 15, and will arrive in New York the twenty-fourth, on the Holland-American liner, *Rotterdam*.

Evelyn Nesbit Thaw in Lubin Feature

Reviewed by Neil G. Caward

EVELYN Nesbit Thaw makes her debut as a motion picture actress in "Threads of Destiny," a five reel Lubin masterpiece produced by Joseph W. Smiley, by arrangement with Fred Mace, after a scenario by William H. Clifford. Supporting Mrs. Thaw are a number of the talented Lubin players and Mrs. Thaw's little son, Russell William Thaw, has a small part.

The story is a race drama showing the persecution of the Jews in Russia and is well told, splendidly photographed and capably acted. Undoubtedly the exhibitors of the country will find "Threads of Destiny" a great drawing card, despite the fact that the exhibitors in Chicago territory will have to present a more or less expurgated version of the story, on account of [illegible] by the celebrated Major Funkhouser's censorship board. Some of the "cutouts" made in the picture by the Chicago censors are most drastic and uncalled for. In certain instances the elimination of sub-titles is going to confuse audiences who view the picture, as the cause for some of the action, clearly told in the original subtitles, will now be more or less obscured by the changes which the censors demanded. However, enough of the film remains so that the story will "get over" and, on account of the publicity which has been given to the featured member of the cast, will undoubtedly pack every theater in which the feature is exhibited.



Evelyn Nesbit Thaw in Lubin's "Threads of Destiny."



Miriam escapes, following the uprising of the Jews.

As a screen star Mrs. Thaw shows real dramatic ability and in several of the scenes rises to great emotional heights. Joseph Smiley has the "heavy" role and makes of Ivan Rusek, the chief of the Russian secret police, a vivid character, whose tragic end seems well deserved. The stage settings are carefully chosen and the scenes laid in Russia are convincing beyond all question.

The story begins with the death of old Isaac Grunstein, a Jew who has been exiled to Siberia. On his death bed, Isaac sends a message to his daughter Miriam (Mrs. Thaw) by Rachel Shapiro, who shares his exile, warning her against Ivan Rusek, the chief of the Russian secret police, who has made himself the self appointed guardian of Miriam, with whom he is known to have fallen deeply in love.



Rachel delivers her note to the old rug dealer.

An opportunity offering itself, Rachel escapes with Alexis, her lover, and starts to make her way to the seacoast, where she can embark for America, the land of the free. Alexis and Rachel encounter many perils on the road but finally reach the province of Kunda, over which Ivan Rusek reigns with a hand of iron, just at the time when Miriam returns from the convent in which she had been placed by her self appointed guardian.

Miriam, at first awed by the magnificence of the Rusek residence and the stern dignity of its owner, gradually finds herself falling under the spell of the man who has provided for her education and who now offers her a luxurious home. One day, however, Ivan attempts to force his caresses upon the girl and Miriam awakes to his real character. She struggles against his advances but is overpowered and locked up in her own boudoir.

Just at this time Rachel appears and manages to convey to Miriam the note which old Isaac has entrusted to her. When Miriam learns that Ivan is the very man who caused her father to be transported to

Siberia, and that his reputation as a roué extends all over Russia, she positively loathes him and welcomes the uprising of the Jews of the neighborhood, which results in the defeat of Ivan's Cossack guardians and her own release from his home.

Years later, we behold Miriam on a ranch in Arizona, the wife of Feodor Tomsky, a thrifty young Russian, and the happy mother of a little boy (William Thaw) while as neighbors she has a whole colony of Russian settlers, chief among whom is Alexis, the lover of Rachel. Rachel herself is now the friend and companion of Miriam. Life on the Arizona ranch moves smoothly along and all are learning real happiness for the first time in their lives, when Feodor receives a note from his cousin in Russia, announcing that he is to visit Arizona on a mission for the Czar. The note is signed Ivan Rusek, but asks that Feodor will permit him to appear incognito while on his visit.

Miriam is amazed and horrified when she beholds in Feodor's cousin the hated Rusek, and all her fears prove well grounded when, a day or two later. Ivan tells her that he will reveal her whole past to Feodor, unless she consents to depart with him. Terrified, Miriam consults with Rachel and the latter hastens to warn Alexis of the presence of the much hated Rusek. When Feodor is compelled to spend a day in the distant town, Ivan takes advantage of his absence to insist upon Miriam meeting him that night in a lonely cabin at some distance from the ranch. By means of a forged note Alexis postpones the meeting time and after consultation with other Russians in the colony has a bomb planted in the lonely cabin. Ivan goes to keep his appointment and is blown to atoms when the bomb explodes, thus releasing Miriam forever from fear of his further attentions.

"The Million Dollar Mystery"

Some splendid water scenes make episode nineteen of "The Million Dollar Mystery" one of the most interesting of the Thanhouser series. The entire cast, near the close of the second reel, plunge overboard from boats, launches or other craft, and it becomes well nigh a submarine drama, though, ere the picture ends, the hero and heroine are once more on terra firma and the villainous conspirators are still "in the drink."

Shep, the Thanhouser dog, really is entitled to a place among the principals in this episode, for he performs like a real star, and undoubtedly does much to add to the interest of this particular portion of the fascinating serial.

Florence Gray, seeking her dog, chances upon a spot in the woods, where she beholds Countess Olga rolling aside a heavy boulder and entering a subterranean passage. Her curiosity aroused, she follows Olga, and manages to conceal herself in a niche of an underground cave, where the conspirators are meeting.

After the various members of the band have assembled, Florence learns that Braine possesses a paper which will relieve millionaire Hargreave of further persecution, and she craftily manages to procure the document without Braine's knowledge.

After the meeting has broken up, Braine and the conspirators depart and Florence conceals the priceless paper in her hair, doffs the riding boots she is wearing, and plunges into an underground stream which she hopes may lead her to open air and freedom. Jimmy Norton, meanwhile, has been seeking Florence, accompanied by Shep, her collie, and is led up to a big stone which guards the entrance of the subterranean meeting place, but, though Shep barks loudly at the entrance and endeavors to make Norton investigate farther, the latter cannot believe the dog is on the right scent, and so passes on.

Braine, at last, discovers that he no longer has the paper, and returns to the cave to seek it. There he discovers Florence's discarded riding boots, and immediately suspicions that she has the paper, and has escaped by way of the underground stream. Entering a row boat he paddles along the perilous channel and emerges at last into the harbor, where he beholds Florence gamely swimming for shore. Overtaking her, he drags her aboard his boat and prepares to carry her to one of the conspirators' dens. Jimmy, however, has seen the struggle from the shore and plunges in, to swim out and rescue Florence, followed by Shep. Further complications are added when others of the conspirator's band board a fast launch and mingle in the fray. In the scuffle aboard Braine's boat, Braine, Jimmy and several of the conspirators are thrown into the harbor, and in the fight in the water, eventually Jimmy overcomes his opponents, and boarding a launch with Florence sets out for shore, leaving the conspirators to rescue themselves as best they can.

N. G. C.

Prizes Awarded

The judges in the comedy scenario prize contest conducted by the *New York Morning Telegraph* and Chartered Theaters Corporation have awarded the three prizes as follows:

First Prize—Roy L. McCardell of New Rochelle, N. Y., for three-reel comedy, entitled " A Jay in Peacock Alley."

Second Prize—Miss Elaine Sterne of New York City, for three-reel comedy, entitled "Without Hope."

Third Prize—Miss Caroline Benbrooke Wells of St. Louis, Mo., for three-reel comedy, entitled "A Puritan's Conscience."

The contest was inaugurated on June 15 and closed September 15 of this year. During the three months 3,654 manuscripts were received. But 511 of this number stood the test of the first reading. From the remainder it is probable that fifty high-class motion picture comedies will be retained as worthy of production.

The comedies submitted in the contest were subjected to the most critical reading and the prize winners were only decided after more than a score of expert scenario readers and writers had passed upon their merits in conjunction with the judges. The three comedies awarded the prizes of $1,000, $500 and $250 respectively are certain to endure in motion picture presentation because of their originality, dramatic and picturization values.

Julius Caesar Next

The George Kleine offices announce that "Julius Caesar," the mammoth six-part spectacle which required eighteen months to complete and the services of nearly 20,000 people, will be ready for booking through the various Kleine branch offices on or about November 10. Advance reports hail "Julius Caesar" as the greatest of the Roman cycle headed by "Quo Vadis." The big subject is correct historically and quite the most pretentious from an educational standpoint, ever produced.

"Sir Galahad of Twilight"

Reviewed by Clarence J. Caine

THE American Film Manufacturing Company has again made use of the wonderful scenery which surrounds its California studio in "Sir Galahad of Twilight," a two-part film to be released on October 26. Numerous glimpses of mountain grandeur are given throughout the two reels, but perhaps the most impressive is at the very beginning of the first reel when the camera is pointed out over a chain of the Santa Ynez mountains and one range rises gracefully over another as far as the eye can see.

Such beautiful backgrounds alone are enough to make the film a success but the director has merely used them as a setting for a highly dramatic, heart interest story of the forest in which the character of a primitive trapper stands out above all others as a Sir Galahad of the present day. Harry Von Meter gives an excellent portrayal of this role and is ably assisted by William Garwood and Vivian Rich as the stranger and the trapper's wife. Jack Richardson, Perry Banks and Reaves Eason appear in minor roles, but the entire plot revolves about the three leads.



Jacques and Clotilde.

The climax is led up to carefully and it is not until just before the fade-out that the point of the story is made. The double exposure work is not quite up to the American standard but this fact is unimportant in comparison to the splendid manner in which the entire production has been rounded out.

Old Louis Dorchet and his daughter Clotilde, a girl of the forest, live on Twilight mountain. Jacques Lennaux, a big, honest trapper, has seen Clotilde grow from childhood to womanhood and loves her, but knowing she regards him only as kind of a father he keeps his love a secret.

One day the fiirl finds a picture of Sir Galahad in a deserted camp and knows that the only man she could love would be a man of his type, though she knows nothing of Galahad. Daily she goes to a place on the mountain where she can see the sun set over the distant ranges and upon returning home one evening she finds her father dying of an illness which has long troubled him. His last wish is that Jacques marry her and take care of her always, so the ceremony is performed just before old Louis passes away.

Months pass and Jacques makes a trip to the settlement to sell his furs. Two strangers arrive at Twilight; Dick Kenton and Jim Martin. Martin, a worthless fellow, insults Clotilde but Dick comes to her rescue. Fearing that he will come to blows with his friend Martin leaves their camp and goes to the settlement while Dick escorts the girl to her cabin. She shows him the picture of Galahad and tells him that he reminds her of the knight. Dick tells her the story of Galahad but laughingly denies the likeness.

In the settlement Jacques chastises Pedro, a half-breed, for abusing a horse and, a short time later, when Martin arrives at the saloon and tells of his friend and the girl back on Twilight, the trapper knocks him down. The words of the stranger, however, cause Jacques to return to his cabin at once. Martin hires Pedro to kill the trapper in order to square matters for the blow he received. Back on Twilight Dick falls in love with Clotilde but she tells him she is married and asks him to be noble and go away so that she can always remember him as her Galahad.

Pedro stabs Jacques and leaves him bleeding to death in the mountains. Dick finds him and brings him to the cabin. As the trapper recovers, Dick often



Jacques controls his great love for Clotilde.



Clotilde compares Dick to Sir Galahad.

calls to see him and Jacques notices the love of the stranger for his wife and, knowing that he stands between them, he conquers his desire to kill the man who saved his life, goes to the spot where Clotilde used to view the sunset and leaps to the rocks below.

Again Dick finds him and Jacques tells him to take Clotilde and be good to her. The girl-wife arrives just as the man who has loved and cared for her passes away and Dick tells her that Jacques, and not he, was her Sir Galahad. When the body of the trapper is laid away in a rough stone covered grave, a cross is erected above it bearing the inscription "To Jacques Lennaux, Sir Galahad of Twilight Mountain."

The cast is as follows:

Jacques Lennaux, the trapper.....Harry Von Meter
Little Clotilde.....Vivian Rich
Old Louis Dorchet, her father.....Perry Banks
Dick, the stranger.....William Garwood
Martin, his partner.....Jack Richardson
Pedro, the half-breed.....Reaves Eason

When You Trip to Bayonne

There are many things to see over at the Centaur plant in Bayonne, N. J. Chester Beecroft can show you many of them but it takes David Horsley himself to show you others of them. There's that new camera he has just tried out and which will fade in and fade out visions and flash-backs at the will of the operator. It is an invention with a big and popular future awaiting it, though Mr. Horsley has not decided to put it on the market; he thinks he will keep it for his own studio and allow its use only in other chosen ones. This camera, which has four speeds and is but a trifle larger than the one in present use is one of the sights that Mr. Horsley can show you. There is a polisher which does one thousand feet in fourteen minutes and there is a filter, also his invention, which is one of the Centaur sights.

And then, there is the Horsley baby, in its rose-ribboned basket in the rose-tinted, rose-lighted room on the second floor of the Horsley new home, which is but a minute's auto ride from the studio. Chester Beecroft was one of the three who tip-toed into the baby-presence in the wake of Mr. Horsley. And he (Mr. Beecroft) held an apologizing hand on the top of his head while the new acquaintance was being made, for the brunette-covering of Master Horsley's head is much more generous than the varying blondeness of Mr. Beecroft's. And truly, Baby Horsley looks like his father. "John," so far, is the name highest in favor with the Horsleys, though among the suggestions sent in for the naming of the baby, were "Pat Powers" and "Carl Laemmle." "Shamrock" was another bright thought and the doubtful reason that accompanied it was "There's nothing too good for the Irish." A two-minutes film was made of master Horsley when he was seven days old.

A return to the studio finds cartoonist Harry Palmer at work, the studio in preparation for a scene, the tinting expert jubilant over a sepia-and-clear-white test and the press department calling for Mr. Beecroft.

Cinema Camera Club's Dance

The Cinema Camera Club made of its invitation party-dance on the night of October 10 a well managed and a pleasant affair. Pabst Coliseum, where the dancing party was held, was gayly decorated in tissue paper streamers of many colors and the lights turned up on the dancers were of many hues. The balcony was divided into boxes and these were representative of the respective film companies. There was a grand march which began at midnight, and had as its head Clara Kimball Young and the new president of the Screen Club, James D. Kirkwood. Miss Young was a gray silken maiden of Hong Kong, she and "Jimmie" Young having chosen this costume in that city two years ago on their around-the-world trip. In her hand Miss Young held a Chinese lantern in which a candle gleamed during the march-figures, in which other lights were momentarily extinguished. Mabel Normand, on from the west on her eastern rest-trip, was one of the marchers and there were many others of screen note, among whom were Edward Earl, Bessie Learn, Hughie Mack, Herbert Brenon, Alec Francis, Jessie Stevens, William Tooker, "Andy" Clark, Sally Crute, Jack Pickford, Mabel Green, Ned Finley, Alice Learn and William Wadsworth. Mary Pickford enjoyed the march from the Famous Player box and afterward joined the dancers. Ad Kessel and C. O. Baumann were in attendance, as also were Mr. and Mrs. Adolph Zukor, Mr. and Mrs. C. Lang Cobb, Jr., Mr. and Mrs. Charles Seay, Miss Bessie Bannon and Frank A. Bannon, James A. Young, Joe Varnham, Carl Gregory and David Thompson of the New Rochelle studio, Joe Brandt, Bill Barry, A. Kauffman, Owen and Matt Moore, Fred Mace, Marguerite Leveridge and others. Buttons requesting "Let us have universal peace" was the Universal's contribution to the evening.

The Cinema Club, its officers and committees are respectively credited for the enjoyable evening. They comprise:

Frank G. Kugler, president; Edward Wynard, first vice-president; John C. Arnold, second vice-president; Philip E. Rosen, financial secretary; Harry H. Keepers, corresponding secretary; William C. Marshall, recording secretary; Alfred H. Moses, Jr., treasurer; Eugene Gaudio, sergeant-at-arms.

Albert H. Moses, Jr., was floor manager and Edward Horn and Percy Hilburn acted as assistants.

"The Ordeal" to Be Released

The Life Photo Film Corporation's latest release, "The Ordeal," which has created a storm of discussion in German diplomatic and business circles, is about to be exhibited in New York. The appointment made between Acting Secretary of State Lansing, and Mr. Goldburg, secretary of the Life Photo Film Corporation, for the purpose of having a representative of the government review the picture in Washington, has been postponed until the coming week.

Negotiations are in progress for the sale of the rights to this picture for England and France, a large sum having been offered by a representative of one of the biggest film-producing concerns in London. Mr. Roskam, president of the company, maintains that it is a strong argument for peace, in view of the fact that it shows the horrors of war. In the making of the picture, the company built its own village and streets, including several buildings, which, in the course of the production, were destroyed by fire and shell. The picture will not be released through the ordinary channels in New York, but will be shown in one of the large regular theaters, and run as an independent production, along the same lines as "Cabiria" and other master productions.

Has Initial Showing

Selig's Suffrage Film

ON Wednesday afternoon, October 14, at the Auditorium theater, Chicago had its first glimpse of "Your Girl and Mine," the eight-reel suffrage film which was produced by William N. Selig for Mrs. Medill McCormick and the National American Woman Suffrage Association. The theater was thronged with the elect of the Illinois Equal Suffrage Association and notables in all walks of life, and the picture received round after round of applause as one telling point after another was made.



Olive Wyndham.

Gilson Willetts is responsible for the scenario and Dr. Anna Howard Shaw for the argument. Both have successfully accomplished what was no easy task, for the presentation of "Votes for Women" arguments in celluloid, in such a fashion that an appeal would be made to people of all classes, was a truly gigantic undertaking. Photographically the picture is fully up to the high standard set by the Selig Polyscope Company, some of the examples of double printing, which are used to show the symbolical figure of Equal Suffrage appearing on different occasions, are worthy of note, and the skillfully worded sub-titles help to drive home the suffrage argument.

Olive Wyndham, formerly of the Little Theater, New York, Katherine Kaelred, a featured Broadway star, and Sydney Booth, leading man of "The Yellow Ticket" company, now playing at Powers Theater, Chicago, are among the noted thespians in the cast, but in reality Miss Wyndham, John Charles, who has appeared in the support of Helen Ware and Louis Mann, and Clara Smith, a well known character woman of the picture screen, have the bulk of the big scenes, and are most deserving of praise, for the other players only appear momentarily. Miss Grace Darmond makes a winsome figure of Equal Suffrage and, if all suffragettes were as fair to look upon, it is safe to say "Votes for Women" would be a reality in every state in the Union today.



Katherine Kaelred.

Briefly the story tells of Ben Austin, who marries Rosalind Fairlie, an heiress. After her wedding Mrs. Austin finds that the law compels her to settle her husband's debts, that the law makes her home his, to do with as he likes, that the law permits him to will away his children and place them under the guardianship of his father. Mrs. Austin has an Aunt Jane, who is an ardent suffragist, and eventually the latter induces Mrs. Austin and thousands of her sisters to work for the cause of suffrage, pointing out that that is the only way in which their rights under the law can be protected. The closing scenes of the eight-reel picture show the governor signing the bill which gives votes to women, and Lieutenant Governor Burbank tendering the pen, with which the governor has signed the bill, to Mrs. Austin, now divorced, with the suggestion that it be used to sign their marriage contract. During the action of the film story such problems as child labor, tenement house fire escapes, and an eight hour day for women and children are vividly presented and suf-



Aunt Jane and Equal Suffrage in "Your Girl and Mine."



The courtroom scene in "Your Girl and Mine."

frage cleverly suggested as a remedy for these present day evils.

The picture is in three acts, the first two of three parts each, while but two parts are needed for the third and closing act.

The large audience gathered in the Auditorium was briefly addressed by Mrs. Medill McCormick, Gilson Willetts and Mrs. Grace Wilbur Trout before the picture went on the screen. Mrs. McCormick told briefly the plan for raising money by the showing of the suffrage picture in the states in which suffrage is before the voters this year; Mr. Willetts commented in a few words upon his purpose in writing the scenario, and Mrs. Trout thanked Mrs. McCormick for her work in having the film production made, praised George Tyler for donating the Auditorium for the afternoon, and irritated the nerves of the film people present by referring to the films as "movies," though of the latter fact she is probably blissfully unaware.

Getting War Time Pictures

In securing war time scoops with a motion picture camera the representatives of the Selig-Hearst News Pictorial met with many odd and unusual adventures. S. H. MacKean of the International News Service has supplied a photograph showing the Hearst-Selig auto within the Belgian lines which is reproduced herewith. In this picture J. M. Parker, the cameraman for the News Pictorial, is shown in his automobile, being held up by Belgian peasants who have erected a barrier across the village street to prevent raids by armored motor cars. Mr. Parker is the gentleman with the slouch hat, and the other man with him in the car is a correspondent for the Hearst newspapers.

In the photo on page 594 Belgian soldiers are shown commandeering Mr. Parker's automobile at Louvain. Although relieved of his car, Mr. Parker made some extremely interesting pictures in and about



The Belgians stop the Hearst-Selig car at a barrier.. Copyrighted 1914, by Hearst-Selig News Pictorial.

Louvain, both before and after it had been burned by the Germans and the Hearst-Selig weekly claims to have scored a beat on all the other topical picture weeklies with these scenes.

"Beauty" Star in Unconventional Garb

Margarita Fischer, star of the "Beauty" brand of the American Film Manufacturing Company, usually is seen in evening garb or fashionable morning or afternoon attire. She is so very pretty that her personality is associated with the delicate things of life rather than its rigors. But she has a habit of doing the unexpected and doing it so well that one suspects that, after all, it is just what one had expected. Now her pretty pink arms are scratched and her ankles and toes are scarred because Harry Pollard, director of the "Beauty" company, has staged a one-reel picture in which Miss Fischer appears as a child of the rocky waste. Under the name of "Nieda," which gives the play its title, the charming little woman plays opposite Mr. Pollard, with Joseph Harris as an old man of the mountains.



Margarita Fischer.

New Film Exchange

With its vaults full of interesting and spectacular features, the Montgomery-Simmons Film Service, Inc., has opened offices at 126 West 46th street, New York City, where it will book the entire output of the Kinetophote Corporation.

The Montgomery-Simmons combination is an interesting one to the motion picture trade in general. George N. Montgomery has been associated closely with the exhibiting and exchange ends of the trade in many places and his knowledge of the trials and tribulations of the exhibitor is broad and comprehensive. Ira H. Simmons has come up in the business with rapid strides, having left the position of booking manager for the World's Film Corporation and the Shubert Film Company to engage in booking activities with Mr. Montgomery. Marcus A. Miller, a man known to all New York filmdom, is vice-president of the concern, while Saul G. Lippman is manager of the New York exchange.

Buys Celluloid Waste

A manufacturing company in England has advised an American consular officer that it purchases from time to time large quantities of celluloid waste, and would be pleased to be put in touch with American firms in a position to supply its requirements. Further information can be obtained by writing Bureau of Manufactures, Washington, D. C., and referring to file number 13,980.

Miss Marguerite Clayton, leading woman of the western Essanay Company has taken up tennis.

Edison Story of Mixed Identities

Reviewed by Charles Condon

A TWO-REEL adaptation from "The Window that Monsieur Forgot" entitled "A Question of Identity" is to be the Edison release of November 13. The scenario is by Mary Imlay Taylor, and Charles Brabin's fine sense of dramatic poise and artistic settings is evident in the direction and handling of the play.

The action takes place in France and revolves about the mistaken identity problem. Twin brothers are separated in infancy and grow up ignorant of each other's existence. One commits a crime and the other suffers for it, until the connecting link in their lives is furnished in the person of Cardinal Journet who, as a priest, had been present at the deathbed of their mother and learned of her separation from her husband, he taking one of the twins and she the other.

A pretty romance keeps the interest alive and fresh in the story, and its happy conclusion in the couple's marriage after the solving of the identity puzzle. The existence of several well-developed counter-plots leaves the honors of the leading roles to be divided among Mabelle Trunnelle as Lois, the sole witness to De Lousan's murder, and who has the alternative of seeing justice blindly punish an innocent man for the crime, or of convicting her sweetheart; Augustus Phillips in the dual role of Robert and Richard Barrington; Edward Earle as Claude de Brissac, a reckless, but not bad, youth, who is unjustly sentenced on circumstantial evidence; and Carlton King as the charitable Father Journet, later appointed cardinal. Mrs. William Bechtel as de Brissac's mother, and Bessie Learn as his sweetheart, Clarice de Lousan, have exacting, though minor, roles and are seen to advantage in them.

The most stirring scene, probably, is the trial of Claude de Brissac, showing Mr. Earle on the stand vainly attempting to refute the circumstantial evidence against him. A close-up shows his expressions and



A dramatic moment in Edison's "A Question of Identity."

gestures of helpless despair when he is adjudged guilty.

Claude de Brissac incurs Chevalier de Lousan's displeasure and is ordered from his house while courting his daughter, Clarice. Shortly afterwards de Lousan is found dead in front of his home, with de Brissac, standing over him with a pistol in his hand. He is tried and convicted.

Lois, a resident in the house across the street, has



Augustus Phillips and Mabelle Trunnelle in "A Question of Identity."

witnessed the killing, but, believing that the murderer and her fiance, Richard Barrington, are the same, she conceals her secret. Lois knows that Claude is innocent, for she saw a man fire the shot from behind a clump of bushes before de Brissac came upon de Lousan's body at the foot of the stairs. Robert is amazed at Lois' avoiding him and seeks advice from Cardinal Journet. Lois, in a quandary as to what course to take, does the same.

Years before the cardinal had been present at Mrs. Barrington's death, and had promised to find work for her son, Robert, Richard's twin brother. The boy was apprenticed to a jeweler. He fell in with bad companions, and was forced by them to murder de Lousan. It was he and not Richard whom Losi saw shoot. On seeing Richard, the cardinal recalls the twin brother. Robert resists the police and is killed in a pistol duel with them. Claude is freed, and Richard and Lois are re-united.

GERTRUDE McCOY and Richard Tucker play the leading parts in "The Hand of Iron," an Edison drama of military life. The theme is based principally upon the dilemma in which a young officer is placed by adhering strictly to the fort's rules to the chagrin of the young lady whom he loves. Finally his sacred regard for duty compels her admiration, and the affair ends happily.

Most of the scenes are exteriors, taken on a bluff overlooking the Hudson river, and are so suggestive of the position of a military stronghold that one does not notice that there are no actual fort scenes shown.

Lieutenant Steele is so strict a disciplinarian that he becomes unpopular among his fellow officers. Lieutenant Yardley, his rival for the hand of Helen Taylor, the colonel's daughter, causes Steele to be severely reprimanded by the commander by doing slip-shod report work and throwing the blame on Steele. The

lieutenant takes the reproof in silence, but warns Yardley that should he attempt to repeat the trick he will expose him.

Steele comes upon Helen Taylor hanging lanterns



A pretty scene in Edison's "A Hand of Iron."

one evening in preparation for her moonlight party, and tells her that it is against the rules. Helen becomes vexed at this and calls upon her father for permission, but, to her further discomfiture, he bears Steele out in his statement. She plans revenge on her suitor by encouraging him to the point of proposing, and then insulting him. She later regrets her spiteful action, and despises Yardley for attempting to take advantage of his rival by pressing his own suit.

The colonel receives a hurry call for troops to prevent a riot among the strikers in a nearby town, and sends Steele at the head of a company. At great risk to himself he quells the disturbance and arrests the strikers' leader. This excites Helen's admiration, and on his return she apologizes for her former action. Admiration follows its natural course and the picture ends in Helen's acceptance of Steele's second proposal.

Houston, Texas, Has De Luxe Theatre

The City of Houston, Texas, now proudly boasts of one of the best equipped and largest theaters in the country devoted solely to motion picture entertainment, since the opening of John E. Davis' new "Zoe" theater, on Saturday, October 10.

The Houston Chronicle of October 11, writes of the opening of the Zoe as follows:

Amid the strains of "America" as rendered by an excellent orchestra the new photoplay theater, the Zoe, was formally opened yesterday afternoon with a reproduction of the New York Hippodrome performance of "America." Hundreds of persons poured into the building for each show, filing down the long foyer between rows of beautiful floral pieces sent by friends of the new showhouse. All expressed pleasure with the seating arrangement of the theater, and especially with its acoustics, which will greatly add to the value of the pipe organ to be installed this week.

Mayor Ben Campbell, Rev. William States Jacobs, Rabbi W. Wilner and C. J. Kirk were the speakers who welcomed the new theater into the pleasure life of Houston. Shortly after three o'clock the crowd was called to order by John E. Davis, proprietor of the theater, who announced the opening of his show. He stated that the name, "Zoe" (pronounced Zo-e) is the Greek word meaning "life," with which he expected to see the theater imbued for years to come.

"The invention of moving pictures was one of the greatest of the past century," said Mayor Campbell, "for it provides a cheap and yet valuable education. It also reaches that class which is not naturally studious, as well as those who are fond of books. Nearly everybody goes to see the moving pictures and in them they learn history, geography and other things that the schools often fail to impress on the minds of students, and they also teach patrons the manners and ways of people in other parts of the world. The news pictures show events more distinctly and more impressively than the newspapers can tell about them. As an educational factor in the city, as well as an exponent of high class and instructive entertainment, I am glad to welcome the Zoe theater.

Dr. William States Jacobs welcomed the new theater as a new pulpit from which could be taught lessons in morality and religion as impressive and forceful as any taught from a church pulpit. He was followed by Rabbi W. Willner, who also welcomed the new theater as a power for good, after which C. J. Kirk made a short talk in behalf of the Red Roosters and members of the Press Club, who were honor guests at the opening.

The new theater is in the Foster building on Main street adjoining the Mason block and was just completed last week. It has a seating capacity of 650, of which 30 are box seats. It has two of the latest model Simplex, motor-driven projectors and a screen 13 by 17 feet, which is one of the largest in the city. This is a "day or night" screen and pictures may be seen on it in a lighted room. Floral pieces were sent by Jesse H. Jones, Josiah Pearce, M. E. Foster, the Paramount Film Company, F. M. Sanford, district manager for the World Film Company, Buchanan & Gilder, and others.

Numerous telegrams of felictation were received during the day, one of which was from Mary Pickford, as follows:

"If I may be permitted to retain the name of my latest character, 'Such a Little Queen' sends the king of exhibitors congratulations on the majesty of his new theater and earnestly hopes that she may only appear in such subjects as your royal house deserves."

MOTOGRAPHY extends its best wishes to Mr. Davis on the opening of his house and congratulates the city of Houston on possessing such a temple of entertainment.

Features Policewoman

Mrs. Alice Stebbins Wells, the first regular policewoman in the world, who has been a member of the Los Angeles police department over four years and who has delivered lectures in more than 100 cities in the United States and Canada, is preparing to enact the leading part in a four-reel moving picture to be staged by the Balboa Amusement Producing Company at its studios in Long Beach, California. The scenario, "The Policewoman," written by the company's phtoplay editor, F. M. Wiltermood, depicts the many activities of a policewoman and shows the scores of ways in which she benefits a community.



Policewoman Alice Stebbins Wells.

Mrs. Wells, who is still a member of the Los Angeles department, believes the film will have great educational value throughout the world, in showing the ever-present need of policewomen in cities to aid and protect girls, unfortunate women and erring youths. She created her position as policewoman.

Twenty-One Ems Ten-Point

By Ed Mock

WE are not inordinately addicted to complaint. There are, after all, but one hundred and forty generations between us and Adam—one hundred and forty father-to-son steps between the Garden of Eden (not a film) and now. We live in one of those generations—the one hundred and fortieth—and few of us complain against our father. We are all glad to be here. In the main, we like each other. Our objections are never so much against the individual. His methods may give us concern, for the moment, but time passes. The one hundred and forty-first generation may be able to solve the riddle. ¶A few years ago, for example, certain of the film manufacturers wanted a film journal that would combine the advantage of covering the trade thoroughly and if possible, reach out to include the film fan. Some of these manufacturers spent large sums of money in an effort to reach the m. p. theater-goer. They were so tremendously serious about the matter that it went home with us. We set about to make a trade journal that would lose none of its functions as such and at the same time make it so attractive that the film fan would grab it off the newstands of this and other countries. The old yellow and black cover gave way to the duotones on white. Departments were incorporated that would have interest for film fans in general. The association of film makers' names with the names of their particular stars gave both the publicity that each wanted. The sales increased on the newsstands. Our work was bearing fruit—we were happy. Some day we were going to demand more money for a circulation that covered every film manufacturers' requirements! ¶But film makers, through a scheme of complex manipulation and control, are hard to understand. Most of them have large departments whose sole ambition is to get as much publicity as possible for the smallest given expenditure. This trait of human nature while easily comprehended, contemplates all media with the single exception of one preordained contemporary down east. This exception gets the money and gives up the shortest measure of the free ride. With one accord this is the film-makers' adopted bible. His advertisement must be planted in that one spot. ¶As a publisher whose business is the conduct and making of various trade journals it is interesting to point out that no circulation statement has ever been given out by the book with the big pull. It got its start by trading space and assuming debts of a house organ. It doubtless circulates more free copies than competing journals, because it has the sinews of war. At the Dayton convention last summer there was a cart load of copies that went to the furnace man who is probably starting fires with them now. In the mind's eye of the trade, this paper seems to be all-sufficient, though never read. Its editor-in-chief has told us that because we hadn't studied conditions we were having a hard time of it. ¶Studying conditions is the easy part of life. Reaching the right conclusion is something else. You never see Motography in the trade, not because it fails to cover the field, but because it is of sufficient charm and worth to be carried away. There isn't a theater where pictures are shown that Motography doesn't reach. There isn't an exchange or an important auxilliary branch of this business where the magazine hasn't been pilfered within a week. Besides, the sales increase on the newstands.

* * *

To offer complaint would be sheer folly. If men believe one thing today, they are apt to believe something else tomorrow. If we cannot solve the present problem, those who come along after us will have something to do. The circulation of this journal to the trade is chronicled in every worth-while authority in this country. We haven't developed a manufacturing clientele that looks into these things. When the agency men took hold they immediately concluded that Motography was a popular, because its record was in evidence while its competitors showed blank. The agency man is a great economic joke. Pay him liberally for a job you created for him and he's there with both his number eights. We simply refuse to pay him.

* * *

The dopester of the film maker—the publicity agent—has never attained his rightful place in the business. When Procter & Gamble appropriate a half million dollars for advertising, the buck is up to their advertising manager. They have nothing more to say. When the money is gone, they have a look at the sales ledger and go back and make another appropriation. If the sales were up the same man succeeds himself in the advertising. If they are down, they get a new man. The publicity man of a film manufacturing concern starts out with no fixed amount to spend. He's in the dark right off the bat. He must design stories that "get by;" create posters that will sell; invent heralds that exhibitors will cry for; write ad copy that will please the boss! He is supposed to make money in his department. Exhibitors are his clients. They pay a profit for the advertising matter he sponsors. This is clearly what his department shouldn't be, but due to the unsolved plan of trying to advertise a product that has a fixed market, he is immediately at cross-purposes with himself and his employer.

* * *

We have been told, time and time again, that adver-

W3069 NY SM 39 Blue KB

SI New York Oct 20 1914

Motography

Monadnock Bldg Chicago Ills

Absolutely no foundation for story appearing in New York Review and New York Times about Pathe selling out to Wm F Fox. The Times apologizes in today's issue. Please state that Pathe and Eclectic have positively no intention of selling out.

Eclectic Feature Film Co.
1005 AM

tising doesn't help the sale of a film—that all money spent for film advertising is wasted. None of the men who tell us this are in the money-wasting business. None who do not advertise, if not here, somewhere.



Scene from Essanay's "Whatsoever a Woman Soweth."

The subject will have to go over to the one hundred and forty-first generation. Of course, we know that advertising hasn't hurt any film thus far issued—that a million dollars a year will fall far short of paying the advertising bills intended to create interest in the films. And by this we mean straight space account, without including posters, banners, heralds, house organs, photogravures, photos, slides and the various other recognized forms of film publicity. The point of contention, even though obscure, is in the fine discrimination that the average boss exercises over his press-agent. When the buck is put up to the men em-



The Hearst-Selig car commandeered at Louvain, Belgium.. Copyrighted 1914, by Hearst-Selig News Pictorial.

ployed to handle advertising there will be less to misunderstand in this matter of alleged philanthropy. Most of us rely upon the egg that has been candled.

* * *

We believe in the film manufacturer who maintains his own publicity department. We believe in the hard working men who are engaged in those positions. We do not believe in the avalanche of criticism that finds its way to their ears. Good advertising copy is always that. The best of it is still subject to petty criticism. The point is frequently overlooked that the copy is intended to make sales. When film factories adhere to a selling plan that denies the advertising copy its intended function, the ad man should be immune, but he seldom is. He works hard, nevertheless and his work is purely along construction lines. He has faith in his house and in its product and his copy is meant to create a demand on the film booker. When he can accomplish this he should have full credit, whether the factory turns out more or less positives. Some day, when film makers get down to running film manufactories at a manufacturer's profit first, advertising will have a larger meaning. As it rests today No. 141 will have something to dope.

* * *

During the past hundred years the United States has increased its wealth from one and three-quarters to one hundred fifty billion dollars; our income has increased from a half to thirty-five billion dollars a year. This is merely set down here as proof that Bill



The tiger rug scene in "Three Weeks."

Swanson didn't get all of it when he slid out of the Universal company with Joe Engle at his heels.

* * *

The Film Record edition of Motography issues next week, actual date August 27. If your advertisement isn't in that number don't blame us, for we've given you fair warning.

* * *

To all those good scouts who have offered sympathy during our recent high-dive into a sea of ether, greetings. I'm on the job again every day. This includes Elizabeth Lonergan who dared to write a happy little message which the Missus opened and read. There are times in life when it hurts to smile. That was the day after the wreck!

* * *

Our own Percy Hammond has bawled out dear old Bunny, now doing the legit in one of our popular playhouses. Does Bunny care, we wonder?

Activities of Favorite Players

The Favorite Players Company, featuring Carlyle Blackwell, have completed "The Man Who Could Not Lose" by Richard Harding Davis. The film will be rich in the most beautiful interior settings and is replete with quaint humor and good character drawing. "The Last Chapter" renamed from Richard Harding

MOTOGRAPHY

PUBLISHED WEEKLY BY

ELECTRICITY MAGAZINE CORPORATION

MONADNOCK BUILDING, CHICAGO

Telephone: Harrison 3014—All Departments.

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Telephone Bryant 7030.

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Neil G. Caward, Mabel Condon, Charles R. Condon, Clarence J. Caine.....Associate Editors
Allen L. Haase.....Advertising Manager

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(For sale by all newsdealers.)

NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue, every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

NOTICE TO SUBSCRIBERS

Remittances—Remittances should be made by check, New York draft or money order, in favor of Motography. Foreign subscriptions may be remitted direct by International Postal Money Order.

Change of Address—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stock holders or representatives, have any financial interest in Motography or any voice in its management or policy.

CHICAGO, OCTOBER 31, 1914

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THE BRYLAWSKI SCALE WINS.

THE United States Senate has passed the war tax bill with an amendment to the theater section which substitutes the scale proposed by Secretary Brylawski of the League for the original flat tax. Motion picture exhibitors, instead of paying $100 apiece regardless of the size of their theaters, will pay according to a sliding scale from a maximum of $100 down to $25. The amendment saves almost a million dollars for the industry.

The lesson to exhibitors in the success of this amendment will bear repeating many times. It is plain that without the work of the League this million dollars could not have been saved. When we consider the total cost to our industry of all the organizations, successful and otherwise, which have appeared in its brief but turbulent past, it is quite apparent that the saving in this one case alone will pay several hundred per cent on the total investment. If the associations had never accomplished any other good, the engineering of the war tax bill would be ample reason for enthusiastic and universal support of the principle of organization.

But the war tax bill is really only one instance of association usefulness. The League has sacrificed nothing to secure the amendment; not only is its value unimpaired, but it has actually gained in experience and wisdom. It is ready for the next fight for justice and equity.

Only a minority of the exhibitors of the country have so far given their support to any association. It is true that the non-members have profited with the members, necessarily. That is always the mark of good association work, and the members whose promptly paid dues go to support the work and make it possible do not begrudge the benefit to outsiders. But that should be a reason for, instead of against, association membership. Naturally, with more members, more good can be accomplished.

With this object lesson before them, it is to be hoped that the exhibitors who have so far resisted the spirit of organization will change their attitude and encourage it by entering an association immediately and urging all their friends in the trade to enter also.

CHILDREN SEE THEM

BEFORE a meeting of the Mother's Assembly of the State of New York, E. C. Fellows delivered an address on "The Movies." Mr. Fellows' comments were wholly commendatory, and he doubtless gave many of the mothers present a new view of the achievements and the possibilities of the pictures. In summing up he said:

The problem of the child and the movies is important. Of course, the films are not put out especially to fill the need of the children, but children see them, and it remains for parents to inform themselves of the pictures shown and make the proper selections for their children to visit. Fifteen per cent of the movie audiences are children under sixteen, and it is probably that in time there will be movies designed especially for children.

It seems to us that here is the gist of the whole censorship discussion. Children see them and *it remains for parents to inform themselves of the pictures shown and make the proper selections for their children to visit.*

Parental supervision and discipline, or rather the appalling lack of it that is so largely manifested, is coming in for a great deal of criticism lately. Courts in passing on cases of delinquency have frequently placed the blame on parents; examination of youthful

criminals has shown that the real criminals were the parents, who, with hands upraised in horror, declared they knew nothing of their children's doings.

Thanks to the high mindedness of a large majority of present-day producers (and *not* to such agencies as the Chicago censorship) there are no pictures now appearing which could possibly injure the most delicate morals of adolescence. It is, therefore, not necessary that parents see the pictures to protect their children; but it is necessary that they see them to assure themselves that their children are being benefitted rather than harmed.

Comparatively few parents would allow their young sons and daughters to attend a legitimate theater performance without first investigating the nature of the play before giving permission. Very few parents ever investigated a picture program before handing their children the price of admission. Yet those same parents have been loudest in their denunciation of the motion picture, and have said nothing about the legitimate drama. We are forced irresistibly to the conclusion that the mere fact of cheapness has been the controlling influence in this attitude. They did not care how Johnny or Kate spent a nickel or a dime; they were very particular how they spent a dollar.

The parents of this country's children have thrown the whole responsibility for the morality of their children's entertainment on the motion picture exhibitors and manufacturers. That the picture men have met the test and come out with flying colors, does not excuse the indifference of parents in general to their children's affairs.

WISCONSIN SCHOOLS.

WISCONSIN, always a leader among the states in experiments for the good of its people, is putting into nearly half its high schools this fall a series of weekly social-educational evenings with films and slides. The bureau of visual instruction of the University of Wisconsin's extension division is responsible for the work, and has a record of 400,000 sets subscribed for as against 215,000 sent out by New York state's visual instruction department last year.

Children who are regular attendants at motion picture shows are already exhibiting a much broader knowledge of most of the essential branches than their fellows who depend upon books and pedagogy for their information. We have no hesitancy in predicting that inhabitants of states like Wisconsin, which use visual methods of instruction, will ultimately show a higher order of intelligence than those of states which persist in ignoring the modern method of teaching.

A NOVEL ADVERTISEMENT.

The Triangle News, a four-page paper issued by the Triangle Theater Company of Chicago, Ill. is a distinct novelty inasmuch as it not only treats matters pertaining to the theater and its program but also touches upon issues of importance to the neighborhood, such as street lighting etc.

While it fully explains all matters that the patron is interested in about the theater and is therefore certain of popularity it is most interesting to those living in the neighborhood of the house aside from this fact because of the live community news which it carries.

Carl Gregory, expert cameraman of the Thanhouser forces, in one double-exposure scene of "Zudora" handled over the same piece of film thirty-nine times.

Just A Moment Please

Some folks seem to think, by gum, that this here department is omnipotent. Pal Haase postcards us from Rochester, N. Y., that we should run an ad for sunshine, as for the last four days it has rained steady where he is. All right, Al., our silent prayers are with you. May Old Sol accompany you everywhere in your travels.

—



That queer looking figure, long, gaunt and hungry looking, which adorns (?) the space to the left, is not Prince Skeezook of Belgium in his fighting togs, or even so notable a personage as Major General Absinth of the Parisian dragoons. Gather round close and we'll whisper the secret: It's none other than the polished and debonair Chester Beecroft, disguised as an actor. Charley Condon, who slips us the photo, advises us that this is the only pose in captivity of the talented Chester and we therefore prize it highly, though, being exceedingly generous, we have gone so far as to share it with you. Genius like this should not be hidden under a bushel. and we therefore trust that as a result of the publicity given (Adv. dept. being absent) Chester may soon be a permanent screen favorite with a brand all his own. (Carl Laemmle please note.)

—

TOUCH HIM NOW, FELLERS!

The Essanay press agent tips us to the fact that Francis X., is now the proud possessor of a fortune verging close upon $25,000.00 which was left him by an admirer.

—

CAN ANYBODY USE THIS CHAP?

Our friend W. H. Bell slips us the following letter from a rising young screen star with a request that we print it. We ain't no blame employment bureau, but here goes:—

the W. H Bell
Feature film Corporation
Deaire Seaire I have some experins in mufing pichure actor. I comedies and feather filme
and have a good exprince mufing phcture actor.
Have you an opening rite now. Coud you let me have a chance.
and were is you Studue Shuated probly I oute go there.?
hope here from sure early date. Youres truly

(We will supply the address on application.)

—

Almost as good as the above is a letter we received from a certain party in Milwaukee, which reads in part as follows:—

Mr. S. N. Silberman, of the Photo Drama Company, has returned from a very successful trip through Wisconsin and Upper Michigan and reports that he has $6.00 worth of advance bookings on "After the Ball."

$6.00,—successful trip—Whaddaya mean?

—

OUR BURG.

A lot of our best folks was seen to the Opry House last Wed., when the suffragette pictures, by Bill Selig, called "Your Girl and Mine," was shown. Mrs. Trout, Mrs. McCormick and Mr. Williits made speeches at the meeting and a good time was had by all. The pictures was dandy.

Pal Haase is visiting biz, acquaintances in the Effete East this wk.

Carl Laemmle was seen on Main St. last wk.

John Bunny, in real life, is a visitor in Our Burg this wk., and is said to be making the natives laugh fit to kill.

Old Clarence Caine, the village playwright, says life is just one darn check after another. Must be great to get money that way. No wonder Our Burg proudly boasts of several new banking structures, double the size of the old ones.

—

The latest issue of the *Bioscope* of London, England, contains the following item:—

Our Scottish representative informs us that a Glasgow firm of renters have just been asked to quote for a 6,000-foot programme, changed twice weekly, for a cinema in Iceland. The inquiry was from a firm of shippers in Leith. Our representative adds that, should no notes appear for a week or two, it will be understood that he is engaged paying a visit to his farthest north hall!

How'd you like to be the guy that writes the Icelandic subtitles?

—

That's our notion of nothing to do.

—

However it might be worse.

—

S'pose it was Esquimo.

—

Or Hottentot.

N. G. C.

Colonel Risks Life to Save Son's Honor

Strong Military Subject

"HIS Dearest Foes," the two-part drama to be released by the Essanay Film Manufacturing Company on Friday, November 6 is a story of a strong man, his weak son and a devoted wife and mother. The setting is a post of the British army in India and the characters are all connected with the military life of the colony in some way.

E. H. Calvert has the leading role, that of a lieutenant Colonel, who is a man of sterling worth, and Bryant Washburn appears as his weak offspring. Helen Dunbar in the role of the commander's wife and John Cossar, Lester Cuneo and Harry Dunkinson in minor parts round out the cast.

The story opens by showing the dissipated life led by Lieutenant Gerald Calhoun, son of Lieutenant Colonel Calhoun, commander of an English garrison in India. Every moment that the young man is off duty he drinks and gambles and, as he has no luck, he is soon deep in debt. He determines to make a desperate effort to regain what he has lost and borrows his mother's sapphire ring, which he places on the gambling table as his stakes in a game with an Indian rajah. The rajah holds the best hand of cards and Gerald, fearing the result of losing the ring, resorts to cheating. He is discovered and denounced by his fellow officers.



Group of Principals in "Slippery Slim and the Impersonator," Essanay.

His father learns of the affair and is heartbroken. A messenger must be sent on an errand through the lines of the hostile natives and Colonel Calhoun orders Gerald to make the dangerous trip, hoping the boy will redeem himself by either successfully carrying the message or giving his life for his duty.



Richard C. Travers and Ruth Stonehouse in "Fires of Fate."

The boy is a coward, however, and begs his father to send someone else but the colonel will not listen to him. Gerald then goes to his mother and pleads with her to use her influence over his father. She goes to Colonel Calhoun and tries to get the officer to excuse their son from the trip that will probably take him from them, but the strong man remains firm and will not release Gerald from the duty which he has imposed upon him. Mrs. Calhoun, her heart breaking, turns upon her husband and tells him that all the love she ever had for him has been killed by his determination to send her boy into the jaws of death. She leaves him and the strong man fights to control the emotions which oppose each other in his heart.

Gerald drinks heavily to forget the work before him and in the evening, when the time comes to start on the journey his father finds him stupified and unable to mount his horse. As the colonel looks at his son all the ambition of his life dies and he buries his head in his hands. Then he rises, once more a determined man, and writes a note to his wife bidding her farewell. And as the hour for the messenger to leave is at hand he rides out toward the lines of the enemy himself.

The first rays of morning light wake Gerald from his drunken slumber and he is filled with remorse. He looks for his father but finds that he is not about the post and realizes that he must have taken the message himself. Mrs. Calhoun sees the cowardly nature of her son and denounces him. She forces him to saddle their horses and they ride out together to find some trace of the man who is so dear to both of them.

About a mile from the edge of the settlement they come upon the colonel, lying face downward on the road where he fell when the natives fired on him. They carry him back to the garrison where the surgeon declares that he will live. Gerald fully realizes how unworthy he is of the uniform he wears and goes to his father's room, where he declares his intention of leaving the army and going away to become a man. Colonel Calhoun sees the light of manliness in his son's eyes and knows that the boy means what he says so he bids him farewell and tells him that when he



Scene from Essanay's "How Uncle Brewster was too Shifty for the Tempter."

feels he had made good they will welcome his return. And as the boy rides away Mrs. Calhoun, realizing the injustice she has done her husband, comes to his bed and asks his forgiveness.

The cast for the production follows:

Lieut. Col. Calhoun.....E. H. Calvert
Erme, his wife.....Helen Dunbar
Lieut. Gerald Calhoun, his son.....Bryant Washburn
Chief Commissioner Wilkie.....John Cossar
Rajah Allem Shah.....Lester Cuneo
Dr. Graham.....Harry Dunkinson

Eleanor Woodruff's Hardships

Eleanor Woodruff, Pathe leading woman, stars in the forthcoming three-part drama "The Ticket of Leave Man." In the story a young man is convicted of a forgery committed by a friend and sent to a penal colony in the tropics. He falls in love with the daughter of the colonel in charge of the camp and when his sentence expires sails for home by the same boat on which she is a passenger. The ship is wrecked and the girl and man cast away together on an uninhabited island. Some time elapses—their clothing is worn out and



Eleanor Woodruff in Pathe's "The Ticket of Leave Man."

needs replenishing so the girl clothes herself in sacking. Miss Woodruff shudders when she tells of this experience. "You see," she says, "the scenes on the island were taken down in Bermuda. Day after day I had to appear on a picturesque stretch of beach not far from a fashionable hotel, clad only in what was once a grain bag, with legs bare to my knees and arms also exposed to a broiling sun. The cool and attractively garbed guests at the hotel would come and gaze at us as we went through our parts, much as though we were visitors from Mars or some other outlandish place. It just made me furious to hear their would-be clever remarks about my costume, as I worked away under that torrid sun, supremely uncomfortable in that scratchy sacking. 'My word' said one man with a monocle, 'look at our friend Eve just escaped from the blooming garden!' I can tell you I was mighty glad when we finished that shipwreck stuff."

"Motherhood," a "Beauty" subject, has the material for an exceedingly beautiful picture. The role of the young girl, bride, and wife, gives Miss Margarita Fischer opportunity to display her infinite variety.

Notables Visit Essanay

Col. Leroy T. Stewart, superintendent of delivery of the Chicago post office, and several Washington postal officials visited the Essanay laboratories, 1333 Argyle street, recently to study the method of making motion pictures, in order to perfect the government photographing system. The Washington officials took motion pictures of the Chicago post office, showing the process a letter goes through from the time it is dropped in the box until it is delivered. The pictures will be displayed at the Panama Pacific exposition. The officials who visited the Essanay factory with Col. Stewart are W. R. Spillman, superintendent general delivery system, of Washington; James H. Callan, his assistant; W. S. Clime, in charge of the Washington department of photographic illustration, and J. T. Lynch, assistant superintendent of mails, Chicago.

Government Using Picture Machines

That the practical value of the motion picture is thoroughly appreciated by the various departments of the United States Government has been amply proved by the use made of it in many ways. No departments make more extensive use of the screen, however, than do those of the Army and Navy. In those two departments alone, there have been installed over sixty Power's Cameragraph motion picture projection machines. They have been placed at West Point and at Annapolis, in the principal army posts throughout the country, and on a number of battleships, where they are used not only for entertainment purposes, but for instruction in military and naval tactics. Among the most recent of these installations have been machines on the battleships Utah and Montana.

Wurlitzer Catalogue

The Rudolph Wurlitzer Company of Cincinnati, Ohio, has just issued a new and extremely interesting catalogue of its automatic musical instruments. The catalogue contains forty-eight pages and cover, is printed on calendered stock, illustrated with innumerable three-color cuts, and contains detailed descriptions of hundreds of different types of Wurlitzer instruments. The motion picture exhibitor will find some instrument to interest him, no matter what size his house, for the catalogue contains data and illustrations on instruments of every sort, from those moderate in price and simple in operation, to those costing thousands of dollars and requiring a musician of note to operate. Any exhibitor who has not received one of the Wurlitzer catalogues can obtain one by addressing the Wurlitzer Company, Cincinnati, Ohio, and mentioning that he saw the announcement in MOTOGRAPHY.

Bergen Goes Over Falls

Thurlow Bergen, the popular Pathe reading man who appears in Wharton productions, tells of some exciting times he had during the taking of the latest Pathe-Wharton picture. Mr. Bergen has this to say of his unenviable experience: "I looked at those falls that Mr. Wharton wanted me to go over and my heart sank. I don't mind a swim, I'm just naturally fond of one, but to shoot the chutes in ordinary clothing and go bumpety-bump over a rocky flight of steps with tons of cold spring water thundering on top of you, why that's another thing."

Motography's Gallery of Picture Players

LILIE LESLIE of the Lubin stock company at Philadelphia, is a native of Australia. It was there she started theatrical work and was in a company with Joseph R. Smiley, who is now her director at the Lubin plant. She went to England and stayed there for several years, doing splendid work, and then sought the States as a new field. It was after considerable experience here that, one day, she again met Mr. Smiley. The idea of working before the camera was a new one to her and during a trial at the Lubin studio, her work was found to be especially good before the camera so she was made a member of the stock company. Then, last May, in a picture in which Mr. Smiley and Miss Leslie played leads and which called for a screen wedding, they gave the public a real marriage ceremony. She was Mrs. Howard Jeffries in "The Third Degree."



Lilie Leslie.

KEMPTON GREENE'S years of service with the Lubin company number three. He had an inconspicuous beginning; he says so himself. And it all came about because he chose not to leave the city on one of his vacations. Instead, he went with a friend to Philadelphia and there got a chance to play small parts with the Lubin company. When the summer and autumn had passed he was still there; and then Mr. Terwilliger gave him a role in "The Cry of the Blood." Last winter he was chosen to go to St. Augustine where he played a number of important parts to the accompaniment, many times, of unforgettabe risks. Wayward sons, dissolute brothers and bad brothers generally, comprise the variety of roles that seek him especially. "But my ambition is beyond all these varieties," says Mr. Greene. "It is to abandon acting entirely and produce light comedies."



Kempton Greene.

ARTHUR D. HOTALING is chief comedy producer for the Lubin company, but those who are aware of his twenty years in the employ of Mr. Lubin know him to be expert in all branches of motion picture manufacture. Years ago, under his management, at San Souci Park, Chicago, Mr. Lubin opened a picture theater, said to be the first in this country. Later, Hotaling had charge of the Lubin exhibit at the Pan-American Exposition. Today he is managing director of the studio at Jacksonville, Florida, with four producers under his supervision, and a company of forty-five players. For a long time it was not known that Hotaling wrote all his own productions, or rather, in many cases, produced his story without script or notes. Now he directs exclusively and assumes entire control of the business of his studio. He has no fads or avocations.



Arthur Hotaling.

FLORENCE HACKETT, two and a half years ago, was assigned by the Lubin management to Arthur Johnson's company. At first she played minor character parts, "second" parts were regularly assigned to her, and gradually the motion picture public came to associate her with Mr. Johnson's photoplays. Since then she has scored a series of successes in widely different roles in Mr. Johnson's two-reel productions. To-day Florence Hackett parts are written for the actress, parts which demand emotional strength and the ability to efface the player's personality completely. Her hobby is the study of clothes and the wearing of beautiful ones. She has original and entertaining theories regarding the science of dress and has embodied her ideas in several magazine articles. Miss Hackett is a charming person to meet and before becoming a Lubinite, was on the stage.



Florence Hackett.

A Realistic Jungle Film

Rarely has a more realistic or sensational film been produced than "The Junglemaster," a three-reel 101 Bison picture to be released Nov. 7. The picture deals with life in the African jungles and illustrates in detail the way in which the beasts of the jungle are hunted down, shot or caught in traps. Perhaps the most intensely interesting thing of the film, particularly to those who are acquainted with the Universal menagerie, is the work that is done with Posie, the Universal's man-killing lioness, who is regarded as one of the most ferocious lionesses in captivity. She has one man to her credit and several others will bear to their graves scars that were earned in encounters with her. Knowing this to be true, Rex Roselli, in the capacity of animal trainer, not only enters her cage and strokes her soft coat, but he goes so far as to take from her one of her whelps.

In photographing the animal hunt, one of the cleverest effects ever attempted is successfully secured. A hole was dug in the ground and a net set for the lion. Then in another cave, separated from



One of the exciting scenes in 101 Bison's "The Junglemaster."

the first one by a small board partition, a camera was placed. The camera, on the ground above, of course, caught the lion as he rushed into the trap and as he fell, the camera below caught him as he dropped into the net and began his struggles to get away. Roaring, scratching, clawing and biting at the entangling meshes, he threshes about in their clutch in a frantic effort to escape and every motion is caught by the camera on the other side of the partition.

Roskam Has Lucky Escape

Fate and good fortune seem to be following Mr. Edward M. Roskam, president of the Life Photo Film Corporation, in everything that he has undertaken or is interested in. While driving along the Palisades with Charles Hirliman, the superintendent of the laboratory, his automobile became unmanageable and skidded, sending the two thousand pound machine over a ten foot embankment. Luckily the machine did not turn turtle, and Mr. Hirliman, with wonderful presence of mind, shut off the motor, stopping the machine ten feet from the edge of the Palisades. Although the machine is a total wreck, neither Mr. Roskam nor Mr. Hirliman received any injuries.

Fulco's New A. to Z. List

Exhibitors throughout the United States are this week receiving copies of the Fulco A to Z List No. 5, which has just been issued by E. E. Fulton & Company of 154 West Lake Street, Chicago. No. 5 is by far the most pretentious catalogue that has been issued by the Fulton Company and contains data, illustrations, prices, and descriptive matter relating to practically every article or supply used in or about a theater. The house behind the book is certainly to be congratulated upon the tasty and comprehensive catalogue it is offering its customers.

The catalogue contains one hundred and forty-eight pages of text, which is bound in a neat buff cover, lettered in green and purple. Following a salutatory by E. E. Fulton, illustrations of all portions of the Fulton offices and a brief and breezy little department called "Fulcoisms," one finds fully illustrated, described and priced such articles as projection machines, generators, compensarcs, ampere and volt meters, rheostats, lugs and switches, carbons, rewinders, lenses, film cements, stereopticons and calcium lights, fans, screens, stage scenery, lighting fixtures, easels, poster frames, posters, ticket selling machines, tickets and ticket choppers, slides, cameras, fire extinguishers, and opera chairs. The last fifty pages of the catalogue are taken up with a detailed list of machine parts and repairs for all the standard projection machines so lettered, numbered and illustrated that any child could readily order the part desired.

If you haven't yet received your copy of the A to Z List address the E. E. Fulton Company, and one will be sent you by return mail.

A World's Record

This week Alfred Hamburger, Chicago motion picture magnate, becomes the proud possessor of the world's record for the longest continuous run of a photoplay. For the past twenty-three weeks he has been showing the graceful, garmentless and beautifully formed Annette Kellerman in "Neptune's Daughter" at his Fine Arts Theater on Michigan Boulevard, Chicago, to a total estimated patronage of 200,000 people. When "Neptune's Daughter" was put on last spring, its premier was advertised in seven consecutive full page ads in a Chicago daily newspaper and engraved invitations were issued for several hundred to attend the first night. After a few weeks of abnormal patronage a long run was assured.

A De Luxe Booklet

MOTOGRAPHY is in receipt of one of the souvenirs of the initial presentation of "Salomy Jane" in motion pictures, which occurred at the St. Francis Hotel, San Francisco, on October 8, 1914, which is indeed one of the most tasty and comprehensive brochures ever issued by a film manufacturer. It contains thirty-two pages and is bound in pretty covers, printed in two colors. Each right hand page of the booklet contains a large halftone of some interesting scene in the photoplay, prettily printed in sepia, and surrounded by a border sketch symbolical of the country in which the story is laid. The right hand pages contain only the line descriptive of the particular scene illustrated on the opposite page. The California Motion Picture Corporation is indeed to be congratulated upon the de luxe advertising it is giving its initial release.

Panzer Dominates Latest Pauline Story

Reviewed by Charles Condon

OWEN is truly a dauntless villain. The end of each release of the "Perils of Pauline" series leaves the disappointment and grief all on his side of the Marvin account, but each succeeding episode finds him back on the firing line all aglow with some hitherto untried combination of thrilling and dangerous experiences into which to entice or thrust the fair Pauline and her champion, Harry Marvin.

The sixteenth episode of this series is not quite as hair-raising as its precedents, but it is marked with considerable exciting action, a better and more detailed plot, and particularly with splendid acting and remarkable settings. Paul Panzer especially is afforded an unusual opportunity to allow his facial expressions to interpret his thoughts. To say that his work in this release as compared with the others is merely better, would do him an injustice.

A log cabin in the Adirondacks furnishes the background for a few of the exterior scenes, and only the knowledge that photography in such a hut is an impossibility, betrays the studio as being the location of its interior settings. A thoroughly equipped chemical laboratory is another of its commendable interior scenes. Additions to the reguar cast are made in the person of M. O. Penn as the scientist, Dr. Laroux: Eleanor Woodruff as Pauline's friend, Lucille; and Victor Benoit as the fake doctor, Savelli.

In hopes of learning a new danger with which to beset Pauline Owen secures a position for his assistant, Balthaza, in the laboratory of the eminent scientist, Dr. Laroux. The doctor has just discovered the germ of a peculiar disease which seizes its victims with a mad desire to submerge themselves in water. The gypsy steals a test tube containing the germ culture. Owen pours some of it in Pauline's box of candy, and



Owen poisons the candy.

prides himself on the success of his plan when she eats a few of the chocolates.

Harry becomes lonesome while camping in the mountains, and 'phones Pauline to pay him a visit. She complies, accompanied by her friend Lucille. Owen follows on a motorcycle. On the way he enlists the services of Savelli, a dope fiend and former practicing physician, and gives him the partly filled test tube. The sight of a few bills is enough to induce



Hatching the plot.

the man to administer the germ culture to Pauline should his services be called upon.

Shortly after Owen's arrival at Harry's cabin the poison begins to affect Pauline. At Owen's suggestion Savelli is summoned. After giving the girl the poison remaining in the tube, the doctor insists on operating upon her for appendicitis. Harry becomes suspicious, seizes a gun, and forces Owen, Savelli, and Lucille down into the cellar. He then hurries to the home of Laroux. When he returns with the doctor, Pauline is nowhere to be seen. The scientist recognizes the empty test tube on the table and realizes its significance, and orders a search made of the district lying near the river.

By the aid of the doctor's field glasses Pauline is seen paddling down the river, now and then stopping to lean over the canoe's side to play with the water. After a brief argument with Owen, Harry appropriates his motorcycle, and rides off of the landing into the river. Not a moment is to be lost, for by this time Pauline has overturned the canoe and is struggling about in the water. Harry swims with her to shore, where she is revived by Laroux. As usual the hypocrite, Owen, is the first to offer his sympathy and assistance.

CUPID'S darts began to fly in the opening scene of the Pathe comedy, "A World Without Men," and continued the siege through three reels, accomplishing their purpose in the marriage of a girl trio of man-haters. So obstinate were the girls that their conversion was the more humorous.

The picture was made in the Pathe-German studio, and its action and situations do not conform strictly with the American sense of humor, but it has a good comedy plot and will take well with the average audience.

Augusta and her two sisters, Ethel and Clara, solemnly vow to wage war on any of the male sex who dare to make advances to them. Augusta, the eldest sister, is particularly hateful in her attitude



The girls spurn the ironing board tourist.

towards men, and resigns from a number of positions because her employers address her in what is not an iron-bound business manner.

While her older sister is kept busy accepting and quitting positions as a stenographer, Ethel teaches music in their apartment. Clara, the other sister, is a medical student and obtains an appointment as assistant to the handsome, young Dr. Squibbs in a local hospital. One night the sisters' code of rules is shaken by the unceremonious entry into their apartment of a young attorney, Carl Waldeck. He is allowed to escape uninjured when he explains that he is fleeing from the father of the girl upstairs, to whom he has been paying a visit.

Augusta secures a position in the law office of Speck and Waldeck, and makes such a favorable impression on Mr. Speck that when she assaults the office manager for being fresh, the attorney discharges him and gives her the position. Waldeck returns from



Scene from Eclectic's "A change of Heart."

his vacation, and is surprised and pleased to find Augusta working in the office. The pleasure dies out when the girl resumes her tyrannical role. Waldeck refuses to submit to her rulings, and she threatens to resign. Intent on curing her, the lawyer takes the shortest course by accepting her resignation and paying her before she can recover from her surprise. To add to the indignity he orders her from the office before she has time to leave voluntarily.

Such treatment from a mere man astounds Augusta, and, before she realizes it, she falls in love with Waldeck. Ethel, who is now employed by the firm of Speck and Waldeck, has fallen before the charms of Clarence Hallroom (who looks the part) and promises to marry him, admonishing the man not to let the news get to Augusta. Dr. Squibbs has proven quite unlike Clara's conception of the beast, man, and they shortly come to an understanding.

One day Augusta receives a call from Waldeck who, on being refused entrance through the door, makes his way in through the court window by means of an ironing-board reaching from the window of the opposite apartment. By pretending to be in love with her sisters Waldeck arouses Augusta's jealousy. The rest, then, is easy. Seeing that his love is returned, the young lawyer openly declares his love for her and is rewarded by winning the last of the man-hating trio.

Strikes It Rich

"The Golden Hope" is the sixth number of the "Beloved Adventurer" series now being released by the Lubin Company, one each Monday. Again Lord Cecil is penniless and at his wits' end to satisfy his creditors and save the ancestral home from the money sharks. He returns to America in a desperate attempt to battle with Dame Fortune. There he suffers hardships and even offers the stock of the Golden Hope mine to the landlord of the poor hotel where he lives to satisfy his bill and to be permitted to stay on for a few more weeks. The landlord laughs at the offer, and Cecil is very hard pressed when it is noised about that a new gold field has been struck and the Golden Hope is the richest claim, worth at least a million. The swindler sets to work and endeavors to secure the stock back but the little western girl discovers the true situation and comes to the rescue of the confiding Englishman. Arthur Johnson and Lottie Briscoe are very charming in this number and do credit to Emmett Campbell Hall's excellent story.

Pretty Soft For Reviewers

The reviewers are sighing quite some sighs of relief. They have found the projection room de luxe, situated and lying no farther from Broadway than 126 West Forty-sixth street, where the Kinetophote has just introduced a goodly number of them to about forty or more luxurious willow chairs in which to lounge while viewing Kinetophote features. There seems to be a general spirit of acclaim that such is so.

Mr. and Mrs. Reaves Eason, of the American studios, chaperoned a merry crowd, including Marty Martin, Miss Perkins, Miss Kroman of Tacoma, Wash., Arthur Milletts, and Mr. Tedmarsh, on a barbecue and beach party at Hope Ranch Beach, Calif.

Howard Estabrook has been engaged to play the role of "Travers Gladwin" in George Kleine's film version of the Cohan & Harris success, "Officer 666."

Henry Otto, "Flying A" director, was at one time on the opera stage.

Brevities of the Business

Louis Scherer, location man for the Universal west coast studios seems to have been born under a lucky star. He says so himself, and circumstances carry it out. Returning from a long hunt for a location for "The Trey o' Hearts" the other afternoon, he attempted a sharp curve at some forty-odd miles per hour. Fortunately the ground at that spot was soft, and when the car went wild he landed gently. Then the car rolled over twice and stopped right side up, the engine still running and everything in place. A rope, a plank and a few grunts soon remedied the sticky mud, and away he went again.

Syd Chaplin, the English comedian and brother of Charles Chaplin of Keystone fame, has signed with the Keystone Company and left New York for the Los Angeles studios last Friday. Mr. Chaplin seems certain of success with the Keystone Company, as he has been star comedian and producer for Fred Karno of London for the past eight years.

Fred Quimby, formerly manager of the Empress theater, Missoula, Mont., is now road representative of the World Film Corporation, working out of the Salt Lake City office, under the direction of Harry C. Drum, who is the general western representative of the corporation.

Kathlyn Williams was seen lashing a fierce Bengal tiger away from its victim in a scene the other day. This is the first time that the notable Selig actress has encountered these treacherous beasts during her exciting picture career at the Selig Jungle-Zoo. Despite the danger of the scene, Miss Williams entered the arena armed only with a whip and attacked the tiger fearlessly. Watchful keepers, with weapons, stood about the iron bars ready to give assistance in case of alarm, but the nervy leading woman mastered the Bengal at her first attempt and put a punch in one of the new, single-reel, Selig animal pictures.

Michael Ettelson, formerly representative of the Eagle Feature Film Company, is now at liberty and is in the field for a position with some film company. Mr. Ettelson is a college man vastly experienced in the motion picture business, and is thoroughly familiar with both the manufacturing and exhibiting ends of the game.

On completion of "The Man Who Could Not Lose" by Richard Harding Davis, Carlyle Blackwell and his Favorite Players will start on another story by the same author with the scenario entitled "The Last Chapter" which is the heading suggested by Mr. Davis for his tale "The Unfinished Story."

Don Meaney and wife arrived at the Universal west coast studios in Hollywood, California, last week, where Mr. Meaney has gone to take over the handling of Universal City publicity and anything else that may be desired in the way of special stories of big features requiring the pen of a master hand. Mr. Meaney is well known as a publicity writer and was formerly engaged in newspaper

Stock Quotations

Supplied by A. E. Butler & Co., Chicago.

	Bid	Asked
Thanhouser Film Corp.	85	90
New York Motion Picture Corp.	60	65
Mutual Film Corp. pref.	50	54
com.	62	66
General Film Co. pref.	51	55
American Film Mfg. Co.	100	none offered

There is some talk of a resumption of dividends on New York Motion Picture Corporation, to take place the first of the year, but on a basis of 1% per month instead of 2% as formerly paid. Mr. Crawford Livingston succeeded Mr. C. J. Hite (deceased) on the board.

The net earnings on the Mutual Film Corporation down to September first were reported at a rate considerably over 20% on the common after payment of the preferred dividends.

There has been considerable trading in all of the film stocks, as it is generally understood the enforced regime of economy that has prevailed since the beginning of the European war has diverted many of the patrons of regular theaters to the screen. An additional factor is represented by the closing down of most of the foreign film factories, leaving a deficit of films for American consumption to be provided by the American manufacturers.

Lester Cuneo, who takes the part of Captain Osborne in "The Private Officer," to be released by the Essanay company, surprised the officers at Fort Sheridan, Ill., where some of the scenes in the play were made, with the technical knowledge with which he carried out his part. They understood, however, when they discovered he had had eight years training in a military school, besides being a member of Company A, First Regiment, Illinois National Guard.

The only trouble that the W. H. Bell Feature Film Corporation of Chicago seems to meet with in releasing "The Christian" is in arranging repeat dates for the theaters that have booked it so far. The picture is in eight reels featuring Edith Storey, Harry Northrup, Donald Hall, and Earle Williams, and is much above the average feature. The Vitagraph-Liebler company produced it.

Al. E. Christie, the man who created and made the "Nestor Comedies" what they are left the west coast last week for a visit to Chicago and New York and will take in London (Ont. not Eng.) either going or coming. It is from London that the popular "Al" started as a property man and it was at Staten Island that he joined David Horsley and started the "Mutt and Jeff" series which made such a hit in the early days of the film industry.

Max Stern, who for several years has been with the American Booking Offices of New York, has been appointed road representative of the World Film Corporation, Pittsburgh branch.

A great fight occurs in "The Carpet from Bagdad," just completed by Director Colin Campbell, at the Selig Jungle-Zoo. Wheeler Oakman and Guy Oliver, the two leading men, battle, bare-fisted with a swarm of blood-thirsty Arabs.

The Commercial Motion Pictures Company, an allied corporation of the Life Photo Film Corporation, is now running its factory at Grantwood, N. J., twenty-four hours per day on three shifts of eight hours each. Contracts have been entered into with the William Fox Amusement Co. and the Box Office Attractions Company whereby all the features being made by these two companies are being turned out in the laboratory of the Commercial Motion Picture Company.

Great activity is in evidence at the western scenario offices of the Universal. Several competent men and women have been taken on and the books of many of the celebrated writers of present day fiction are being carefully gone over, it being Editor George Hall's plan to choose some of the best to be adapted to motion pictures.

Frederick Sullivan, the Thanhouser director who is producing "Zudora" is a nephew of Sir Arthur Sullivan, of "Pinafore" fame. Mr. Sullivan inherits the musical genius of the family and has composed several settings of merit to the poems of Edgar Allen Poe.

Adele Lane of Selig's has not yet recovered sufficiently to return to her work and she does not hesitate to say that her nerve is about gone as far as acting in animal pictures is concerned.

To be sure that his pictures are thrown on the screen in the best possible manner while on his present tour of the country, John Bunny has purchased a private Power's Cameragraph motion picture projecting machine.

Miss Beverly Bayne, the pretty brunette of the Essanay company, is an accomplished water color artist as well as a star film actress. Miss Bayne spends most of her time between acts in her dressing room at work on her pictures. She paints altogether from the original and critics have pronounced her work excellent.

Accompanied by a truck-load of paraphernalia and the physician who always goes with them on their trips from the studio grounds, the Gold Seal company, under the direction of Wilfred Lucas, has left for San Gabriel Canyon in the heart of the Sierras where are to be staged the greater part of the scenes in the fourteenth installment of "Trey o' Hearts" series.

Refusing to leave any word as to her whereabouts, and with a muttered something about "a beach, fresh milk to drink, daily dips in the briny deep, long walks and hours of long undisturbed sleep," Ruth Ann Baldwin, one of the Universal's talented force of scenario writers has left the west coast studios for her vacation.

After dodging comedy for years, Director E. J. LeSaint of the Selig studio at Edendale, Los Angeles, frightened his friends by injecting fun, voluntarily, into a story handed him. As a proffered comedy always has been the signal for LeSaint to fire from the hip, some alarm is felt regarding his health.

Clay E. Brehm, manager of the Cincinnati branch of the World Film Corporation, was instrumental in launching an organization of picture men in Cincinnati, which has taken the name of the "Feature Film Renters' Association." The association is to meet monthly, and Mr. Brehm feels that it will become an important factor among the feature film interests of Ohio.

Edward Earle and Gertrude McCoy are experiencing a few hot and cold thrills in putting realism in Edison pictures. While working in "The New Partner" a few weeks ago Mr. Earle ruined a suit of clothes in rescuing Miss McCoy from a burning building, and a week afterwards had the extreme pleasure of diving into the icy waters of Sheepshead Bay to save Miss McCoy from a watery grave in "A Moment of Madness."

Jane Cowl has been signed by the All Star Feature Corporation to appear in the picturization of Eugene Walters' play "The Easiest Way" which is to be released by the Alco Film Corporation. Augustus Thomas is congratulating himself upon this opportunity to school Miss Cowl in the ways of the screen.

B. A. Rolfe Photo Plays, Inc. has signed a contract with Mabel Taliaferro. Miss Taliaferro is to appear in the Madison Square theater success "The Three of Us," which is to be released by the Alco Film Corporation.

Lionel Barrymore, who is starring in a coming production of the Kinetophote, "The Span of Life," says that playing in "The Span" is a rather novel experience, in that he remembers being taken to see the stage production of the piece at either the Twenty-third Street theater or the Fourteenth Street theater when he was in short pants. How long ago that was, deponent saith not.

The Cines Company of Rome, Italy, has announced that Maurice Magre of Paris, won first prize in the International scenario contest which closed recently. The title of the winning script which carried with it a cash prize of $5,000 is "The Tresor of Rampsinite." The second prize was captured by Messrs. A. Jondola and J. Dictallevi with "Leonardo Da Vinci."

Richard C. Travers plays the role of Dr. Warren, an army surgeon, in "Surgeon Warren's Ward," an Essanay drama soon to be released, with special aptitude, as he is a graduate physician with a degree from Cornell University. In a scene in the north woods, where Dr. Warren takes refuge after being falsely accused by a brother officer, he is also at home, as he was born and raised in the Canadian woods and lived there until he came to the United States for his education.

"European Armies in Action" the four-part Kleine war film was held up an example to emulate in the subtitling of similar pictures, by the mayor and the chief of police of Seattle, Wash., last week. The fairness and impartiality in presenting the various armies as they appear in the Kleine picture, had much to do with altering the chief's intention to bar all war pictures in Seattle.

William H. Crane is among the latest players to be secured by the Famous Players Company. He will appear in "David Harum," the production in which he achieved what was probably his greatest success.

Alvin B. Giles, formerly of the Advance Motion Picture Company, Chicago, and now of Dallas, Tex. was a caller in Motography's offices on Tuesday, October 20.

Little Maury and Loel Stewart of the "Five Stewarts" formerly of the Biograph, are the trade mark figures of the Royal Film Company and will appear in the fore-piece and trailer of each Royal picture.

Sir James M. Barrie, the distinguished English dramatist, whose every visit to America is a distinct event in theatrical and literary circles, last week received his first glimpse of a motion picture studio when he visited the Famous Players Film Company. Sir James spent several hours with Adolph Zukor and Daniel Frohman, and made a complete tour of the Famous Players' immense studio and laboratory.

ROLL OF STATES.

CALIFORNIA.

Architect E. J. Borgmeyer is preparing working plans for the brick moving picture theater and store building to be built at Calexico for J. G. Scott. It will be a one-story structure, 50x150 feet, and will contain two stores and an auditorium to seat 800 people. The cost completed will be about $30,000.

The Broadway theater in Chico has been opened after being remodeled. It is now one of the finest theaters in California.

The Greater American Picture Association has selected Oakland as their headquarters and will soon commence taking pictures. They have opened offices in the Maple hall, corner Fourteenth and Webster streets.

Malibu Motion Picture Company, capital stock $200,000; subscribed, $300. Directors: R. E. Wales, W. H. Schulze, R. A. Brackett.

COLORADO.

The work of fitting up the Hagerman buildings and grounds at 610 North Cascade avenue, Colorado Springs, for the production of motion pictures has been practically completed by the Pikes Peak Motion Picture Company, of which Otis B. Thayer, formerly of the Selig company, is manager. The company now has all its working force and staff of actors on the ground and a large open-air stage, which can be opened or closed according to weather conditions, has been erected. The company will make all its own reels on the ground and has arranged with several companies to handle all plays. J. F. Underwood, formerly of Bonbright and Company and Hager and Smith, has been engaged as office manager.

CONNECTICUT.

Plans of Architect E. E. Benedict are being figured for a theater building to be erected in Winsted for Isaacson Bros. It will be twenty-eight by ninety feet, two stories high, built of brick, with artificial stone trim.

FLORIDA.

Hiram Deitrich & Spiece have opened a moving picture show at the Dixie theater, Bartow.

GEORGIA.

The Bonita theater in Augusta has been taken over by J. Sparks, manager of the Bijou theater, and Jake Schrameck. A new name will be given to the theater and it will undergo extensive improvements.

ILLINOIS.

The Old Star theater in Clinton after undergoing many improvements has opened under new management and is now known as the Scenic. David Mitchell of Farmer City, is the manger.

Moore Feature Films, Chicago; dissolved.

Mr. Bryant, of Clayton, is remodeling his building for a moving picture show.

I. C. U. Film Company, Chicago; capital, $10,000; to take, develop and deal in films for moving picture machines, etc.; incorporators, William P. MacCracken, Norman H. Pritchard, Urban A. Lavery.

Paul Wyatt has sold the Crystal theater at Rantoul, to Frank Holmgren. Mr. Holmgren has taken possession.

A permit for the construction of a moving picture theater building on the bluff at 1508 Fifteenth street, Moline, has been granted by the city building department to the Howlett Construction Co. The building is being erected by Shallberg Bros. Seating capacity of the new building will be more than 600. It will be 40x105 feet in size and will be built of masonry.

The T. R. Film Company, Chicago; capital, $35,000; manufacturing picture films and dealing in same; incorporators, J. Frederick Reeve, M. M. Foebringer, James T. Trainor.

The contract for a new and modern fireproof theater on First avenue between Eighth and Ninth streets, Silvis, has been let to H. F. Kirkpatrick by H. V. Dumbeck. The building is to be constructed of Davenport vitrified tile, faced with white enamel and green enamel. Cost, $5,500.

Northern Illinois Amusement Company, Joliet; capital stock, $12,000; theatrical and amusement business. Joseph W. Campbell, William L. Kelly and William J. Nelson.

The Rich Feature Film Exchange, Richest Feature Films, Chicago; capital stock, $2,500; manufacture and deal in motion picture films, etc. Albert B. Reiss, Clarence R. Rich, Ewin J. Rich.

Hoopeston's new motion picture theater under the management of Ray Marvin will be opened to the public the latter part of October.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig Weekly No. 67.—Selig—October 19. Views of New York suffragettes leaving New York city en route to Rochester; glimpses of fire prevention day in Chicago; distant scenes of the world's series ball games in Philadelphia and Boston and close-up views of some of the players, pictures of Washington D. C.'s "Buy a Bale of Cotton" movement; and a number of interesting scenes from the European war zone, among which views of Belgian artillery in action are particularly prominent.

The Midnight Ride of Paul Revere—Edison (Two reels) October 20. A film story of Paul Revere's historical ride on the night of April 18, 1775. See review on page 517, issue of October 17. Augustus Phillips featured.

A No-Account Count—Kalem—October 20. Melinda is so homely that Hardup finds it impossible to land a husband for her. Count De Bluffe is invited to call and Melinda visits a beauty doctor. On his way the count has his clothes stolen by Weary Bill, a tramp. The latter impersonates the count and is about to wed Melinda when De Bluffe arrives. Vowing vengeance, Bill, the following day, as De Bluffe and Melinda are about to be wed, removes the bride's wig and De Bluffe, amazed, flees.

Hearst-Selig News Pictorial No. 68—Selig—October 22. Views of the start of the balloon race at Pittsfield, Mass., athletic meet at Fresno, Cal., the Industrial Exposition at Paterson, N. J., and intimate glimpses of the latest in fashion's world. In the war section, the destruction of Malines by the German guns is shown, also scenes in Ostend which was lately occupied by the Germans. A most interesting topical.

Wood B. Wedd and the Microbes—Edison—October 26. Wood B. courts Seraphine Brown, who believe in everything hygienic and eugenic, and he has to submit to many humiliating experiences. He finally decides he is called upon to endure too much and gives up his matrimonial designs. See review on page 518, issue of October 17. William Wadsworth featured.

Rivalry and War—Essanay—October 26. Kroutmeyer owns a bakery and Schmidt a delicatessen store adjoining. The two have trouble all the time, but all that has preceeded is tame compared to the trouble which follows when the two are nominated for alderman on opposing tickets. Kroutmeyer steals Schmidt's crowd by serving free beer at his campaign rally. Following a reconciliation, the two Germans open a department store, but trouble again develops when they fall in love with the same girl. Wallace Beery, Leo White and Betty Brown have the leads and laughs are frequent.

The Lynbrook Tragedy—Kalem—(Two reels) October 26. Ruth Malloy, whose father has become a human derelict, because of Vivian Gregg, a theatrical star, loves Mitchell, a young playwright. Ruth learns that Vivian is enslaving Mitchell. Ruth's father drifts into town, determined to slay the human vampire to avenge his wrongs. Ruth comes upon him just as he is aiming a pistol at the actress. Mitchell's eyes are opened. He sees in Malloy the fate which must be his unless he conquers his infatuation for Vivian. Ruth's love helps him and for the first time Vivian, who has grown to love Mitchell, realizes her infamy as she gazes upon the wreck that was once Malloy. A shot is heard and rushing into the library Vivian Gregg is found dead. Alice Joyce featured.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

The Hold-up—Lubin (Seventh of "Beloved Adventurer" series) October 26. Lord Cecil, returning east, enroute to England, meets Silas Meggs, who is returning to Jane Henderson, his sweetheart of forty years ago, with the fortune he set out to win for her. The train is held up and Meggs is robbed of all his money. Lord Cecil, seizing the opportunity, knocks out one of the bandits and with his gun defeats the remainder of the band and eventually restores the money to Meggs. Arthur Johnson featured.

The Cave Dwellers—Vitagraph—October 26. Sonny Jim finds a cave in the hillside and with some boy friends explores the cavern. Attempting to smoke, all but Sonny, who took only one puff of his pipe, become deathly sick. The excited parents, meanwhile, search for their children, and learning their whereabouts, the fathers don masks and frighten the youngsters. As a result of their scare the children decide the life of the cave dwellers is too exciting for them. Bobby Connelly featured.

The Ticket-of-Leave Man—Biograph (Two Parts) October 27. Bob Brierly in London meets Dalton, a crook, and his pal, Moss. Tricked by Dalton and Moss, Bob passes a counterfeit bill on Mrs. Willoughby, with whom resides May Edwards, a singer, and is sentenced to serve a prison term. Later, discharged on a ticket of leave, Bob visits May and returns the money to Mrs. Willoughby. Dalton and Moss discover Bob and again implicate him in crime. Bob escapes arrest and ultimately helps Hawkshaw, a detective, to trap Moss and Dalton, after which Bob marries May.

Mulligan's Ghost—Columbus—October 27. Mulligan, out of a job, finds Murphy flirting with Mrs. Mulligan and plans a fake suicide. The finding of Mulligan's clothing helps his widow to collect the insurance and she promptly transfers her affections to Murphy. Mulligan, officially dead, dare not object and has to remian in the attic while Murphy and Mrs. Mulligan are married. The ceremony over, Mulligan declares his wife a bigamist and, frightened by his threats, she returns the insurance money to him. Mulligan then relents and the two sail for Ireland.

The Mystery of the Sealed Art Gallery—Edison (Twelfth of "Chronicles of Cleek" series) October 27. Cleek is called to investigate the theft of a necklace in the home of Parovitch, an African traveler. Cleek learns that the maid had met a monkey in the art gallery the night of the robbery. Further investigation leads to the discovery that Parovitch's nephew, supposed to be blind, has obtained entrance to the art gallery through a secret passage, while disguised as a monkey. The nephew is arrested. Benj. Wilson featured.

An Unplanned Elopement—Essanay—October 27. Frank Melbourne, society man, quarrels with Dorothy, his sweetheart, and to spite her, becomes engaged to Amy Carrington. In a friendly wrestling match with his friend, Courtland, Frank injures his opponent and the papers report that Courtland has died of his injuries. Amy ends the engagement and Frank turns for sympathy to Dorothy. When Frank is about to sail for Europe, Dorothy goes to see him off and is carried away. They are married in Paris, and return to find Courtland on the dock to meet them, the newspaper story having been a mistake. Francis X Bushman and Ruth Stonehouse have the leads.

She Married for Love—Lubin—Octobtober 27. Mrs. Muggs insists upon her daughter, Rose, marrying the deacon. Rose meets Harry Bounce an acrobat, and learns to tumble. When she turns cart wheels in the village street, walks up the church steps on her hands and performs on the Minister's clothes line, the Deacon calls the engagement off. Rose's mother refuses to allow her to return home, but is reconciled when Rose writes home that she is making $250 a week on the stage. Eva Bell featured.

Love and Title—Lubin—October 27. Jasper Green forbids his daughter to marry Count Linski, and when she insists, her father bribes the iceman to pose as the count's wife. The next day the iceman with four children appears and claims to be Countess Linski. The count chases the iceman and the children into the lake. A reconciliation follows and Jasper gets a dowry.

Why the Sheriff is a Bachelor—Selig—October 27—Tom Mix appears in a role which requires dramatic acting in this film and gives a very convincing character portrayal of a sheriff. The settings are of a rugged western type and the photography is clear. There is a shadow of the old time western film in this offering. The sheriff loves Alice and they are happy together until her brother holds up a stage and the sheriff is forced to arrest him. Alice pleads

for his release and when the sheriff refuses to waver from his duty she tells him that her love for him is dead.

C. J. C.

Underneath the Paint—Vitagraph—(Two reels) October 27. Arthur Kellogg rescues Tryphena Winters, an actress and her little sister, Salome, from starvation. He later falls in love with Tryphena, but the latter insists she must first win success on the stage. Kellogg, Sr., tries to induce Tryphena to give up his son, but when the latter refuses, Kellogg disowns Arthur. Later Kellogg, Sr., offers Tryphena a stage engagement if she will denounce Arthur and after sending Arthur an explanation of her conduct, she agrees, but the note miscarries and consequently when she denounces Arthur, the latter believes her sincere and plunges into gay life. Conscience-stricken at the wreck of his son's life, Kellogg, Sr., destroys himself. Arthur visits the theater where Tryphena is now a star and after obtaining the long-lost note, interrupts the performance to ask if she sent the note. Upon learning that she did, a joyful reunion takes place. Helen Gardner featured.

The Lost Melody—Edison—October 28. The story of how Rogers and Mary, two sweethearts, separated by Mary's father, are eventually reunited through their mutual love of music. See review on page 517, issue of October 17. Edward Earle and Mabel Trunnelle featured.

The People's Choice Who Answered the Call of Duty and Took Selzer—Essanay—October 28. Patsy Boliver, proprietor of a Seed Store, is picked by the Political King Pins as the Goat for City Clerk. Patsy is convinced that the



Peepul want him to run and Falls For the Jolly handed out by the King Pins. His Bank Account is drawn on until he is broke and then the poor simp wakes up to the fact that he has been stung. Thomas Commerford as Boliver is immense and Rapley Holmes, Harry Dunkinson, Frank Dayton and Billy Robinson appear as the King Pins. N. G. C.

The Menace of Fate—Kalem—(Two reels) October 28. Ethel, the little daughter of the wealthy Wiltons, is stolen by Effie Sprout, a woman of the slums. Fifteen years later the girl has succumbed to her environment, though the gentle traits she has inherited come to the surface from time to time. Doctor Wescott becomes interested in Ethel and tries to develop her better self. In attempting to burglarize Wescott's room, Ethel is injured. While in the hospital, she repulses Wescott's advances, until the latter succeeds in arousing her jealousy. Ethel then attempts suicide, but Wescott saves her and in doing discovers her identity. At the end of her her illness, the girl's better nature returns to remain and she becomes Wescott's wife. Alice Hollister featured.

The Mountain Law—Lubin (Two reels) October 28. The Hurf-Tyler feud is ended and Bob Tyler slips away to meet his sweetheart, Betty Hurf. Old Jim Tyler interrupts the tryst and Betty threatens him. Later Bill Hurf, a coward, returns to the hills and in a quarrel with old Tyler shoots him. Bob, thinking Betty has shot his father, claims to have himself killed him in a quarrel. The Tylers decide the feud is on again and an exciting battle follows between the mountaineers, which is only ended by the arrival of the sheriff and his posse. At the trial of Bill Hurf, the appearance of a pencil found near the body of old Tyler clears up the case and explanations lead to the ending of the feud for good and all. Louise Huff and Edgar Jones featured.

The Wasp—Selig—October 28.—A detective story that is made complicated by the number of characters which are introduced. Despite this fact the interest is focussed sharply at the climax and to one who follows the film closely it will probably be clear. The acting, settings and photography are all high grade. John Ward, a political "boss," has been nicknamed "The Wasp." He is in deadly contest with Charles Melvin, independent candidate for governor. Melvin has a son, Hal, who is engaged to Clara Clark, a society girl. "The Wasp" plans with unscrupulous hirelings to injure Melvin's candidacy by ruining the reputation of Hal, who has made such a thing possible by his big hearted charity, and his visits to the tenement occupied by old man Collins and his daughter, Marie, who has made the mistake of loving not wisely, but too well. Dick Little, secret service operative, aided by Ruth Cahill, thwarts the plot.

C. J. C.

William Henry Jones' Courtship—Vitagraph—October 28. Because of Mabel's sparkling personality her sister Ivy Smyles occupies the background at social affairs. Mabel being out of town, Ivy wins the admiration of William Henry Jones, who is nearsighted. Mabel returns home and Jones, dazzled, forgets Ivy. Later, breaking his glasses, Jones fails to recognize Mabel, and Mabel believes him intoxicated. Meeting Ivy, he proposes, thinking her Mabel, and even obtain's father's consent, believing it is Mabel he has proposed to. Eventually he learns his mistake, but still prefers Ivy to Mabel. Sidney Drew featured.

The Wife's Stratagem—Biograph—October 29. Howard meets a woman whose husband has cast her aside and after a brief acquaintance marries her. Later the Howards rear a foundling left with them by a peddler and still later, the child, now grown to womanhood, crosses the path of the man who abused her mother. She is to meet him in the park, but Mrs. Howard goes instead. Howard, following her hears her claim the child as her own and the man slinks away. Returning home they meet the peddler, who all these years watched the child he left with the Howards, but who departs forever, leaving his daughter with the Howards.

Snakeville and the Corset Demonstrator—Essanay—October 29. This is one of the best Snakeville pictures this reviewer has ever soon. Sophie, the corset demonstrator, stirs Snakeville as it has never been stirred before and the boys make her welcome, despite the objections of their wives. Slippery Slim, the only bachelor, finally gets Sophie all to himself, but later his plans are spoiled. Slim in revenge smokes out Sophie and



her callers, by holding his coat over the chimney, but he is discovered, lassoed to the chimney and himself smoked out, when a fire is built in the stove. Margaret Joslin and Victor Potel are a scream. N. G. C.

The Wolf's Daughter—Lubin (Two reels) October 29. Edward Clark, a swindler, to evade the secret service men hastens west to a city in which his daughter, Dora, is in a convent. The girl supposes her father a wealthy financier and introduces him to Clarence Nolan, nephew of the Rev. James Nolan. Clark induces Clarence to invest $50,000, which has been left him, in an investment company and the use of the Rev. Nolan's name results in their selling much stock. Clarence, now wealthy, determines to marry Effie, a fact



which breaks Dora's heart. Clark steals all the funds of the company and departs with Dora, but when the latter discovers that her father has robbed Clarence, she escapes from her father and returns with the money, just in time to prevent Clarence from being mobbed by the investors. Velma Whitman and George Routh featured.

Kidding the Boss—Vitagraph—October 29. The boss of "Bar 4" ranch is a woman-hater and Shorty and the cowboys "put one over" by placing a matrimonial ad in the paper, signing the boss's name. Pattie Jones replies, saying she is no beauty, but can cook. The boys tell her to come on and at the train next day meet and finally carry away a tall, thin maiden lady, who claims to be "Priscilly" Perkins, the constable's sister. Meanwhile Pattie arrives and is driven to the "Bar 4" ranch. The boss is peeved at first, but after seeing the latter and hearing Pattie's story he "gets" the joke and gives his blessing when the foreman and Pattie are married. Margaret Gibson featured.

The Tides of Sorrow—Biograph—October 30. Captain Ford of a fishing crew,

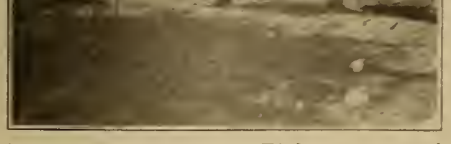
loves Ruth, though the girl has a sweetheart, Elliot, who is a scamp. Ruth's father dies, during an argument with her as to whom she is to marry and Ford takes her to his mother. On the fishing banks Ford and Elliot scuffle and the latter is drowned. Upon returning he is convicted of murder on circumstantial evidence, but upon his release from prison he proves to Ruth what really happened. The tide of sorrow turns for both and happiness dawns.

Hearts of Gold—Biograph—October 30. Mrs. Van Pelt's gardener dies and she cares for the widow and her daughter. One day the widow meets and falls in love with the fiance of her benefactress. Going to the home of Mrs. Van Pelt another day she beholds a meeting between Mrs. Van Pelt and her fiancee. Heartbroken, the widow steals away rather than wound her benefactress and leaves the place forever.

Ham and the Villain Factory—Kalem—October 30. Tad one day sees his sweetheart going auto riding with Ham, his deadly rival. Later Tad has a frightful dream based on the efforts of Ham and himself to win Millicent's hand. The dream ends with the blowing up of Ham by Desperate Gus, manager of the villain factory. Awaking, Tad learns that Ham's auto has broken down, leaving Millicent to walk back. Hiring a rig, Tad takes Millicent out driving and passes the spot where Ham stands swearing at the machine.

Thumbprints and Diamonds—Lubin—October 30. Dick Turner and his pal, Bob, plan to rob Daniel Storm, a millionaire diamond collector. Turner meets and loves Helen Storm's daughter and Bob becomes a guest in the house where Frank Lewis, a private detective also in love with Helen, is a roomer. Turner robs the safe and by means of a plaster thumbprint casts suspicion upon Lewis. Lewis surprises the thieves in the act of robbing the safe but is overcome and confined in a nearby cottage. Later Turner drops the plaster thumbprint, which is found by Helen, and when he attempts to recover it, is overpowered by Storm and Lewis, who had made his escape. In the struggle, Turner is killed and Bob is captured with the gems. Harry Myers and Rosemary Theby featured.

The Grate Impeeryul Sirkus—Selig—October 30. Elsie Greeson as a little girl keeps the interest in this play alive every moment. The children used in the production are well managed and their antics are very amusing. The parson objects to the circus which arrives



in town. Tommy and Elsie see the animals and decide to have a circus of their own. They secure the neighbors' cats, dogs, parrots etc. and arrange them around a ring. Just as they are about to begin their performance "Toddles," the elephant from the real circus breaks loose and visits them. The children use him in their street parade and all march back to the real circus tent where they give the performance, overcoming all objections of the parson. They then split the gate receipts with the manager.

C. J. C.

At the Transfer Corner—Selig—October 31. This is a "quiet" comedy and is certain to please any audience, though the same situation has been used before on several occasions. Sidney Smith, Elsie Greeson, Lillian Brown Leighton and John Lancaster appear in the leading roles. The scenario construction, rather poor at the start, gives a series of cleverly arranged scenes at the close that are very amusing. Old man Marshall objects to his son marrying Millie Stone and Mrs. Stone is equally opposed to



the match. Marshall Jr., and Millie plan to elope and their parents take their places. The children arrange with a policeman friend to have the old people arrested for speeding and then force to give their consent to the wedding in order to keep Marshall, Jr., from having a reporter friend publish the story. Two years later the young couple return from abroad with a baby but their parents, who have fallen in love and married, surprise them by showing them a pair of twins.

C. J. C.

Bunny Backslides—Vitagraph—October 30. Flora Winslow, a widow, engaged to Bunny, attends a lecture on eugenics and decides her intended is too fat. After attending Dr. Sweatem's sanitarium and gymnasium, they are introduced to Violet Small, who flirts with Bunny. Bunny and Violet, auto riding one day, are put out of the car ten miles from the sanitarium, and told to walk back. After being chased by a wild bull, tearing their clothes on barb wire fences and falling into streams, the two sit down to rest. Bunny proposes and is accepted. John Bunny and Flora Finch featured.

The Hand of Iron—Edison—October 31. Yardley and Steel, two militia officers, are rivals for the hand of Helen Taylor. Yardley manages to put Steel in a wrong position and Helen rejects his proposal later on. In a striking scene between the militia and some strikers, Yardley is proven a coward and Steel a hero. Helen then realizes she has been mistaken in her judgment of the men and chooses Steel as her finance. Richard Tucker and Gertrude McCoy featured.

Broncho Billy's Mother—Essanay—October 31. Broncho Billy, on a tear shoots up the town, and is pursued by the sheriff. Just as the sheriff is to lead him away to jail Broncho's mother arrives and to spare her feelings the sheriff and his posse assure her that Broncho Billy is the sheriff of the county and that he has rounded up the whole party of outlaws. Broncho, appreciating the opportunity given to appear a hero in the eyes of his mother, reforms on the spot.

The Vengeance of Winona—Kalem—October 31. Upon Winona's promise to wed the avenger of her brother's death, Antelope and Red Owl, rivals for her hand, set forth on the mission. Later, Red Owl's cowardice causes him to flee when Winona is captured by the renegades who have slain her brother. Antelope engages the slayers and kills them single-handed, though it apparently costs his life. Winona spurns Red Owl, who asks her to be his squaw, declaring herself to be Antelope's widow, in accordance with the terms of her promise. Antelope is not dead, however, and Winona later becomes his bride. Princess Mona Darkfeather featured.

An Interrupted Nap—Lubin—October 31. A picture cartoon by Vincent Whitman, showing the dream of old Sim, who falls asleep and dreams he is fighting with wasps and flies and is attacked by articles of bric-a-brac in the room. At the end he awakens to discover it all a dream.

The Soubrette and the Simp—Lubin—October 31. Fred, a cowboy, considered the simp of the ranch, is paid off and takes his pals to the theater where "Dead Shot Nell" is being played. When the soubrette sings "Come and Kiss Me," Fred accepts the dare and is thrown out of the theater by the stage hands. The next day Fred buys a half-interest in the company and is given the leading part in the show. When the show "goes broke" on the road, Fred, the simp, returns to the ranch. Babe Hardy featured.

Within an Ace—Vitagraph—(Two reels) October 31. On shipboard Edward Forrester meets Tom Monroe, confidence man. Learning that Forrester is going to America to a ranch, Monroe determines to kill him and gain possession of his property by assuming Forrester's name. Arrived in America, Monroe kills Forrester and assumes his identity. Later Ethel, a niece of Forrester's arrives from England and at once discovers that the ranch owner is not the real Forrester. Eventually Monroe is exposed and captured. John Costello, Harry Northrup and Dorothy Kelly featured.

Mutual Program

Mutual Weekly No. 95.—Mutual—Oct. 22.—The war section includes views of Meaux after the battle, troops returning to Lierre after fighting at Termonde, and the battlefield of Vareddes. Other events pictured are Washington, D. C., society leaders exhibiting their cotton gowns, the unveiling of the shaft to Gen. Wadsworth on Gettysburg battlefield, New York University students observing "University Day," the burning of the Boston Riding School and the destruction of the Grand Central station at Houston, Texas. Views are also given of Fire Prevention Day in Chicago and New York, one of the games between Boston and Philadelphia, and some interesting balloon flights.

Sir Galahad of Twilight—American—(Two Reels)—Oct. 26.—A trapper marries a girl of the wild at the request of

her dying father and cares for her as though she were his own child. A stranger saves the trapper's life and the girl compares him to Sir Galahad. When the trapper sees that the girl and the other man are in love he gives his life to unite them and she realizes that he, and not the stranger, is her Sir Galahad. A complete review of this film will be found on page 587 of this issue.

Our Mutual Girl—Chapter 41—Mutual—Oct. 26.—Margaret and Aunt Abbie relaxed a little after the exciting events of the past few days by going shopping for winter-defying furs. On their way back they drive over the new Manhattan Bridge and back over the Brooklyn Bridge. After luncheon Margaret journeys to Wykagyl Country Club to keep her engagement with Ralph Hamilton. There she meets the golfers' idol. Alec Smith, who teaches her some of the points of the game. Her principal pastime is toying with Ralph's bruised feelings. On their way back over the links they come upon a man who is threatening his caddy, claiming that the boy stole his watch. Just then Betty Hamilton comes up with the watch in hand, having found it in the grass. The millionaire apologizes to the boy and tells him to call upon him should he ever be in need. Our Mutual Girl returns home well satisfied with the day's adventures.

A Rude Awakening—"Beauty," Oct. 27.—Bolton goes out with the boys every night and seldom gets home before midnight. His wife, Mary, becomes angry and one evening decides to remain up until he comes home. Bolton stays at the club until three o'clock in the morning and when he returns home discovers that he has forgotten his key and spends the remainder of the night on the front porch. He has a dream in which he sees his wife as a jolly good fellow like himself and when he awakes he decides it is not



a pleasant feeling to see her with other men. She lets him in the house and is about to express her opinion of his actions when he fixes matters up by telling her that he is glad her mother is coming to see them that day. As he has always bitterly opposed mother-in-law, Mary is so pleased that she forgives all. The offering is very entertaining but the vision scenes are not as clear as they might be. Joseph Harris, Gladys Kingsbury and Fred Gamble are the chief fun-makers. C.J.C.

A Madonna of the Poor—(Two Reels) Thanhouser—Oct. 27.—John Allerdyce, an artist, is struck by the beauty of a statue he sees and, inquiring where the model lives, calls on her, and persuades her to pose for him. The artist, not knowing that she is married, makes love to her. She repulses him, and tells her husband of his conduct, but he unconcernedly replies that she should have taken the money offered her by Allerdyce. At this the girl realizes that she has been virtually sold to the artist. Once, however, he attempts to kiss her in Pedro's presence, and arouses the Italian's ire. Pedro turns against him in a rage, and protects his wife.

Sweet and Low—American—Oct. 28.—A very clever child actress, Bunny Lee, appears in this film and her work is certain to prove popular with the "fans." William Garwood gives an excellent character portrayal of an old man and many of those who admire his acting will undoubtedly find it difficult to recognize him through the make-up. Vivian Rich and Lillian Lee appear in the sup-



porting cast. An old man meets a child and they become friends. He tells her that he had a little girl like her many years before but when his wife died while he was in the West she was adopted by strangers and he never saw her again. The child leads him to her mother and the old man recognizes her as his lost child. He is taken into her home and his old age promises to be filled with pleasure. C.J.C.

The Man Who Died—(Two Reels)—Bronco—Oct. 28.—Joe Labarge, a highwayman, is wounded in a battle with the Mounted Police, but manages to make his way to Grand Pierre, a settlement in the heart of the woods. He disguises himself as a clergyman, and is welcomed by the people. Their kind treatment and faith in him awaken his inner self and he makes himself worthy of their trust. Corporal Ireton of the police while traveling through the woods becomes ill and is brought to Labarge to be treated. He recognizes the former highwayman, and dispatches him to Sergeant Gray's headquarters with a note in which he orders the clergyman's arrest. Gray, who is familiar with Labarge's good work, has a different idea of justice, and sends him back with a note stating that the highwayman Labarge died some years before. The clergyman is thus freed and continues his good work.

Eric The Red's Wooing—(Two Reels) Domino—Oct. 29.—Eric the Red, a brave warrior, enrages King Raud by his presumption in asking for the hand of the King's daughter, Hilma. In an effort to recover the states and title, of which he was deprived at the King's order, Eric kidnaps Hilma and keeps her in his hut in captivity. Raud and a body of men search for the couple. Eric wins Hilma over to his side and she agrees to plead with her father in his behalf. The King stubbornly refuses at first, but on being told by his daughter that unless Eric is restored to his former position she will return to him Raud gives in, and the warrior regains his estates and title.

Sheriff For an Hour—Reliance—Oct. 28.—Jim Jones, a lazy, shiftless fellow loses his position, and leaves for the West to look for work, telling his mother that he has a good job offered him. He continues his lazy habits in the West, but writes his mother that he is now sheriff and is doing fine. He falls in with a band of horse thieves, and in a fight with the sheriff's posse, gets seriously wounded. His mother decides to surprise him with a visit, and, on arriving in town, meets the sheriff and shows him her son's letter telling of his election. The sheriff carries out the boy's deception by pinning his badge on Jim's coat, and telling Mrs. Jones that her hero got wounded in carrying out his duty. After a short visit the mother leaves feeling proud of her son. Unknown to her he is punished according to his deserts.

The Worth of a Life—(Two Reels)—Kay Bee—Oct. 30.—A story of a young, fast-living city man who induces a village belle to break her engagement with a doctor of modest means and elope to the city with him. After their marriage the girl is unhappy, her husband spending all of his evenings in cafes. In the meantime the doctor has worked incessantly and secured the appointment of head surgeon in a New York hospital. Stone's raids in the market bring upon him the hatred of a fanatic. He is shot and taken to Emerson's hospital. Ruby tells her former lover that she does not want her husband to survive, but Emerson does his duty and saves his former rival's life. Ruby becomes divorced from Stone and a year later marries the man she really loves, Emerson.

The Golden Goose—(Two Reels)—Kay Bee—Oct. 30.—Tom Colby is in love with Ruth Hart, a banker's daughter, but being poor hesitates about declaring his affection. On the advice of his cashier, Goelet, Banker Hart has the Colbys ejected from their ranch. They move into the hills where Tom goes prospecting for gold. Reduced to near-starvation they decide to kill the "golden goose," a goose which Tom and Ruth once gilded to realize one of Ethel's fairy stories for her. In cleaning the goose they find a quantity of what appears to be grains of gold inside. Tom hurries to the place where the goose has been feeding and makes a rich strike. Goelet presses his suit with Ruth, but she dislikes him. She discovers that the cashier has lied to her father in regard to Tom's intentions in courting her, and insists on having him discharged. In revenge Goelet starts a rival bank, and causes a run on the Hart institution. Tom arrives in town just in time to prevent a bank failure by backing the bank with his mine. In gratitude Mr. Hart consents to his marriage to Ruth.

The Availing Prayer—Reliance—Oct. 30.—William Rock, assistant cashier in a business concern, has a sick daughter. The doctor urges that she be taken immediately to another climate, and Rock, unable to get an advance on his pay, is desperate. He has been in the habit of taking the deposits to the bank every Saturday, and determines that week to

steal the money. Rock is followed on the street by a couple of crooks. He phones his daughter May and her fiance, a young physician, that they can start South with the younger sister at once. He stuffs the money in his vest pocket and goes down an alley to get rid of the satchel, is assaulted by the gunmen and the bag taken from him. A salesman from Rock's firm sees the attack. When the money is found upon his person, the company believes that Rock, knowing that he was shadowed, put it there for safety. In gratitude they loan him the amount for his daughter's use.

The Wrong Prescription—Reliance—Oct. 31—Frank Hunter is an interne at the hospital where his fiance, Irene Norris, is engaged as nurse. A patient with heart failure is received. Doctor Hunter in a great hurry, unconsciously prescribes an overdose of strychnine. Miss Norris corrects the dose, and administers the right amount. The patient's heart fails to respond, and he dies. Dr. Hunter believing himself responsible, quits the hospital, leaving a self-condemnatory note. The nurse reports the death, shows her chart and the doctors are convinced that she has corrected the prescription. An autopsy further vindicates her claims. Hunter is mentally wrecked by the thought of his apapparently fatal carelessness and seeks surcease in morphine. One day at a beach resort he rescues a child from drowning. The incident brings him and Nurse Norris together again. She explains the natural cause of the patient's death, and succeeds in leading the young doctor out of the grip of the drug habit into a new life.

Phil's Vacation — Royal—Oct. 31.—Phil, an overworked clerk, accompanies his boss on an auto trip. The car is full, and Phil has to ride on a trunk strapped on in the rear. Something goes wrong and Phil is told to crawl under the car and mend matters. He strikes a match and an explosion ensues. The clerk emerges grasping a small pig, the cause of all the trouble. Later, he tramps two miles for gasoline. The can leaks, and his supply trickles away. But they get to their destination, where Phil is kept so busy waiting on the party, that he has no time to eat his own lunch and a dog steals it. On the way home, the harassed clerk is bounced from his perch on the trunk. He starts up the road, meets an Italian fruit vender, buys out his entire outfit, and goes off pushing his wares, singing, "This is the life!"

Casey's Vendetta—Komic—Nov. 1.—Casey incurs the hatred of Pedro, a black-hander, by making love to his sweetheart, Nina. To get even Pedro sends him a note threatening his life unless he leaves a large sum of money at a designated place. Casey thinks this a good opportunity to get rid of his cranky wife, and shows her the note first changing the word "life" to "wife." He advises her to hide for a time. During her absence he continues his flirtation with Nina. Pedro has him kidnapped and imprisoned in an old mill. Nina leads the police to the mill, and there sees Casey embrace his wife. She threatens him with a knife, but Casey's wife will not allow her husband to be mistreated by anyone but herself.

Shep's Race With Death—Thanhouser—Nov. 1.—Mrs. Mateland, a typical mother-in-law, makes trouble in the Stearns family. A mischievous prank of Madeline, one of the twins, in which Shep, their collie dog figures, causes a breach between Mr. and Mrs. Stearns. The wife and Marion go to live with Mrs. Mateland, and Mr. Stearns and Madeline stay in the old home. Shep, is taken by Marion and her mother. The twins miss one another keenly. Some weeks later, Madeline and her father drive to town. While the child is sitting alone in the carriage, the horse becomes frightened and runs away. He plunges toward a railway track, and, exhausted, stops in the path of an approaching express. Madeline faints. But the helpless young girl, horse and buggy are dragged to safety. The rescuer is Shep. Mrs. Mateland's dislike of Madeline melts away. The family is reunited, and Shep is the happiest member of it.

Universal Program

Animated Weekly No. 21—Universal—Oct. 21.—Four hundred motor trucks leaving Brooklyn factory for use in Europe; a group of thirty-third degree Masons in Washington, D. C.; Australian troops embark in Syndey, Aus., for England; an automobile wreck in Los Angeles; New York's celebration of Columbus Day; Second National Silk Exposition at Paterson, N. J.; Beginning the East River "tubes," New York city; views of the world's championship baseball games, and intimate views of the Belgian and German troops following the battle of Waesmunster, Belgium.

The Persistent Lovers—Crystal—Oct. 27.—Vivian is undecided as to which of her two suitors, Burke and Opp, she prefers until it becomes known that Opp has fallen heir to a deceased uncle's fortune. Then she falls decidedly in love with Opp. Burke attempts to side-track her affection by writing a fake letter in which it states that marriage within two years will annul Opp's claim, and almost succeeds in doing so, but she discovers the original letter. The tide of her love again sweeps over Opp and this time he yields to its influence and makes her his wife.

Trey O' Hearts—(Two Reels)—Gold Seal—Oct. 27.—This, the thirteenth installment, takes up Allan's flight where the twelfth left off. Allan secures three



burros and he and Rose and Barcus continue on, leaving Judith and Trine in the disabled auto. At dawn Marrophat, Jimmy and Hicks come upon the machine, leave Hicks to take care of Trine, and Marrophat and Jimmy take up the pursuit. When Judith learns of it she sets out on foot after them, greatly troubled about Allan's safety. In the meantime Allan has had a vision in which he was warned of impending danger by Judith. He goes out to reconnoiter. During his absence Marrophat and Jimmy find and bind Barcus and Rose. They surprise and capture Allan, force the trio into one of the tunnels of an old abandoned mine, and open the sluice gates of the reservoir. Jimmy carelessly drops a match among some waste and the fire reaches the powder room, causing an explosion which blows out the end of the tunnel and releases the prisoners. In the meantime Judith has come to the suspension bridge and narrowly escaped death when it gave way beneath her by grasping the hand rope and swinging to the further side of the chasm. Her unconcealed relief at seeing Allan safe and sound arouses Rose's jealousy.

In Self Defense—(Two Reels)—Imp—Oct. 29.—Charles Wright and his son, Fred, visit a mountain resort and there meet the Nortons. Wright falls in love with the widow, Mrs. Norton, and Fred with her daughter, Vivian. The girl detests Fred but permits his attentions for a time. He entices Vivian's brother, Phillip, into a game of cards and makes him his debtor for a large sum, accepting his I. O. U. for the money. One night Fred insults Vivian and Phillip resents it. They quarrel and Fred escapes in a canoe. Phillip follows in another and they fight in the water, Vivian watching from the shore. Fred drowns and Phillip and his sister decide to keep the cause of the death a secret. Wright hires a detective, Noble. He and Vivian fall in love and the girl attempts to steal the evidence he has collected against Phillip, but he catches her. To shield her brother she claims to be the cause of Fred's death. The detective chooses love in preference to duty and releases her. Another witness is then found who can prove that Phillip did not premeditate Fred's death. He surrenders himself to the law and is taken to the city to be tried. Further developments are here left to the spectator's imagination.

The Wall of Flame—Nestor—Oct. 29. Bob Mayhew, a forest ranger, occupies a camp with Fenton and Harlow. Bob is in love with Fenton's daughter and has a rival in Harlow. Harlow is discharged for drunkenness and, in a spirit of revenge, starts a forest fire, thinking to avenge himself for his imaginary wrongs, but instead he falls a victim to his own schemes while Bob, Fenton and his daughter escape unscathed.

White Roses—Rex—Oct. 29.—A boy meets a charming little newsgirl and calls that evening to force his attentions upon her. She, in the meantime, has returned home with a white rose to gladden her mother's heart, and found her dead. She listens to the boy's plea and is about to go with him when her eye falls on the rose and she sees a vision of her mother pleading with her to keep herself pure. Her conscience wins, and she repulses the boy.

When Bess Got in Wrong—Nestor—Oct. 30.—At a party Bess lets three boys promise to take her home to spite her sweetheart, Lee. When the three boys learn of the others' intentions they fix it

so that Bess will have to go home alone. The experience she has while wending her way homeward alone teaches Bess that having one fellow that can be depended upon is better than having a number of fickle admirers.

The Witch Girl—(Two Reels)—Victor Oct. 30.—William Prentiss, financier and banker, is ordered to the mountains for a rest by the doctor. While climbing about one day he sprains his ankle. With the help of Hans, a woodcutter, he makes his way to Granny Robbins' hut to secure some of her wonderful herb-cure. Later, while strolling in the woods, he comes upon an elfinlike creature dancing about a tree upon which is pinned a magazine reproduction of Prentiss' city home. He engages the witch girl in conversation, and promises to take her to see the house. She is delighted at the thought and journeys to the city with him in his auto. After dinner, flushed with wine, Prentiss attempts to kiss the girl. She fights him off and flees back home. After a year passes and Prentiss cannot forget the witch girl he decides to apologize for his former conduct and win her love. The successful ending of his suit forms a strong and delightful climax to this pleasing story.

The Senator's Lady—Victor—Oct. 30.—While in Washington a senator becomes fascinated with a coquettish society belle. At his request his wife visits Washington to attend a social function, but when the senator sees her old-fashioned style of dress as compared with the other guests he feels ashamed of her. Broken-hearted, the poor woman decides to return home. The senator receives a not from the belle asking him to call upon her at her apartment, and is about to do so when memories of his past life are aroused by the sight of his wife's plain little bonnet. It recalls her noble self-sacrifices while he was an insignificant campaigner. He is aroused from his reverie by his wife's descending the stairs dressed to go home. He enfolds her in his arms and assures her that she is all the world to him.

A Daughter of the Redskins—(Two Reels)—101 Bison)—Oct. 31.—Wanana is indifferent to the attentions of Kawana. the chief's son, favoring Tomaka, the chief of another tribe. Through Kawana's efforts Wanana and her aged father are driven from the tribe. The father is later killed by some bandits, but Wanana, not knowing this, blames Kawana for the murder. She appeals to Tomaka to avenge her father's death. He leads his men against the tribe, conquers them, and is made chief over both tribes with Kawana as his squaw.

The Blacksmith's Daughter—Frontier—Oct. 31.—Fred's horse loses a shoe and he takes it to the nearest blacksmith shop. There he meets Lillian, the smith's daughter. On his second meeting with her he feigns illness and is taken to her home. A package of money falls from his pocket, and Lillian picks it up. She forgets to give it to him on his leaving, and consequently Jay and Charlie are disappointed when they hold him up. Lillian follows Fred to return the money. Nearing Fred's ranch house she hears angry voices inside. By a ruse she attracts the men's attention and in an instant Fred has the holdups covered with a six-shooter.

The Mystery of Grayson Hall—(Two Reels)—Eclair—Nov. 1.—Howard Grayson, a wealthy chemist, is visited by his wayward nephew, Ralph Forbes. Edna, the chemist's daughter, is in love with Jack Hall, the secretary, and coldly repulses Ralph's advances. Grayson warns his nephew that unless he mends his ways he will cut him off in his will. To prevent this Ralph concocts a scheme whereby his uncle will die mysteriously. Keene, a New York detective, secures a clue pointing to Ralph as the guilty one. In the will the nephew inherits only one dollar. He searches his uncle's possessions for the will, and, while doing so, finds enough money for his flight. As he is about to make his escape Keene arrests him, and, after a stirring third degree, forces him to confess.

The Strike of Coaldale—Eclair—Nov. 1.—Joe Gregory, a young engineer and labor leader, is appealed to by Edith Harland to avert the threatened strike on her father's road, but is helpless to interfere inasmuch as the demands of the men are just. By his stubbornness Harland causes the strike. Shortly afterward his daughter becomes ill with brain fever. In order to save her life she must be removed to a hospital at once and there is not a train on the line running. Gregory sacrifices himself by turning strikebreaker for one run and taking Edith to a hospital. She recovers and joins her pleas with Gregory's to Harland to grant the men's wage increase. The father yields and a romance develops between the engineer and Edith.

The Vagabond—(Two Reels)—Rex—Nov. 1.—Charles Ross, vagabond, rescues Tom Mason from a gang of toughs. Mason is in the last stage of consumption and dies in spite of Ross' care. He leaves a note for Ross instructing him to visit his home in Los Angeles where his father will give him a good position. The vagabond decides to put an end to his drifting ways, and follows the directions in the note. Arriving in Los Angeles he shaves and gets dressed up in decent clothes before making his call. This done he is struck by his likeness to Mason. At the Mason home he is greeted as "Tom" by Anna, and the dead youth's blind mother is overjoyed to think that her son has returned home. For her sake Ross lives out the deception, but on her death he leaves, his love for Anna now being more than a brother's affection. He leaves a note stating that he will come back when he has made good. Time goes by. One day the former vagabond returns and claims Anna as his bride.

Feature Programs

Alliance

The Path Forbidden—Excelsior—(Five Reels)—Oct. 19.—Twin sisters grow to be exact opposites in disposition, though they look exactly alike. A number of serious and numerous complications result from the resemblance, as one is a "home" girl and the other is tempted to follow the forbiden path. All difficulties are finally solved by the happy ending of a romance. A complete review of this subject will be found on page 559 of the October 24th issue of Motography.

Eclectic

A Change of Heart—Wharton—(Two Reels).—The theme of this subject is a strong one both from a moral and dramatic standpoint, and it is perfectly logical. Splendid acting receives the support of clear, restful photography, and harmonious settings and locations in putting "A Change of Heart" on a par with other Wharton productions. Thurlow Bergen plays the lead as James Mason and is surrounded by a capable cast. A band of confidence men are gloating over the release from prison of James Mason, known as "Handsome Harry," as they are in need of just such a stimulant to their failing business as he and they determine to secure him at any cost. Mason leaves prison with the intention of reforming, but the band's offer is so inviting that he accepts, studies its system, and suggests a few radical changes. The men follow his advice, and send out circulars explaining a most enticing and apparently legal method of investment. Answers flock in with every mail. One woman leaves for the city where Mason meets her at the train and accompanies her to the office where she buys a block of the worthless stock. While seated alone in the private office with Mason she notices the photograph in his watch case. Her motherly interest when she learns that it is a picture of his dead mother awakens Mason's conscience. He appeals to his partners to give up their share of the money and allow him to return it, but they refuse. Determined to refund Mrs. Lewis' money, Mason compels his partners to follow his command at the point of a pistol. He visits Mrs. Lewis, and confesses the deception worked on her, returning the money. The sympathetic old lady urges Mason to accept a reward, but he refuses. He is about to buy a ticket at the railroad station when he discovers that he has no money in his wallet, but finds a few bills tucked into his vest pocket. Knowing that these must have have been put there by Mrs. Lewis he encloses them in an envelope, and leaves it with the station agent to be returned to her. Waiting a moment for a train city-bound to pass Mason follows in its wake—on foot, the possessor of nothing but a good suit of clothes and a clear conscience. C.R.C.

The Poor Little Rich Boy—Mayo.—Billy had been brought up in seclusion and luxury, but longs to be a real boy and mingle with the other youngsters. When the other boys play ball, they refuse to have him in either team, as he cannot play, but they allow him to umpire. He makes a false decision at first base and becomes mixed up in a fight, but is rescued by a little girl, whom he greatly admires. The captain of one of the teams knocks a home run a moment later and the girl at once forgets all about Billy. That night he dreams that he is a professional ball player and sees

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himelf winning a big game and the heart of the girl.

A World Without Men — (Three Reels).—Three sisters agree to wage war on any man who makes advances to them and remain firm in their determination until each meets the right man. They quickly forget that they are man-haters when marriage is proposed. A complete review of this subject will be found on page 601 of this issue.

Perils of Pauline — (Two Reels) — Episode 16.—Harry is camping in the mountains and Owen attempts to poison the candy which Pauline has on her table. She visits Harry and is taken sick at his cabin. She recovers and goes rowing and is almost drowned, but is saved by Harry, who drives a motorcycle off a bridge into the water in order to reach her in time. A complete review will be found on page 601, this issue.

Whiffles Has a Toothache.—Whiffles tooth bothers him, but his boss refuses to let him go to the dentist. He pushes the hands of the office clock ahead, but is caught in the act and has to wait until quitting time. When he reaches the dentist's office, that worthy has to keep a social appointment and, after waiting sometime, Whiffles tries to leave but finds he is locked in. He climbs out the window and drops into the arms of two policemen. After spending a night of suffering in jail, he is released when the dentist identifies him in the morning. He is late for work and has an altercation with his manager, who knocks his tooth out. He loses his job, but is happy, because he also lost the tooth.

A Soldier's Duty.—Count Eric Konovitz, a military attache of Straussburg, is sent on a dangerous mission. Arriving at his destination, he lays plans to attend the court ball where he is to meet Chamberlain Von Thiel, who is to assist him in his operations. He meets Threse, Von Thiel's daughter and they are attracted to each other. A hunting party gives the count an opportunity to study the forts. His presence at the chamberlain's home arouses suspicion. Attracted by Threse's charms he neglects his duty for sometime, but eventually secures the plans of the forts. War is imminent and his superiors demand the information at once. He disguises himself as a peasant and takes lodging in the home of a friend of Threse's. The girl has fallen in love with him and tells him of a flume which leads to a military bridge. That night he allows himself to be carried down the flume and blows up the bridge. The next morning Threse receives a note which he sent to her, telling her that he was forced by honor to subordinate his own love to that of his country. During the day his lifeless body is found floating in the river.

Old Fogey—(Three Parts)—Ezra receives tickets to a circus from his employer and it recalls to his mind an experience of his early youth when he attended a similar performance, taking with him the girl he loved. The ringmaster, an unscrupulous man, attracts the girl and she insists upon meeting him after the show. The next day Ezra receives a note from Alva, the girl, saying that she was going away with the circus man and he never saw her again. During the performance he recognizes the woman lion tamer as Alva and learns from her the story of the ringmaster's ill-treatment and neglect. Alva still loves the man, however, despite the fact that his attentions are now given to another woman. Ezra invites her to a restaurant and there they see the ringmaster with the woman he now courts. Despite this fact the man forces her to use Ezra as a means of securing $10,000. Ezra takes the money from his employer and shortly after learns of her perfidy. He hurries to the circus grounds, just as the lions escape from their cage. Alva and the ringmaster quarrel and his pistol is discharged, the bullet killing the other woman. The ringmaster flees in terror and falls victim to the claws of one of the lions. Alva, filled with remorse returns the $10,000 to Ezra in time to save him from disgrace.

The Broken Promise—Eclectic (four reels).—Inge, an orphan employed in the household of a well-to-do fisherman, is loved by Jan, the fisherman's son. Later Jan is persuaded to join a band of smugglers and narrowly escapes with the assistance of Inge, from revenue men. To save himself from ruin, Jan's father compels his son to marry the village magistrate's daughter and Inge is turned out of fisherman's house when her baby is born. Inge, for revenge, reveals Jan's smuggling to revenue men, but later repents and saves Jan on his wedding day. They escape in a small boat, but Jan is shot down and the boat sunk with both the girl and her betrayer. See review on page 550, issue of October 24.

General Special

"413"—Vitagraph — (Three Reels).—Baron Barcellos a nobleman smuggler, meets Elaine, daughter of Mr. Hall a wealthy diamond merchant on board an ocean liner while returning from Europe. Tina, an adventuress who loves the baron, is also on board. Raymond Davis, a wealthy clubman, secretly connected with secret service, searches Barcellos' person and baggage, but fails to find the jewels. At the dock, the baron again meets the Halls, and accepts an invitation to their home. He then meets "413" head of an American smuggling band, who takes the diamonds and gives him his pay. Meantime, Davis, who is Elaine's sweetheart, takes her home and they become engaged. Her father learns of the bethrothal just as the baron calls at his office and asks him if he may court Elaine. Before dinner that evening Tina, acting under the baron's instructions, places Davis in a bad light, and Elaine breaks her engagement to him. Davis follows the baron as he suspects him of the plot. Barcellos accuses Hall of being "413" and attempts to force the engagement of Elaine and himself. Tina confesses to Elaine her part of the plot, and the girl with police officers arrives at the offices just as "413" is about to shoot Davis. The baron is also in the room and is taken into custody, but "413" escapes. A thrilling pursuit of "413" takes place by the police officers, an automobile and train being used. A crashing climax occurs as the train dashes from the rails and is smashed to splinters. Elaine and Davis arrive just as "413" is dragged from the wreckage, and sees that it is her father.

The Win(k)some Widow—Vitagraph —(Four Reels)—The "Winsome Widow" musical comedy company is on the verge of ruin when Cutey, the press agent, learns that Cissy Fitzgerald, the musical comedy star famous for her winks, is soon to arrive in New York. She is added to the company, and success at once comes their way. All of the company's male members and a wealthy clubman lose their hearts to her, and each proposes to her, offering her a ring and some kind of an animal. She plans a supper after a show one evening, but her husband arrives before she can warn her expected suitors. All are forced to disguise themselves as servants, but they make such a mess of cooking, that the neighborhood calls the fire department, and this gives the would-be-lovers a chance to escape. Cissy and her husband are left alone with the numerous animal pets her suitors gave her.

Threads of Destiny — Lubin—(Five Reels).—Ivan Russak, chief of the secret police of Russia, attempts to force his attentions upon Marian, whose father he has sent to Siberia. An uprising of the Jews takes place and Marian, together with her cousin and sweetheart escape to America, where she marries a Western rancher. Eight years later Ivan visits Marian's husband, who is his cousin, and again attempts to secure Marian for himself, but meets his death in so doing. A complete review will be found on page 585, this issue.

The Weight of a Crown—Lubin—(Three Reels). — Prince Rupert of Darinia meets Olga, a dancer. Her father is the leader of a band of revolutionists and she is selected as the one to kill the prince. Because of her love for the ruler, however, she cannot force herself to kill him and becomes his morganatic wife. For a time they are happy, but when war threatens, Prince Rupert and Princess of Marne are married and Olga is deserted. Time passes. Olga's son is five years old and Rupert's boy is four. The revolutionists are determined to do away with the ruler and await the appearance of Rupert on his balcony. Olga's child is secured by the soldiers, dressed in royal garments and sent out upon the balcony with another man. The revolutionists believe the man and little boy to be Rupert and his son and kill both of them. Olga, frantic with grief, rushes to the scenes of the shooting and Rupert sees that it is his own son who has been killed. Another anarchist fires at Rupert but the bullet strikes Olga and she dies in his arms. The prince has left with the princess and his royal offspring, but his thoughts are of Olga and their child, whose lives were sacrificed.

When Lions Escape — Columbus (Three Reels) October 26.—Edward Strong marries Margaret the lion tamer, who has perfect control over the beasts, and she brings several of them to her home as pets. Every year she exercises her wonderful power over the animals at a special entertainment given to her friends. On one of these occasions, Brandon and Tuthill, explorers, are present. Brandon cheats Strong during a game of cards and the latter discovers his trick. He agrees not to expose him, if he promises to lose the money to him the same evening. Tuthill suffers a stroke and is removed to a room in the house. The doctor warns Strong and the guests that if he is excited he will lose his mind. Brandon sees a chance to even his score with Strong ,and drives Tuthill mad. He then tells him to tie

Strong in the room and release the lions. Strong comes to see Tuthill, and the explorer, who is now insane, ties him to the bed post and frees the lions from their cages. Margaret misses her husband and discovers his predicament. Their child is also in danger and the mother's first thought is of her. After rescuing the baby she is assisted by the other guests, who free Strong and drive the lions toward their cages with the aid of pistols. They discover Tuthill, who has regained his right mind, and learn from him the story of Brandon's treachery. They then set out to find the villainous explorer, but the lions have come upon him and his plot of vengeance has acted as a boomerang and destroyed him.

The Power of the Press—Klaw & Erlanger-Biograph (Four Parts)—Steve Carson, foreman of a shipping yard, serving a sentence of five years in prison through the perjured testimony of the real criminal, becomes friendly with Harold Norwood, a defaulting paying teller, who is his cell mate. Steve's wife, Annie, is befriended by Julia Seymour, prima donna, who is Norwood's wife. The men are released from prison on Christmas morning as a reward for good behavior. Annie is bewildered by the receipt of a bank book which shows that a large deposit of gold has been made in her name and that of her sister, Mary, by their uncle, George Horsford, who, dying in Alaska, entrusted the book to Joe Hawes, a fellow prospector. Hawes comes to New York, meets Turner Morgan, Steve's predecessor as foreman of the shipping yard, who bears Carson a lasting grudge and who has fastened upon him the crime for which he was sent to prison. Morgan tried to get the money, but failed and lost the book. Anstey, a cub reporter on a daily paper, gets wind of the case and by clever work discovers the truth. In his story, through "the power of the press," Steve is vindicated and Morgan's infamy is put before the world, after his counterfeiting den is raided by the police.

Paramount

The Country Chairman—Famous Players (Four Reels) October 19.—Jim Hackler and Elias Rigby, boyhood friends and civil war veterans are now bitter enemies. Both had loved the same girl, and she had favored Jim, but through Rigby's underhand tricks, while both were in the army, he had won her away from his rival, and the latter had never forgiven him. In order to defeat Rigby for prosecuting attorney, Hackler storms the convention of his party, and secures the nomination for Wheeler, Rigby's junior law partner. Wheeler is engaged to Rigby's daughter Lucy, and does not desire the nomination, but is forced to accept it. However, he makes no personal fight against her father until Rigby attacks him; he then denounces his opponent and Lucy breaks their engagement. Hackler discovers that Rigby is a thief, but at the request of the woman he formerly loved he keeps the matter a secret, but so manipulates political wires that Wheeler is elected. Hackler then manages to bring Lucy and Wheeler together, and is satisfied that he has evened his score with Rigby.

His Last Dollar—Famous Players (Four Reels) October 29.—Joe Braxton has climbed from a "newsie" of the slums, through the ranks of the jockies, to a millionaire ranch owner in the West. He decides to retire and take life easy, and returns East, where he becomes the catch of the season in society circles. Mrs. Grayson manages to have him propose and be accepted by her daughter Viola, who is in love with Tom Linson, a schemer. Linson plans to ruin Braxton and when the latter befriends him and sends him to Colonel Downes, a southern friend, he tries to induce Eleanor the colonel's daughter to elope with him, as a foundation for his plans. The girl at first agrees, but later changes her mind. Linson returns to New York and induces Braxton to speculate, hoping to ruin him. Colonel Downes loses his entire fortune and sends Eleanor East to enter their horse "Mongrel" in the great Futurity Race. Eleanor and Braxton meet and fall in love, and he wagers the remainder of his fortune on "Mongrel." Eleanor learns of the plot to ruin Braxton in the stock market and though Linson threatens to ruin her reputation with the story of their proposed elopment, she warns the man she now loves. It is too late, however, and Braxton loses all that he risked, so that his entire fortune is now staked on the race. Linson tries to foul "Mongrel," but the jockey is loyal to his enterprise and gamely fights many obstacles and wins the race, saving Braxton from ruin. Eleanor and Braxton then decide to be married and leave the East.

Syndicate

Million Dollar Mystery—(Episode 19) Thanhouser—Oct. 26.—Florence Gray enters an underground cavern in which the conspirators are meeting and there obtains a document which will relieve millionaire Hargreaves from further persecution. After obtaining it she escapes by swimming in an underground stream, pursued by Braine and others of the conspirators and is eventually rescued by Jimmy Norton, who has seen her struggle from the shore. See review on another page of this issue.

Warners

The Adventures of Kitty Cobb—Special—(Four Reels).—The film version of James Montgomery Flagg's creation. Kitty comes to the city, and her adventures lead her through many dangers, until she finally marries Bob Caldecott. A complete review will be found on page 487 of the October 10th issue of Motography.

The Arrow's Tongue—Miller Bros. 101 Ranch—(Two Reels).—An old man plowing in a field discovers a skull and crossbones and his mind wanders back to the days when the Indians were uncivilized. He sees a terrific battle taking place before him and recalls the incidents which led up to it. See review on page 435, issue of September 26th.

World

When Broadway Was a Trail—Shubert—(Five Reels)—Oct. 26.—Henry Minuet, the son of the Governor of New Amsterdam, comes to Danvars, Mass., to buy grain for the helpless colony he represents. He meets Priscilla Elliott, daughter of the physician of Danvars, and they fall in love, though they do not speak the same language. Priscilla



is sought by Salvation Hibbins, but she dislikes him, because he is helpless away from his mother's "apron strings." When her father dies, Salvation's mother tries to force Priscilla to marry her son. Failing she declares the girl a witch and when Henry defends her, both are cast A messenger comes from New Amsterdam to learn what is keeping Henry and the Governor of Danvars orders Henry set free, but he has escaped in the meantime. Because of his escape the governor informs the Dutch messenger that he will have nothing to do with his colony. The soldiers capture Henry while Priscilla is away, but he manages to send her to his home in New Amsterdam. Henry is released and also starts for home. On the way he meets Priscilla, who had not been welcomed by his parents, because they wished Henry to marry a girl in their own colony. The lovers decide to live apart from all their false friends, as they know the forest welcomes them.

Miscellaneous

The Long Arm of the Law—I. S. P. Company—(Four Reels)—By a clever ruse "Bat" Henry and three confederates secure the jewels of Mr. and Mrs. Geo. Warren, and leave no trace as to their identity. Cecil Douglas, a clubman, wagers $10,000 with a friend that he will produce the pearls within one week. He secures a countess to assist him, and lures Henry and a woman accomplice into a trap, but they escape. He follows and corners them in their apartments, but they press a button, and he drops into a pit below. By setting fire to the flooring, he is rescued by firemen. Using an aeroplane, he overtakes the fugitives, who are fleeing in an automobile. They manage to slip into their country home, however, but after a pistol battle, he again forces them into the open and another pursuit takes place, ending with a battle between Douglas and Henry in the river, in which the clubman is victor. He secures the pearls in time to win the bet, and turns the thief over to the police.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

Current Releases

Monday.

C	10-7	The Fable of "The Family That Did Too Much for Nellie"	Essanay	1,000
D	10-19	A Soldier Boy	Biograph	1,000
D	10-19	The Adventure of the Smuggled Diamonds 10th of the "Octavius Amateur Detective"	Edison	1,000
C	10-19	She Landed a Big One	Essanay	1,000
D	10-19	The Mad Mountaineer	Kalem	2,000
C	10-19	Hesanut Buys an Auto	Kalem	1,000
D	10-19	The Beloved Adventurer No. 6	Lubin	1,000
T	10-19	Pathe's Daily News No. 69, 1914	Pathe	1,000
D	10-19	The Blue Flame	Selig	2,000
T	10-19	Hearst-Selig News Pictorial No. 67	Selig	1,000
D	10-19	His Wedded Wife	Vitagraph	1,000

Tuesday.

D	10-20	Martin Chuzzlewit	Biograph	2,000
	10-20	Title Not Reported	Kleine Cines	
C	10-20	Love Charm	Columbus	1,000
D	10-20	The Man in the Dark	Edison	1,000
D	10-20	Mother O' Dreams	Essanay	1,000
C	10-20	A Wise Rube	Kalem	1,000
C	10-20	Such a Mess	Lubin	500
C	10-20	Only Skin Deep	Lubin	500
D	10-20	Jimmy Hayes and Muriel	Selig	1,000
D	10-20	Anne of the Mines	Vitagraph	2,000

Wednesday.

C	10-21	Two's Company	Edison	1,000
C	10-21	The Fable of "The Long Range Lover and the Lallypalooze"	Essanay	1,000
D	10-21	The False Guardian	Kalem	2,000
D	10-21	The Hopeless Game	Lubin	2,000
T	10-21	Pathe's Daily News, No. 70, 1914	Pathe	1,000
C	10-21	The Rajah's Vacation	Selig	1,000
C	10-21	Under False Colors	Vitagraph	1,000

Thursday.

C	10-22	They Called It "Baby"	Biograph	500
C	10-22	His Loving Spouse	Biograph	500
C	10-22	Slippery Slim the Mortgage and Sophie	Essanay	1,000
D	10-22	Her Mother Was a Lady	Lubin	2,000
T	10-22	Hearst-Selig News Pictorial No. 68	Selig	1,000
D	10-22	The Mill of Life	Vitagraph	1,000

Friday.

D	10-23	A Woman's Folly	Biograph	1,000
D	10-23	Bootle's Baby	Edison	2,000
D	10-23	The Private Officer	Essanay	2,000
C	10-23	Mickey Flynn's Escapade	Kalem	1,000
D	10-23	The Girl in the Tenement	Lubin	1,000
C	10-23	A Tonsorial Leopard Tamer	Selig	1,000
C	10-23	A Costume Piece	Vitagraph	1,000

Saturday.

D	10-24	The Broken Rose	Biograph	1,000
C	10-24	Buster Brown's Uncle	Edison	500
C	10-24	A Question of Clothes	Edison	500
D	10-24	Broncho Billy-Favorite	Essanay	1,000
D	10-24	The Demon of the Rails	Kalem	1,000
C	10-24	The Crooks	Lubin	1,000
D	10-24	The Tragedy That Lived	Selig	1,000
D	10-24	Goodbye Summer	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Columbus, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Columbus, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Columbus, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Columbus, Selig, Vitagraph.

Advance Releases

Monday.

C	10-26	The Squashville School	Biograph	500
C	10-26	The Villain's Uncle	Biograph	500
C	10-26	Wood B. Wedd and the Microbes	Edison	1,000
C	10-26	Rivalry and War	Essanay	1,000
D	10-26	The Lynbrook Tragedy	Kalem	2,000
D	10-26	The Beloved Adventurer, No. 7	Lubin	1,000
T	10-26	Pathe's Daily News, No. 71, 1914	Pathe	1,000
D	10-26	Playing with Fire	Selig	2,000
T	10-26	Hearst-Selig News Pictorial No. 69	Selig	1,000
C	10-26	The Cave Dwellers	Vitagraph	1,000

Tuesday.

D	10-27	The Ticket-of-Leave Man	Biograph	2,000
C	10-27	Mulligan's Ghost	Columbus	1,000
D	10-27	The Mystery of the Sealed Art	Edison	1,000
D	10-27	An Unplanned Elopement	Essanay	1,000
C	10-27	The No-Account Count	Kalem	1,000
C	10-27	Love and Title	Lubin	500
C	10-27	She Married for Love	Lubin	500
C	10-27	Why the Sheriff Is a Bachelor	Selig	1,000
D	10-27	The Butterfly	Vitagraph	2,000

Wednesday.

D	10-28	The Lost Melody	Edison	1,000
C	10-28	The Fable of "The People's Choice Who Answered the Call of Duty and Took Seltzer"	Essanay	1,000
D	10-28	The Menace of Fate	Kalem	2,000
D	10-28	The Mountain Law	Lubin	2,000
T	10-28	Pathe's Daily News, No. 72, 1914	Pathe	1,000
D	10-28	The Wasp	Selig	1,000
C	10-28	William Henry Jones' Courtship	Vitagraph	1,000

Thursday.

D	10-29	The Wife's Stratagem	Biograph	1,000
C	10-29	Snakeville and the Corset Demonstrator	Essanay	1,000
D	10-29	The Wolf's Daughter	Lubin	2,000
T	10-29	Hearst-Selig News Pictorial No. 70	Selig	1,000
C	10-29	Kidding the Boss	Vitagraph	1,000

Friday.

D	10-30	The Tides of Sorrow	Biograph	1,000
D	10-30	The Midnight Ride of Paul Revere	Edison	2,000
D	10-30	Whatsoever a Woman Soweth	Essanay	2,000
C	10-30	Ham and the Villain Factory	Kalem	1,000
D	10-30	Thumb Prints and Diamonds	Lubin	1,000
C	10-30	The Great Impeeryul Sirkus	Selig	1,000
C	10-30	Bunny Backslides	Vitagraph	1,000

Saturday.

D	10-31	Hearts of Gold	Biograph	1,000
D	10-31	The Hand of Iron	Edison	1,000
D	10-31	Broncho Billy's Mother	Essanay	1,000
D	10-31	The Vengeance of Winona	Kalem	1,000
C	10-31	The Soubrette and the Simp	Lubin	500
C	10-31	The Interrupted Nap	Lubin	500
C	10-31	At the Transfer Corner	Selig	1,000
D	10-31	Within an Ace	Vitagraph	2,000

MISCELLANEOUS FEATURES.

The Road to Yesterday	Klaw & Erlanger	3,000
The Power of the Press	Klaw & Erlanger	4,000
Behind the Scenes	Famous Players	5,000
The County Chairman	Famous Players	4,000
A Factory Magdalen	Sawyer	5,000
The Change of Heart	Eclectic	2,000
The Poor Little Rich Boy	Eclectic	1,000
Colonel Heeza Liar	Eclectic	800
The World Without Men	Eclectic	3,000
When Broadway Was a Trail	Shubert	5,000
The Weight of a Crown	Lubin	3,000
Threads of Destiny	Lubin	5,000
Judge Not	Kleine	4,000
The Golden Beetle	Kleine	4,000
4 1 3	Broadway Star	3,000
The Win(k)some Widow	Broadway Star	4,000
The Price of Crime	Warner's	3,000
Hunted Down	Warner's	3,000
In the Duke's Power	Warner's	3,000
The Drift	Warner's	3,000
The Blazing Sea	Warner's	3,000
The Woman He Wronged	Apex	4,000
After Thirty Years	Great Northern	3,000

Mutual Program

Monday.

D	10-19	Daylight	American	2,000
D	10-19	Our Mutual Girl No. 40	Reliance	1,000
C	10-19	Dash, Love and Splash	Keystone	700
T	10-19	Santa Catalina Island	Keystone	300

Tuesday.

D	10-20	Old Jackson's Girl	Thanhouser	2,000
D	10-20	Environment	Majestic	1,000
C	10-20	Dad and the Girls	Beauty	1,000

Wednesday.

C	10-21	Shorty and Sherlock Holmes	Broncho	2,000
D	10-21	In the Open	American	1,000
D	10-21	Out of the Deputy's Hands	Reliance	1,000

Thursday.

D	10-22	The Power of the Angelus	Domino	2,000
C	10- 22	Title Not Reported	Keystone	
T	10-22	Mutual Weekly No. 95	Mutual	1,000

Friday.

D	10-23	The Spark Eternal	Kay-Bee	2,000
D	10-23	The Face at the Window	Princess	1,000
D	10-23	The Final Impulse	American	1,000

Saturday.

D	10-24	A Blotted Page	Reliance	2,000
C	10-24	Title Not Reported	Keystone	
C	10-24	Harry's Toupee	Royal	1,000

Sunday.

D	10-25	A Fight for a Fortune	Majestic	2,000
C	10-25	Bill Joins the W. W. W's. No. 9	Komic	1,000
D	10-25	Mr. Cinderella	Thanhouser	1,000

Monday.

D	10-26	Sir Galahad of Twilight	American	2,000
D	10-26	Our Mutual Girl, No. 41	Reliance	1,000
C	10-26	Shot in the Excitement	Keystone	1,000
C	10-26	Dough and Dynamite	Keystone	2,000

Tuesday.

D	10-27	A Madonna of the Poor	Thanhouser	2,000
D	10-27	A Mother's Influence	Majestic	1,000
C	10-27	A Rude Awakening	Beauty	1,000

Wednesday.

D	10-28	The Golden Goose	Broncho	2,000
D	10-28	Sweet and Low	American	1,000
D	10-28	Sheriff for an Hour	Reliance	1,000

Thursday.

D	10-29	Eric the Red's Wooing	Domino	2,000
	10-29	Title not reported	Keystone	
T	10-29	Mutual Weekly No. 96	Mutual	1,000

Friday.

D	10-30	The Worth of a Life	Kay-Bee	2,000
C	10-30	The Dead Line	Princess	1,000
D	10-30	The Availing Prayer	Reliance	1,000

Saturday.

D	10-31	The Wrong Prescription	Reliance	2,000
	10-31	Title not reported	Keystone	
C	10-31	Phil's Vacation	Royal	1,000

Sunday.

D	11-1	Paid with Interest	Majestic	2,000
C	11-1	Casey's Vendetta	Komic	1,000
D	11-1	Shep's Race with Death	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	10-19	Country Innocence	Imp	2,000
E	10-19	Rice Industry in the U. S.	Victor	1,000
C	10-19	The Mistaken Bath House	Sterling	1,000

Tuesday.

D	10-20	The Trey O' Hearts No. 12	Gold Seal	2,000
C	10-20	Vivian's Transformation	Crystal	1,000
D	10-20	The Nihilists	Nestor	1,000

Wednesday.

C	10-21	The Countless Count	Joker	1,000
D	10-21	The Violinist	Eclair	2,000
T	10-21	Animated Weekly No. 137	Universal	1,000

Thursday.

C	10-22	Universal Boy in "The Gates of Liberty"	Imp	1,000
D	10-22	Olaf Erickson, Boss	Rex	2,000
C	10-22	Secret Service Snitz	Sterling	1,000

Friday.

C	10-23	Cupid Pulls a Tooth	Nestor	1,000
C	10-23	The Suspended Sentence	Powers	1,000
D	10-23	The Bride of Marblehead	Victor	2,000

Saturday.

	10-24	No Release for this Week	Joker	
D	10-24	My Lady Raffles in "The Mysterious Hand"	"101 Bison"	3,000
D	10-24	The Scarecrow's Secret	Frontier	1,000

Sunday.

D	10-25	The Little Blonde Lady	Rex	1,000
C	10-25	Smallpox on the Circle U	Eclair	1,000
C	10-25	Love and Surgery	L. Ko.	2,000

Monday.

C	10-26	Mary's Patients	Imp	1,000
C	10-26	The Lass o' Killikrankie	Victor	2,000
C	10-26	Snookie's Day Off	Sterling	1,000

Tuesday.

D	10-27	The Trey o' Hearts No. 13	Gold Seal	2,000
C	10-27	Persistent Lovers	Crystal	1,000
D	10-27	The Wall of Flame	Nestor	1,000

Wednesday.

C	10-28	Mr. Noad's Adless Day	Joker	1,000
D	10-28	The Strike at Coaldale	Eclair	2,000
T	10-28	Animated Weekly No. 138	Universal	1,000

Thursday.

D	10-29	In Self-Defense	Imp	2,000
D	10-29	White Roses	Rex	1,000
C	10-29	A Race for a Bride	Sterling	1,000

Friday.

C	10-30	When Bess Got in Wrong	Nestor	1,000
D	10-30	The Senator's Lady	Powers	1,000
D	10-30	The Witch Girl	Victor	2,000

Saturday.

C	10-31	When Their Wives Joined the Force	Joker	1,000
D	10-31	A Redskin Reckoning	"101 Bison"	2,000
D	10-31	The Blacksmith's Daughter	Frontier	1,000

Sunday.

D	11-1	The Vagabond	Rex	2,000
D	11-1	The Mystery of Grayson Hall	Eclair	2,000
C	11-1	Partners in Crime	L. Ko	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker, Frontier.
SUNDAY: L. Ko, Eclair, Rex.

MOTOGRAPHY
EXPLOITING
MOTION PICTURES
Vol. XII CHICAGO, NOVEMBER 7, 1914 No. 19



GERTRUDE McCOY
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Hearst-Selig News Pictorial

First in War First in Peace First in Popularity

TWO RELEASES EACH WEEK—Every Monday and Thursday

Authentic and genuine European War Pictures. Always in the lead with best and latest views. Most remarkable battlefield pictures ever exhibited

Selig Current Releases Week of November 9-14

When His Ship Came In

A SELIG two-reel sea drama. **RELEASED MONDAY NOVEMBER 9.**

A clever photoplay, written by GILSON WILLETS and beautifully pictured under the direction of TOM SANTSCHI, who plays the leading role, ably supported by BESSIE EYTON. It is the story of a dissatisfied fisher-maiden who seeks romance and her fortune in a big city, but who finds that the best things of life are amid home surroundings.

Hearst-Selig News Pictorial No. 73

Released Monday November 9 *One Reel*

Original, authentic and up-to-date war news pictures direct from European battlefields. First time shown in America.

The Ranger's Romance

Released Tuesday November 10 *One Reel*

A Selig western drama, written and produced by TOM MIX, who plays the leading role, supported by GOLDIE COLWELL. A typical Selig western drama, full of adventures with a pretty love story.

Peggy, of Primrose Lane

Released Wednesday November 11 *One Reel*

A Selig drama, written by MAIBELLE HEIKES JUSTICE. Picturing the glamour that failed when a village belle sought theatrical honors among strangers.

Hearst-Selig News Pictorial No. 74

Released Thursday November 12 *One Reel*

In the lead with the very best and latest war news pictures. Also interesting events in American cities. First time shown in America.

Cupid Turns the Tables

Released Friday November 13 *One Reel*

An unusually clever Selig farce-comedy, depicting the adventures of a lonely bachelor, who succumbs after a struggle to the wiles of Cupid.

The Fatal Note

Released Saturday November 14 *One Reel*

An amusing Selig comedy-drama, written by JAMES OLIVER CURWOOD. Picturing the embarrassing consequences to a husband who became jealous of a love letter written by himself.

SPECIAL—The Story of the Blood Red Rose

In Three Reels **A Selig Medieval Drama** **A Tale of White Magic**

Written by JAMES OLIVER CURWOOD **RELEASED WEDNESDAY NOVEMBER 11**

Featuring KATHLYN WILLIAMS, WHEELER OAKMAN and CHARLES CLARY. This is an exceptionally interesting and enchanting drama. The poetry of photoplay making.

All Selig Releases through GENERAL FILM CO.

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The Selig Polyscope Company

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THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath
Scenario by Lloyd Lonergran

Thanhouser's Million Dollar Motion Picture Production

The Million Dollar Mystery is a greater drawing-card for exhibitors than any motion picture production ever brought out. ***Mark that!*** This production positively has played to bigger audiences than have ever attended the movies.

Twenty episodes are now appearing everywhere. The entire story will take 23 episodes. Episode No. 23 will be written from the best solution of the mystery. 300 leading newspapers are running this story.

Exhibitors who are seeking a real attraction—***one that is bound to pack houses***—must make booking arrangements ***at once.*** This is an independent release and may be obtained regardless of the regular program being used. Apply to

Syndicate Film Corporation

71 West 23rd Street, New York
Room 411, 5 S. Wabash Avenue, Chicago

or Syndicate Film Corporation Representative at any Mutual Exchange in the United States and Canada.

The Thanhouser Three-a-Week

Following are the Thanhouser releases for the current week. These releases are distributed exclusively in the United States and Canada by the Mutual Film Corporation.

Tuesday, November 3rd, "The Turning of the Road" (two reels). This is a powerful drama of society life. It portrays the actions of a band of thieves who work among the best society. A member of the band—Della Fletcher—is the character around which the plot revolves. Her stealing of the gems and her ultimate reformation and marriage to a handsome rector form a basis for many tense scenes. She is led by love out of the shadows into the light and the turning of a new road. The cast includes Muriel Ostriche, Frank Woods, John Reinhard, Ethyle Cook, Ernest Ward, Carey Hastings, Arthur Bauer, Perry Horton.

Sunday, November 8th, "Keeping a Husband" (one reel). A decidedly clever drama of home life, showing how a wife's strategy makes it possible for her to retain her husband's love in spite of severe temptations. This photoplay is very capably enacted by Muriel Ostriche, Carey L. Hastings and Ernest C. Ward.

Thanhouser Film Corporation

New Rochelle, N. Y.

Head European Office, Thanhouser Films, Ltd., London, W. C. England







Mignon Anderson, Joe Phillips and Morris Foster in a thrilling struggle in Thanhouser's "The Terror of Anger"

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, NOVEMBER 7, 1914 No. 19

The Saxe Amusement Enterprises

By Clarance J. Caine

ELEVEN years after its first venture in the motion picture business the Saxe Amusement Enterprises of Milwaukee, controlled by the four Saxe brothers, holds a position in the front ranks of the progressive exhibitors of the middle west, playing to more than 30,000 people daily.

In 1903 Thomas Saxe left the employ of a railroad company to start a dime museum on Grand avenue, the business thoroughfare of Milwaukee, and met with immediate success. A short time later there was a demand for a motion picture house in the Cream City and, assisted by his brother John, Mr. Saxe secured a small house near the museum and ran scenic pictures which were called "Hale's Tour of the World." When the producers discovered that real dramas and comedies could be made into screen subjects the Saxe brothers secured another small theater a few blocks from the one they already controlled and named it the Lyric, where they presented all the dramatic subjects which could be secured.



Alhambra theater, Milwaukee.

The public began to realize that the "pictures" were not a mere novelty and as the demand for that style of entertainment became greater the Orpheum Theatorium and Princess, all downtown houses, and the Mojeska on the south side of the city, were added to the list. Other interests, outside of the motion picture field were also added about this time and Thomas and John found that they needed the assistance of their other brothers, Frank and William, so the latter pair gave up their positions and the four devoted all their time to the new work.

Minneapolis offered a new field to them so William was sent to that city and at once began activities. The Lyric theater, in the heart of the Minnesota metropolis, was secured by them and opened as a motion picture house and soon the Bijou was added to their string and used as a home for their own stock company.

The Alhambra theater in Milwaukee was the next acquired, this house being the largest in the Wisconsin city. When they announced their intention of devoting it entirely to motion pictures the theatrical men, who were certain they "knew the game," smiled and predicted three months as the limit of its existence. However the judgment of the hustling Saxes was again upheld and the Alhambra proved by far the most successful undertaking of all. A few months after this house had been taken over they opened a theater in St. Joseph, Mo., which was known as Saxe's Orpheum.

The Star theater in Milwaukee was leased by them the following year, the name changed to Saxe



John Saxe. *Frank Saxe.* *William Saxe.* *Thomas Saxe.*



Frank Cook, manager of Princess.

and their own stock company installed. Soon the Juneau, also in Milwaukee was placed under the Saxe management and the St. Joseph house dropped from the list. The Orpheum was torn down to make room for a department store and the Lyric also passed out of existence. The Crystal, located near the Theatorium, was secured and devoted to vaudeville and the name of the Saxe theater was changed to Orpheum, a mixed program of pictures and vaudeville supplanting the stock company. A house in Peoria, Ill., was also added to the list and turned into a vaudeville theater and another picture theater was built in Minneapolis, named the Saxe. At the present time eight picture theaters and three vaudeville houses are controlled by the Saxe Amusement Enterprises.

The Alhambra theater on Grand Avenue, Milwaukee, is probably one of the largest houses in the country devoted to pictures. It is 100 by 150 feet in size and has a seating capacity of 3,000. It was taken over by the Saxes in 1910 and used General Film service until recently, when Paramount was installed. Three changes are made weekly, on Monday, Wednesday, and Saturday.

Close upon the heels of the Alhambra comes the Saxe theater in Minneapolis, which was opened on September 15. This house was built by the Saxe Amusement Enterprises at a cost of $150,000. It has



Exterior of Princess theater.

a front footage of 50 feet and is 150 feet deep. The main floor seats 1,000 persons and the balcony 500. Paramount and other features are used, the program being changed on the same days as the Alhambra. A large pipe organ, supplied by the Wagnerin-Weichardt Organ Company of Milwaukee, is a prominent feature of this house.

The Orpheum in Milwaukee, with a mixed vaudeville and picture program, is the third theater in size, its seating capacity being 1,450. This house, which is 40 by 100 feet, was taken over by the Saxe brothers in 1912 and remodeled at a cost of $45,000. A double program is used daily, four pictures and four vaudeville acts being run from eleven o'clock in the morning



Theatorium, one of the first Saxe houses.

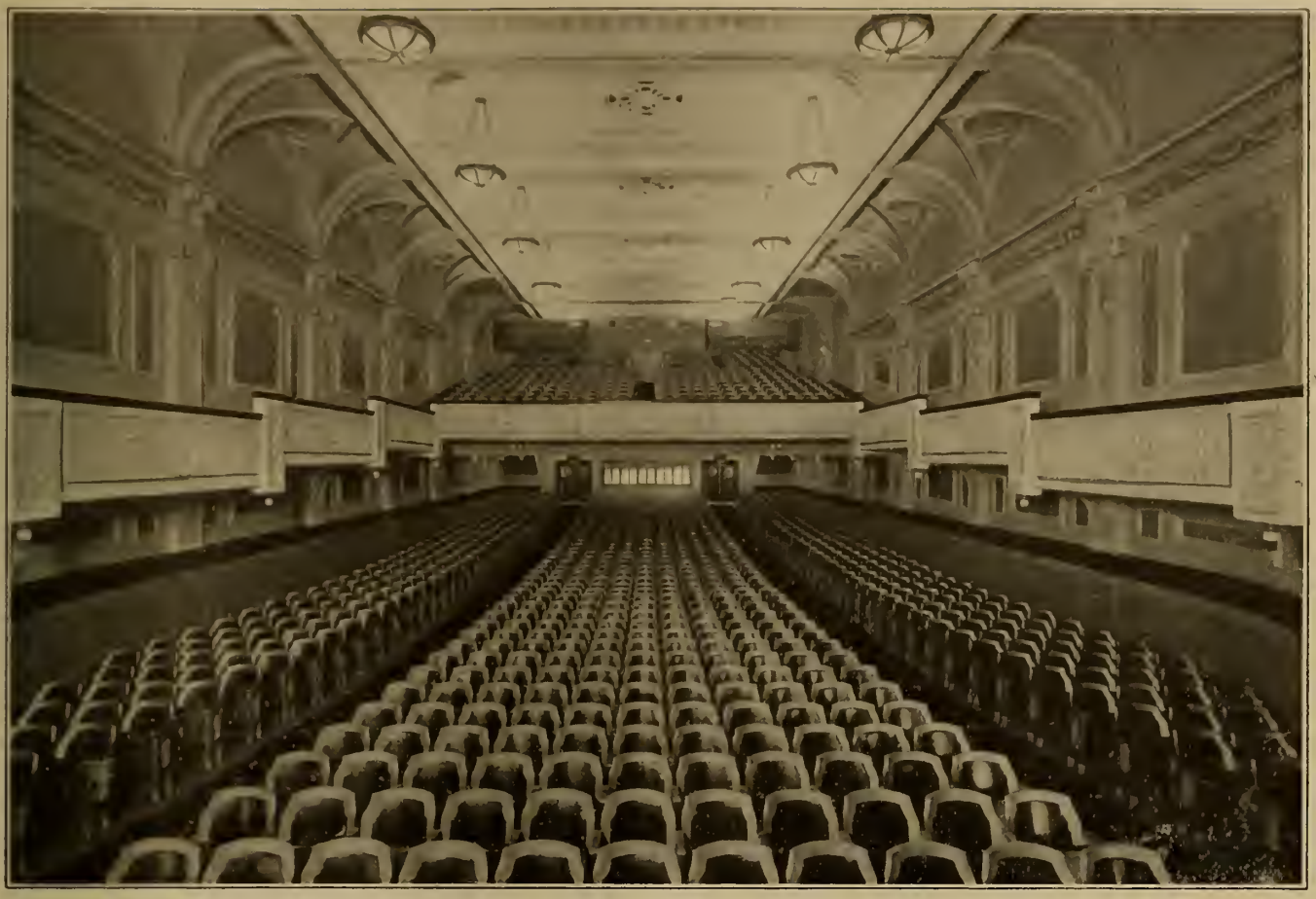
until five in the afternoon and four more of each variety showing from that time until eleven in the evening. The programs reverse places on Thursday and new acts and pictures are booked every week. General Film service is used.

The Lyric on the corner of Eighth and Hennepin, Minneapolis, seats 1,400 people. General Film, regular and special service, is used, the program changing every Sunday and Thursday. The Saxe brothers secured this house in 1912 and spent $15,000 remodeling it. It is 150 feet deep and has a front footage of 60 feet. The Juneau, in the center of Milwaukee's south side business district, is about the same size as the Lyric. It was secured in 1913. Four reels of General service are used daily, with occasional features from the same source.

The Princess, in Milwaukee's downtown section, and the Mojeska, near the Juneau on the south side, are also twin houses, each being about 50 by 150 feet, and seating 1,000. The former has been using General service entirely but recently installed the Brady and Shubert productions released by the World Film Corporation, changing pictures daily and using General service to round out the program of four reels a day. The latter house uses General features and program releases. The Princess was built in 1910 at a cost of $48,000 and the Mojeska was erected



George Fischer, manager of Alhambra.



Interior of the new Saxe theater in the business district of Minneapolis.



Lyric theater in Minneapolis, a house which formerly was the home of theatrical successes.

the same year, its cost being $40,000. The Theatorium, also located on Grand avenue, Milwaukee, is the smallest house under Saxe management and also one of the first secured by them. It was entirely remodeled in 1906, $8,000 being spent to improve it at that time. The General program is used in this theater and changes daily. It has a seating capacity of 500 and is 60 feet deep and 20 feet wide.

The enormous expense attached to operating an enterprise of this kind is perhaps best illustrated by the amount spent for film rental. Approximately $3,125 per week is paid out for this alone. This means $12,500 per month or $150,000 per year. In addition to this there is the weekly payroll of $8,000, and incidental expenses connected with the operation of the various houses too numerous to mention.

Much care is used in selecting furnishings for the houses. Equipment is generally purchased from certain firms who supply all that is needed in their particular line for all the theaters under the management of the Saxe Amusement Enterprises. The Precision Machine Company supplies Simplex projection machines; Charles L. Kiewert, Milwaukee, the carbons; the Wisconsin Seating Company of New London, Wisconsin, the seats; the Decorators' Supply Company of Chicago the interior and exterior decorations; the National Blower Works of Milwaukee, the ventilation systems and the Chicago Pipe Organ Company, the organs. The screens and stage decorations are handled by Howard Tuttle, an artist employed by the Saxe brothers, and Ed Weisfeldt manufactures the frames. Thompson lamps are used.

Much of the success gained by the Saxe Amusement Enterprises is due to the perfect system of management which has always existed. John Saxe, the oldest of the brothers, is the president of the firm and Thomas Saxe the secretary. The executive offices are in the Crystal Theater building, Milwaukee, and from here all orders pertaining to the various interests of the firm are issued. About 800 people are employed in the various offices, lunch rooms and theaters under



Modjeska theater, Milwaukee.

Saxe management and these are divided into groups or departments, each of which has a manager. The managers of the picture theaters have a conference every Wednesday, at which all suggestions for improvement are threshed out and action taken upon them. The heads of the various lunch rooms owned by this firm also get together on certain occasions. A machine and scenic department and utility workshop are also kept ready for use at any time the managers



Exterior of Saxe theater, Minneapolis.

of the theaters should be in need of any mechanical help, and the advertising department under the management of George Pendergast has a complete printing equipment owned by the firm at its disposal, to prepare display advertising.

All the films are selected by Frank Cook, general manager of the motion picture houses and manager of the Princess theater, and his assistant, George Fischer, manager of the Alhambra theater. Prosper Schwie, who has charge of the Lyric in Minneapolis, and Samuel Robinson, manager of the Saxe in the same city, keep in touch with the Milwaukee office of the company at all times and receive full reports of the meetings which take place there and offer their suggestions by mail. Walter Wright, Jr., auditor of the firm has charge of all financial business. All the interests are in close touch with the executive offices and the entire organization co-operates in perfect harmony.

Despite the many successful houses they now control the Saxe brothers are not yet content and plan even greater things for the future. Plans are now nearing completion for a fourteen-story office and theater building on one of the main business streets of Milwaukee which it is estimated will cost in the neighborhood of $1,000,000 and many new restaurants and theaters are under consideration for, to men of this type, there is nothing too great to be attempted and once a thing is within their grasp they never fail to make a success of it.

Edison's "A Moment of Madness"

Reviewed by Charles R. Condon

THOUGH not a drama of society life, Edison's "A Moment of Madness" nevertheless merits a place among the de luxe class. Refined, well-dressed characters and the environments which one would associate with such people figure prominently in the story's delineation, and put a charming edge on what, under different treatment than Director West's, might have become a conventional one-reel drama propelled by the oft-used triangle. The picture will be released November 7.

The cast is admirably selected, and the manner in which they play their parts is pleasing and convincing. The story is not so deeply dramatic that it actually needs touches of light comedy to relieve the tension, still the cabin scene between Aldridge and Inez Hall, in which the former makes various attempts to get away from Inez without appearing to be anxious to do so, comes as an amusing diversion and quickens the interest.

As the central figure of the action and the innocent cause of a jealous girl's "moment of madness" Edward



The girls discuss their love affair in Edison's "A Moment of Madness"

Earle is as much a favorite with the spectator as he is with the remainder of the cast in the character of Robert Aldridge. Gertrude McCoy's role as Rita Willis does not offer her much opportunity to display her versatility, but she makes the most of an important, though not active, part. Kate Jordan completes the triangle in the insanely jealous Inez Hall, and she is to be commended on the cleverness with which she plays a difficult part without overdoing it. The work of the supporting cast is in perfect harmony with that of the principals.

Inez Hall pays an extended visit to her friend, Rita Willis, and the girls get along famously until Inez meets Rita's fiance, Robert Aldridge. She falls in love with him at first glance, but receives no encouragement from Aldridge, who is at a loss to understand this queer girl that insists on breaking in on his tete-a-tetes with Miss Willis, and uses every artifice to see him alone or draw him into private conversation.

Inez, naturally, is angered by the miserable failure of her attempts to gain Aldridge's attentions, and queerly enough, the object of her anger is not the young man who has aroused it by spurning her, but Rita, her friend. On several occasions Aldridge's lack of interest in her is so obvious that were she not blind



One of the love scenes in Edison's "A Moment of Madness"

in her love she would see that he, alone, is to blame, if the term "blame" be allowed. One of these occasions is Aldridge's refusal of Inez' invitation to take a walk, on the plea of being indisposed. Immediately afterward Rita comes out of the house, sees Aldridge, and asks him if he would care to walk around the grounds. He accepts gladly and the couple walk off, leaving Inez standing at the foot of the steps chagrined at her failure, and feeling more resentful than ever towards her fortunate chum.

Aldridge invites the Willis family for a trip in his yacht, and Inez, being a guest, is included in the



The heroine is rescued from a watery grave in Edison's "A Moment of Madness"

invitation. Once aboard the yacht she continues to besiege Robert with her attentions, but he has time only for Rita, who is unaware of the embarrassing positions into which her chum is placing her lover.

Inez is unshaken in her belief that could she only see Aldridge alone for a short time she could charm him and he would be willing to forget Rita. To this end she corners him in the cabin while the rest of the party are out on deck, but he escapes at the first opportunity, and when Inez later mounts to the deck she discovers Aldridge and Rita talking and laughing together.

Goaded by jealousy she steals up behind the couple, cuts the guard-rope, and pushes Rita overboard. In doing so she slips and falls into the water herself. Aldridge dives in after Rita and rescues her, but the deck-hand who tries to save Inez reaches her too late.

Gifts from Australia to Mary Pickford

It was in the middle of a scene from "The Step-sisters," in the Famous Players studio, that the presentation of a silver loving-cup and a book containing thousands of autographs of Australian "Mary" fans, was made to Mary Pickford. And up to within a few minutes of the presentation it was all a wonderful surprise to the girl whose work brought her this expression of admiration from the people of Sydney, Australia. There were orchids, too, as part of the gift; and orchids are Mary's favorites of all flowers.

Director James Kirkwood had just expressed approval of the kiss Owen Moore had bestowed on the back of Mary's hand, when Daniel Frohman stepped into the scene and commanded a pause. Mary descended the throne-steps and trailed her princess gown to within five feet of the camera and there Mr. Frohman introduced Mr. and Mrs. Millard Johnson of Sydney, Australia, who had the pleasure of presenting Mary with an armful of orchids, the loving-cup and the book autographed by the "Mary" fans.

"I-I'm overwhelmed," faltered Mary, and somebody brought a pedestal for the cup. Director Kirkwood decided to make a motion-picture of the presentation, so Mary relinquished the cup and book but held the flowers close to her while Mr. Frohmann made a pleasing little introduction speech and Mr.



Interrupting a scene in Famous Players studio to present Mary Pickford with the silver loving cup from the film fans of Australia.

Johnson followed with a message from the people of Australia.

"Your 'Tess of the Storm Country' was the inspiration for this little occasion," Mr. Johnson addressed Mary. "And it was the patrons of the Greater J. D. Williams Amusement Company, who contributed the 13,651½ Australian pennies toward the purchase of the cup and who walked up to the desk in front of the Palace theater and signed their names in this book. They did it because they felt they were directly expressing their admiration to you. Each penny and each name were in the way of a personal tribute to you —Mary Pickford."

Mary smiled, but it was a tear-laden smile and from the bottom of her heart came the words, "Tell the people of Australia they have made me the happiest girl in America," and then, looking into the camera she said, "I send my love to you, Australia." And nobody is quite sure whether she stopped right there because her voice also became tear-laden, or because she had said her all. Anyway, the operator stopped operating and those who had gathered into the space behind the camera where a big sign read, "No outsiders allowed in this space," came forth and read the inscription on the cup and the one on the book. The latter bore the official seal of the city of Sydney, the signature of the lord mayor of Sydney and the attestation of the town clerk. Neither seal nor signatures had ever before been used for a like purpose.

On the fly-leaf of the book are the words:

"Art is universal, human sympathy international, genius, the property of the world. Your 'Tess,' Mary, is ours. She will live long in our hearts—we love you for her."

As Mary, her orchids in one arm and her court train over the other, picked her way over the various stage properties, in the wake of the cup-and-book bearer, she remarked, "I don't know why I said 'the happiest girl in America,' for I'm sure no girl in Europe either could be any happier than I am, right now."

And to the people of Sydney will go the film showing the presentation of their gifts to the Mary they love.

Standard Officers Elected

At a four day session of exchangemen representing every section of the United States, which opened October 13 and closed October 16, at the Hotel Sherman, Chicago, the officers of the recently incorporated Standard Program Association were elected. Joseph Hopp of Chicago was chosen as president, Dan Markowitz of Los Angeles, Calif., vice-president, E. T. Peters, Dallas, Tex., secretary and Sam Werner, St. Louis, Mo., treasurer.

Five of the seven members of the board of directors were elected, the four officers and Nelson Evans, Cleveland, being chosen for these positions. The other two members will be appointed at a later date. The object of the Standard Program Association will be to distribute films selected by another corporation which is now being formed and which will secure the films from the manufacturer. The brands to be included in the new enterprise have not been definitely decided upon as yet, though several contracts are pending.

Quality, service and publicity are the things which have been chosen as standards by the new firm and within a few weeks it expects to be able to announce its first release for the benefit of the many exhibitors throughout the country who have been interested in watching for its formation.

American's "The Ruin of Manley"

Reviewed by Neil C. Caward

IN "The Ruin of Manley" its multiple reel release of Monday, November 2, the American Film Manufacturing Company offers a surprisingly interesting little love story, woven against a topical background of pigeon farming and a cloudburst that all but destroys a western city.

The little tale of the young man who appeared shiftless and good for nothing, while forced to perform daily tasks in which he was not interested, but who underwent a startling metamorphosis when given a chance to undertake work which he really liked, and of how his love for a pretty girl eventually helped him to win success in life is trite, indeed, but when the story has for its background a pigeon farm, and the action of the piece takes place amid thousands and thousands of fluttering pigeons, when the story in another part presents the flood which wiped out a whole section of a city and shows the utter destruction, not only of the pigeon farm, but also of a vast amount of other property, then, indeed, it is unusual. All this and more takes place in "The Ruin of Manley" and exhibitors will find the two-reel feature a most acceptable offering.



Manley obtains a job on the poultry farm.

At the opening of the story we learn that both the mother and father of Mary, whom Manley loves, agree that the boy is worthless and no account. In fact the boy himself is almost inclined to believe the accusation true, for he simply cannot interest himself in the drudgery of farming. His day's work over, he returns home to tend some pigeons he has started to raise and in this task finds supreme happiness. When matters between Mary and himself reach a crisis, and he is forbidden by her father to see her again, until he has proven himself a success in the world, Manley kisses his sister good bye and journeys forth into the world to seek his fortune.



A glimpse of the poultry farm.

Stopping at a large poultry form, the owner of which looks kindly, Manley obtains a job, and some days later when the owner of the poultry farm has learned of Manley's love for pigeons, an offer is made to set Manley up in the business of pigeon farming. The boy gratefully accepts the offer and within a few months is the owner of millions of pigeons and already counts himself a big success in the world.

Success achieved, Manley decides to return home for Mary. He is warmly greeted by all and sold a piece of land along the river front by a rival for the hand of Mary. This land it happens is threatened with inundation each spring, when the river overruns its banks, but of this fact Manley is ignorant when he makes the purchase. Manley erects his pigeon cote and soon is so prosperous that he and Mary are planning for their wedding. One day shortly afterward the farmer who has started Manley on his career called, with his wife, and Manley was showing them about the farm. As host, Manley offered an old suit of his to the visitor, when the latter's clothing was accidentally soiled, and when Mary chanced upon the scene a short time later and beheld a man, in Manley's familiar suit, embracing a strange woman, she jumped to the conclusion that it was Manley. Immediately she grew angry and without giving Manley a chance to explain matters, packed up some things and went to visit friends in another city.



Manley returns to claim Mary.

The coming of spring, with its attendant floods, resulted in the river overrunning its banks, and whole sections of the city being inundated. Among the spots

to suffer was the land on which Manley's pigeon farm was located. This part of the picture is remarkably vivid, for one sees the long, rambling pigeoncote slide into the swiftly rushing stream, right before his eyes, and beholds the millions of pigeons either being swept away by the flood, or fluttering away to alight on such chance resting places as they can find. Utterly crushed in spirit and despondent, Manley is about to give up, when a thought of the taunts which he will have to endure from Mary's parents causes him to set his upper lip and resolve to begin all over again.

In the distant city Mary has learned of the destruction wrought by the flood, and also received a letter which fully explains the matter of the changed suits and conclusive evidence that it was not Manley she saw embracing the strange woman. Knowing, therefore, that she has done Manley a severe injustice. Mary returns to beg forgiveness and help him begin life anew.

First Subjects by Holland Company

Three months ago work was commenced on the studio of the Holland Film Manufacturing Company, Dorchester, Mass., and today that company is not only working in the plant but has already produced three subjects. Captain Herbert H. B. Holland, the man who



Maude Fealy and Tom McAvoy in Holland Film Co.'s "The Vanishing Cinderella"

conceived the idea which led to the formation of the company, is best known to the film world through his production of "Evangeline," the subject which was handled in such masterful style that it received world wide attention.

Miss Maude Fealy, the leading lady of the Holland films is known to picture "fans" in all parts of the country, her splendid work in several feature pictures recently released having endeared her to patrons of the picture houses. She is an actress of remarkable versatility and has had much experience on the legitimate stage. Tom McEvoy, playing the male leads opposite Miss Fealy, is a comparative newcomer in the picture field, but his wonderful facial power and his ability to give each character he undertakes a distinct personality is certain to make him popular.

Three subjects have already been completed by the Holland Company. "Mary Jane's Burglar," "The Vanishing Cinderella" and "It Might Have Been Worse" are the films which are now ready for release. All are in one reel. Two more productions, "Norah Declares War" and "The Girl From Tim's Place," the former also a single reel film and the latter a two-reel adaptation from the famous novel by the same name by Charles Clark Munn, are now under way.

The medium through which the new concern will release has not been announced as yet, though a decision in this matter is expected within the next two weeks. One company is busy working the Maine woods while the home company in the studio is turning out two subjects a week. The plan of the organization is to give the exhibitor a better class of picture, the comedies, which will be released alternately with comedy-dramas, being of an especially high standard.

War Tax Bill Echo

In a recent letter to Motography, Fulton Brylawski, secretary of the Motion Picture Exhibitors' League of the District of Columbia, gives his views of the war tax bill which was signed by President Wilson last Thursday. His letter reads as follows:

Congress has passed the War Tax Bill relating to theaters and has changed the scale as passed by the Senate slightly, so that the new scale is as follows:

Theaters with a seating capacity of 250 or less, $25; more than 250 and less than 500, $50; more than 500 and less than 800, $75; over 800, $100.

Of course this is a little more oppressive than the scale adopted by the Senate, but will nevertheless be an enormous saving to the motion picture exhibitors throughout the United States.

I wish to thank Motography for the stand taken by them and the support given our efforts for the reduction of the oppressive tax as contained in the House bill. I have, as you know, been subjected to no little criticism for the graded scale which I proposed, and which has been substantially adopted, for the reason that certain exhibitors and associations thought even this tax too high. Personally, of course I should have been very glad to have had the tax reduced to a minimum or even altogether abolished, but both of these were impossible of accomplishment. The graded tax which I succeeded in having adopted was not hastily considered by me despite the very brief time in which I had to prepare same, but was the result of very careful consideration and deliberations with a great many members of the United States Senate, particularly the members of the Senate finance committee which had the matter in charge, as being the only substitute which we had a chance of having adopted. I believe that insistence on anything materially less would have resulted in a total defeat of our efforts.

I hope that in the future matters affecting the interests of exhibitors in general throughout the country may receive their united and not their divided support.

Very sincerely yours,

Fulton Brylawski.

Preparing for New Serial

"The Master Key," written by John Fleming Wilson, himself a soldier of fortune and the hero of a score of battles, shipwrecks and kindred adventures, and produced under the direction of Robert Leonard, with himself in the lead and supported by Ella Hall, promises to be one of the most sensational serial hits ever put out under the Universal banner.

Resolved to spare no time, money nor pains to ensure its success, the Universal Film Manufacturing Company started a force of men to work under an expert to erect buildings, shutes, ore dumps and set up machinery and everything necessary to a modern mining camp three weeks before the picture was to be started. From a true-to-life standpoint, the setting is a masterpiece, perfect in every detail.

Wilfred Lucas and his Gold Seal-Universal company are rapidly nearing the end of the "Trey o' Hearts" series and Louis Joseph Vance, the author, has returned East.

"When His Ship Came In"

Reviewed by Clarence J. Caine

NOT since Bessie Eyton appeared as "Helen Chester" in the massive production, "The Spoilers," has she been seen to such good advantage as in the two-part production of the Selig Polyscope Company entitled "When His Ship Came In," which is scheduled for release on November 9.

In the character of a girl raised in poverty in a little fishing village, who longs to see the world, she is very appealing and the many little human touches that she gives the part makes it so true to life that the spectator is liable to forget that he is watching the struggles of a screen heroine. Thomas Santschi gives Miss Eyton very good support as the girl's lover and Thomas Bates has the only other active part as her father.



Neptuna learns to steer the ship.

The atmosphere of the seafaring life is splendidly conveyed by the producer and all the players dress and act their characters with a thorough understanding of the type they represent. Some very pretty backgrounds are used during the entire two thousand feet and the scenes showing the ship at sea are well handled. The interior scenes aboard the vessel and in the city laundry are all that could be asked, and the photography is without serious defects. About the only fault to be found with the production is the rather impossible means used to extinguish the fire on the ship; a wave being supposed to sweep the vessel when the views of the sea fail to disclose a ripple.

The opening scenes disclose the longing of Neptuna, a beautiful girl living in the humble home of her grandfather in the little fishing village of Home Port, to see the world. Josh Rawlins, who is a member of the crew on his uncle's ship, wants to marry her, but she refuses him. However, she says she will consent when his ship comes in. Josh's uncle threatens to disinherit him if he marries Neptuna and the sailor becomes angry and quits the old man's employ. Neptuna finds a purse in a vest which has been washed up by the sea and uses the money to pay her railroad fare to the city. Josh and her grandfather are heartbroken when they find she has gone away, but a note she leaves tells them it is useless to search for her because she will never be happy in Home Port until Josh's ship comes in.

The uncle's ship sails away without Josh, and Neptuna's lover and grandfather live together in Home Port. In the city the girl finds work in a laundry, but is not happy, as she earns only enough to pay her board and room.

Time passes and one day Josh receives word from Stuben, one of his uncle's crew, telling him that the old man has died and that the ship now belongs to him. Josh is delighted, for he says when his ship comes in he will go to the city and claim Neptuna as his own. The girl loses her position in the laundry and wanders down to the wharves, as she has not enough money to pay her board bill. Josh's ship is ready to sail for Home Port with a load of dynamite and Neptuna decides to return to the men who love her and hides in the hold. Far out at sea a fire breaks out aboard the ship and the sailors, terrified at the thought of what will happen when the flames reach the dynamite, take to the boats and row away. Neptuna attempts to escape, but the smoke and flames drive her back into the hold. The fire is creeping toward the dynamite when a huge wave dashes over the side of the vessel and puts out the fire.

The strong wind carries the ship out of sight of the boats, and Neptuna, learning from a newspaper she finds aboard that the boat belongs to Josh, takes the steering wheel and exerts her entire strength in an endeavor to guide it safely to her lover at Home Port. The crew arrive in the fishing village and tell Josh that his ship was blown up at sea and the sailor is



The ship sails out to sea



The lovers are united when the ship comes in.

heartbroken, as he feels he has lost the only chance he has had of winning the girl he loves. His sorrow is turned to joy, however, a few days later when his ship comes into Home Port with Neptuna at the wheel and she tells him that she never cares to see the city again.

The cast for the production is as follows:

Neptuna ..... Bessie Eyton
Josh Rawlins ..... Thomas Santschi
Captain Rawlins ..... Harry Lonsdale
Stuben ..... Franklyn Hall
Captain Melody ..... Thomas Bates

Screen Club Ball

Arthur Leslie, chairman of the press committee of the Screen Club, advises us that things are all set for the biggest and best ball that the famous Screen Club has ever staged. But we'll let Leslie tell you about it in his own inimitable way. He says:

"Destined to be epochal in the history of the fastest growing industry in the world will be the third annual ball of the Screen Club at the Hotel Astor on Thanksgiving Eve, November 25. It will be a herald of the future rather than an echo of the past.

"Orders for the reservation of tickets and boxes are coming in from all over the United States, from men whom the people's favorite amusement has made multi-millionaires; from photoplayers, whose faces on the screen are familiar to millions of the earth, and whose names are household words, and also from the general public, who appreciate the opportunity to mingle in the flesh with their picture idols whom hitherto they have seen only as simulacra.

"The lower tier of boxes will be sold at $75 each, and the upper tier at $50, while tickets of admission, admitting gentleman and lady, are $5 each. This year members will not be asked to place cards in an official program, thus saving them from additional expenditure. The following arrangement committee has been appointed: King Baggot, Jacob Gerhardt, George Blaisdell, William Barry, Herbert Brenon, Jules Bernstein and Joseph Farnham. It was Mr. Farnham who secured the Astor ballroom, and who is entitled to much credit for his untiring labors on behalf of the interests of the club."

Plot Deepens in Mystery Serial

In episode twenty of Thanhouser's "Million Dollar Mystery" the plot is given several new twists which are certain to mystify the fans who have been following the story. In fact, the plot during this episode is made a little too dark for the average person who attends motion picture theaters to understand, but this fact is made appealing rather than disappointing, for it promises good things to come in the remaining reels.

A new character is introduced, whose identity is not made very clear, and this is doubtless another thread which will be picked up at a future date. The finish of these two reels is very exciting, and is the style that is certain to bring a person back to see what the outcome of the events which have transpired will be.

The acting of the players continues to be meritorious and the photography and setting is all that can be desired. James Cruze and Florence LaBadie present several very human love scenes and toward the latter part of the second reel their actions are very amusing, the two becoming twisted up in yarn.

After rescuing Florence from the danger which threatened her in the previous installment, Jim brings her to the mainland in the motor boat and telephones her chauffeur. They return to her home and there she gives Jim the paper which will clear her father. He is attacked by the conspirators, led by Braine, and is knocked unconscious by them. While they are searching him in an effort to secure the paper, Jones discovers them and frightens them away.

He then helps Jim to the home of the heiress and the three discover the wording of the mysterious paper by holding it over a candle until the writing becomes visible. It instructs them to visit a certain man, who will clear Hargreaves. Jones at once leaves to see the mysterious person, and Braine, who has been spying on them through the window, follows. Jones meets the man in his office and discloses his real identity to him. All is progressing nicely, but when they leave the room for a few moments Braine enters and looks over the papers on the mysterious man's desk. In the meantime, Jim and Florence are enjoying lovers' pranks at the heiress' home. Jones and the man return to the office and find Braine. A dispute follows and Braine escapes, locking Jones and the other in the room.

C. J. C.

"The Sorceress"

Very romantic is the story of "The Sorceress," told by Clay M. Greene, and which has made one of the most beautiful pictures that the Lubin Company



Scene from Lubin's "The Sorceress"

have ever released. It may be called a Gypsy tale, inasmuch as it tells of the early life of a girl child consigned to a gypsy seeress by its mother, who rebels at her husband's orgies. The beautiful wife endures the atmosphere forced upon her until she sees her baby of six years mixing with painted women and offered a glass of wine to drink, hence the resolve to trust her to a wandering tribe rather than see her contaminated by the father's associates. The mother dies suddenly and fifteen years pass before the seeress is able to restore the girl to her father and her rightful position. The picture is staged by Col. Joseph Smiley, who plays the leading role, assisted by Lilie Leslie, Justina Huff, and an excellent cast.

"The Straight Road," conceded to be the masterwork of the distinguished dramatist, Clyde Fitch, is at last to be introduced to the motion picture public through the Famous Players four-part production, released November 12.

Thrilling Eclectic Circus Picture

Reviewed by Charles R. Condon

A BETTER name than "The Old Fogey" for Pathe's lately released three-reel feature would be difficult to find. The story deals principally with the life, past and present, of the titular character. He is an elderly man employed as bookkeeper for a large firm. One would imagine that he obtained the position while still a young man, and wore himself grey in the service for, though honest and diligent, he is not of the aggressive type who would go after a promotion if it were not offered him.

The spectator's sympathies are aroused by seeing the vision of a part of "the old fogey's" past, when life had its charms for him in the person of a young girl to whom he was engaged. Suddenly the charm was wafted from his future by the girl's eloping with a circus man, and he lived on with no purpose or ambition but just to live.

The story's human interest appeal is much stronger because of the picture's wonderfully realistic scenes. In order to secure the true circus atmosphere for the background of some of the scenes, Director Fred Wright hired a circus for a day and worked his characters into it. The most startling thing in the picture is a monstrous lion attacking a man. The man is hiding among the mountains and the lion is perched upon a shelf above him. Suddenly he leaps down upon the man, and the pair roll down the side of the mountain onto another ledge. The man lies motionless and the lion gets up and moves unconcernedly away.

Sam Coit does some unusually fine character work as "the old fogey," Ezra, and Nell Craig, as his country sweetheart, Alva, is as sweet and deceitful as the story necessitates at different times in her life. Walter Hitchcock makes an admirable "heavy" as De Mauvais, the circus ring-master.

Ezra, the trusted bookkeeper, is presented with a circus circular by his employer, who asks him to take his little daughter to see the afternoon performance.



Alva returns the "old fogey's" money in Eclectic's "The Old Fogey"

The sight of the circular brings back to him the vivid memory of his last visit to a circus. It was in the days of his youth, and his companion was Alva, the girl he loved. One of the lions struck down the lion-tamer, and De Mauvais, the handsome ring-master, entered the cage and held the animals at bay while the men carried out the woman's body.

Alva was fascinated with De Mauvais' noble appear-



Alva and De Mauvais quarrel in Eclectic's "The Old Fogey"

ance and bravery, and insisted on meeting him after the performance. He, in turn, was greatly impressed with her beauty, and, after calling upon her several times, induced the unsophisticated girl to accompany him and the circus on their tour. The day after her elopement Ezra received a note from her, stating that she had gone with the man she loved.

At the circus Ezra is overcome by the recollections aroused by the animal tricks in the lion's cage, and leaves the tent much to the disgust of the little girl whom he is escorting. While roaming around among the various tents he sees the woman lion-tamer, and is surprised to recognize in her his former sweetheart, Alva. He makes himself known to her, and she pretends to be glad to see him.

Alva still worships De Mauvais, though he mistreats her, and, of late, has neglected her for another woman. He promises to give up the other woman if Alva will secure him $10,000. He suggests that she try to obtain it from "the old fogey." She writes a letter addressed to herself and signed in an attorney's name in which a demand of $10,000 is made on penalty of foreclosing a mortgage on her country home. This she shows to Ezra, begging him to loan her the money. She insists that she only needs it for a day, and he finally loans her $10,000 of the firm's money which he happens to have at home, because he received it too late to deposit in the safe. Shortly after she leaves he learns from a note she accidentally dropped that the letter was only a ruse to secure the money for De Mauvais.

Ezra follows Alva to De Mauvais' official car and begs her to return the money, but she laughs in his face and tells him that he did not loan her any. Just previous to this De Mauvais has accidentally left the door of the lions' cage open and one of them escapes. Alva discovers the presence of another woman in De Mauvais' car, and in the quarrel which follows a shot

is fired and the woman is killed. Ezra summons the police, and they take up the trail of the ring-master who has made for the mountains. They find his dead body and the lion's foot-prints around it.

The next day as Ezra is about to tell his story to his employer, Alva enters, and saves him from disgrace by returning the money she had so unscrupulously obtained from him.

Call for Pennsylvania Convention

Fred J. Herrington, organizer of the Motion Picture Exhibitors' Association in Pennsylvania, is mailing to every exhibitor in the state a call for a state convention, and a personal appeal that he be present (whether he is a member of the League or of the Association), in order that an amalgamation may be effected at this year's convention.

Mr. Herrington's letter says in part:

The Motion Picture Exhibitors' Association of Pennsylvania has called a convention to meet at Harrisburg, Pa., on January 4, 5 and 6, 1915. Our organization passed a resolution requesting the Motion Picture Exhibitors' League of Pennsylvania to call a joint convention to meet at the same time and place, in that way bringing the exhibitors of the State into one organization. The holding of the convention in the capital city would give us a chance to meet the members of the State Legislature, the men who will say what they are going to do for us in the way of legislation at the coming session. The exhibitors are thus given the opportunity to let the politicians know their power. Let us assemble at Harrisburg in such numbers that those who make the laws will learn that we are a power, and that the day has arrived when that power will assert itself.

In holding the convention at Harrisburg two objects were kept in view. First, Harrisburg is so centrally located that it ought to bring out the largest possible attendance, and, secondly, it being the state capital, a large gathering will prove to the politicians of the State that the exhibitor is a factor to be given full consideration in any legislation pending, which will concern him in any way.

The appeal is made to the whole trade, the manufacturer, the exchange man and the supply house representative, as well as to the exhibitor.

"Lena Rivers" A Likeable Film

The Cosmos Feature Film Corporation's story of "Lena Rivers" will meet with interested spectators wherever shown. It is a story that, as told in book form by Mary J. Holmes, has been read the country over, so attention is already secured for the enactment of the life story of Lena Rivers. The fact that it is Beulah Poynter who portrays the title role adds to the picture's value, as the stage version of the story was made by Miss Poynter and played by her many times. Her "Lena Rivers" of the screen is a charming and natural piece of work. She is the little girl as readily and well as she is the young woman; and throughout the picture's five parts she is natural and her work effective.

She is well supported by Lizzy Conway, whose role of "Granny" is exceptionally well portrayed; by Charles Hutchinson as Durward Belmont, by Robert Tabor as Harry Graham, by Walter Armin as John Nichols and by Marie Mason as Lucy Belmont. Winifred Burke is Caroline, John's step-daughter. Charlie DeForest is good in the comedy role of Joel, and Caroline Rankin furnishes thinness and humor in that of Nancy Scovendyke. The picture is a drama with some pathos and considerable comedy interest woven throughout its telling. And from beginning to end it is a clean and wholesome film.

The story, in brief, is as follows: Lena Rivers is the orphaned grandchild of Granny Nichols. Lena's mother, Helena, has gone to the city and secretly married Harry Graham, a young southerner, who has assumed the name of Rivers as a prank. He is falsely accused of murder and sent to prison. Helena, thinking she is deserted, returns to her home to die of a broken heart.

Granny rears Lena, but poverty compels them to seek a home with Granny's son John, in Kentucky. Lena's cousin Caroline makes her life miserable with her jealousy, and when Durward Belmont falls in love with Lena, Caroline, who also loves him, contrives to blacken Lena's reputation.

Graham has married Durward's mother in the meantime and, meeting Lena, realizes she is his daughter, but makes her promise not to tell his secret. Lena's happiness is very nearly wrecked before the truth is revealed, but Graham finally makes known his relationship to her and all ends well.

World Film to Release Dyreda Products

The Dyreda Art Film Corporation has contracted with Lewis J. Selznick, general manager of the World Film Corporation, by which all the features manufactured by the Dyreda studios are to be distributed exclusively through the World Film Corporation.

The first feature to be released under this arrangement is Laura Sawyer in "One of Millions." The date set is November 16. This feature is one that deals with a contemporary event of universal interest, and was made under the direction of J. Searle Dawley, whose artistic productions became well known to screen lovers when he was associated with the Famous Players, and who is generally regarded as one of the real poets of the screen. Mr. Dawley is the director general of the Dyreda Art Film Corporation. Associated with him in that corporation are Frank L. Dyer, who was formerly president of the General Film Company, and J. Parker Read, Jr., who has produced the photoplays, "The Garden of Allah," and "Victory," in which Secretary of the Navy Daniels and Admiral Badger, then commander of the North Atlantic fleet, appeared.

Pearce at Hackensack. N. J.

Much enthusiasm was evident at the Hackensack, N. J., meeting of the M. P. E. L. of A., when the reorganization of the state of New Jersey was under discussion. President Pearce found that the war tax measure may have proved to be a good thing in disguise, in that locality at least, by reason of the fact that it awoke to action every exhibitor in that particular section, and brought home to them the absolute need for organization, and perfect harmony throughout the state.

President Pearce found the members especially anxious to perfect the strongest sort of state organization; not only to protect perfectly their interests as a state branch, but for the general good of League members everywhere, and the advancement of the League as a working factor of sufficient power and influence to sidetrack anything which was detrimental to its advancement and welfare, and to secure every advantage possible, wherever opportunity offered.

Twenty-One Ems Ten-Point

By Ed Mock

I HAVE frequently elaborated upon the nature of the mail that reaches my desk. The fan wants to know who played the title role in Freckled Peggie's Dimple; how does the producer get the effect of an automobile falling over a cliff; shall I invest my savings in the Umbiquitous Film Company; why don't you carry more stories about the Capitola Films? I idle away valuable hours in supplying information to my curious friends. It costs my time, the time of Florence or Polly or Mary and besides, I use fairly good stationery, all done by the lithographer who never makes posters. I seldom refer to this work in print. There seems always to be something of more importance to attend. Last week, for example, I wrote about the film makers' publicity department and the men who have the high-sounding titles of publicity managers. I endeavored to point out their troubles as they appeared to me. I know nearly all of them by their first names. I never heard them complain. I never knew one who would knock his house or his desk mate. In view of these things, it is gratifying to have the letter which finds place in this issue. I know the writer, who has not asked me to withhold his name, for he knows me well enough to trust my common sense. This man I believe to be thoroughly sincere and unusually capable. He is holding an important position with one of the great film producing firms of this country. You are all familiar with the excellence of his worth in the publicity work he does. He writes me thus:

Your most interesting editorial in reference to the restrictions placed upon advertising managers in the film business, is remarkably pertinent. The statements made are absolutely true as applied to some of the biggest manufacturers.

Many of the men who are supposed to be empowered with discretionary authority as heads of advertising departments find themselves restricted to the whimsical moods of the man at the head of the concern who issues a sweeping order to "not do this" or to "do that" without regard for the carefully thought out plans of the advertising man who has studied the situation thoroughly and created his plans to meet the requirements.

The big businesses of the world have been built up as the result of carefully planned advertising, with the exception of the film industry. The film business came in like a whirlwind and sprouted like a mushroom. There was so much money made by those who led the film crusade that they scattered their dollars right and left, and are still scattering freely, for so-called publicity.

The business was big enough to stand it. The builders of the industry have done well in the formulating of plans to maintain their supremacy and safeguard their interests. But now come the outsiders, the men who came afterwards, and they are demanding their portion of this great business.

They are studying the advertising situation. They are endeavoring to establish their concerns on a strictly business basis. They are free from the dictation of monopolistic supervision and they have made terrific inroads. They are growing in strength and prestige every week.

What will the result be? It will mean that the helter-skelter methods of scattering money for advertising will be revised, necessarily, because the drain is too great on any business. It will mean that advertising that has been placed, at enormous expense, to satisfy the whims of men who do not realize what genuine advertising means, will be diverted into legitimate channels and placed where it will produce results.

Motography has fought a good fight, perfectly legitimate and without exacting petty reprisals. Your publication is of a character that makes it of great value to any concern having a product to market with exhibitors. The restrictions governing my department preclude the possibility of using Motography at present. I would like to use your magazine to benefit the business of the concern that I represent.

Had I the authority I would use it, every issue, and I would obtain results. Some day I hope to be in a position to use your advertising columns as freely as I believe would be of service to my department.

It is possible that the film business is so new that experts in this particular line of exploitation are few. In some instances there are interests, so I am informed, that find a profit in directing advertising into certain obsolete channels, also in diverting business from other channels.

Some day there will be a grand awakening. Advertising in the film industry will become adjusted and placed on a strictly business basis. The leaks will be stopped and the men who are not qualified will find themselves out. Executives, without a knowledge of the technicalities governing advertising, will be compelled to keep their fingers out and quit bothering the man in charge of the advertising department.

They don't bother the producers, they don't bother the actors neither do they interfere with the manufacturing departments. Such interference would jeopardize the productions. They do not understand apparently that the advertising department is one of the most important and should be left to the direction of a man who understands the business thoroughly.

Monkeying with the advertising department is a most expensive form of amusement. Other businesses have discovered this fact. Some day it will become apparent in the film business.

* * *

While exhibitors persist in showing more than three thousand feet of films for five cents and rush the projection without regard for the action of the piece, there will always be trouble. Exhibitors have violated every law that makes for enduring business. Adhering to the showman's rule—"if you don't like it, we should worry"—the films are raced through the machines; the public is shooed out of the place; the peanut vendor does his ballyhoo; the advertising slides flit before the scurrying mob, and the



Refugees fleeing to Antwerp outskirts. Disturber IV breaking world speed boat record. Belgian artillery in action.
Three views from Hearst-Selig News Pictorial No. 70. Copyright, 1914. Selig Hearst's-Selig News Pictorial.

next show is on. That's the show business. If a competitor breezes into the neighborhood, spotters get his measure and tip it off to the manager of the older house. Instead of the manager of the older house paying his respects to his prospective neighbor and arranging a policy of some sort that will get the money, anything and everything else takes precedence. The war is on. Do or be done is the only thought that possesses either. If it is to be an exhibitor's business, exhibitors will surely be obliged to get together. If they refuse to do this, then it will become a manufacturers' business. It has always been our contention that makers of films will eventually become the exhibitors of their products. A good business man, before he would engage in film exhibiting, would seek his program first. He would want a dependable franchise before he threw the first shovelful of dirt. It would be a business man's way of getting into the exhibiting business. Our exhibitors fall far short of the mark. They believe in themselves first as showmen, whether they know the show business or not. They acquire a house and attempt to survive by cut-throat practice. If they can do their rival by showing ten reels for a nickel, that is the program. If they choose to race 'em through at a mile a minute, that is their



Nearly completed addition to the Vitagraph plant.

business. Exhibitors, particularly the city exhibitors, are a bad lot. Pinch this kind of a chap and he is the first to squeal. He is ready to join in the chorus of his fellows if they are hit in a bunch, but to fortify against disaster before it arrives is a last thought. That is why most of the exhibitors' organizations are bordering on a flivver. Say initiation fees and dues to the major portion of the city exhibitor and call a doctor at the same time if you want to practice safety first. The first essential in making a successful national exhibitors' organization depends upon listing the manufacturers in Group B. Exhibitors themselves are clearly entitled to first place in the line-up, but the manufacturer should play the title role all the way. With the manufacturer behind the movement, not as an annual convention contributor, but as a vital force in the organization, there will be some hope. Very little until then.

* * *

The film maker's interest in his product endures beyond the shipping platform. When his films are shot through a projecting machine at a speed that is intolerant, he should have the largest say. When an exhibitor insists on showing more than three reels for five cents, if no other expedient will correct the evil, the manufacturer should take a hand. The same rule applies to the exhibitor who encourages the production of bad film subjects. Some force must be exercised through the strong hand of organization. The present system isn't effective.

* * *

Who will deny that manufacturers should have their own organization? And will you agree that they are apt to do something of the kind if exhibitors persist in their present tactics?

* * *

The Washington Exhibitors' Ball will attract large numbers of New York and Philadelphia film stars and other film notables. Motography will be represented and Fulton Brylawski will have dance Number Six on Mabel's card if he can beat the other fellow to it. Sorry that we can't all be there.

* * *

The newest information has it that Joe Engle picked $251,000 for his share of Universal stock, which indicates that the picking was fairly good for Joe on the day and hour he chose for the negotiation. He blooms out now as the Tiffany Film Company and has Laurence Weber and Herbert Brennon with him, with California as a point of destination. Rumor further has it that Joe, with Mrs. Carter doing the lead, will make the "Heart of Maryland." Begins to look like we are to have that film, sooner or later.

* * *

Now that our grapevines are in a state of thorough repair, we learn that Stanly Twist is confined to a dark room in Flower Hospital, New York, suffering an attack of nerves. Visitors are allowed on a two-minute schedule. Here's hoping that the nurses treat him kindly and that he gets back right end up, and right soon.

* * *

If Don Meaney wants to retain our friendship he will stop sending those beautiful postcards of Losangraize. It snowed in Chicago October 26—a regular blizzard!

* * *

Joe Brandt succeeds J. Cecil Graham at Universal. Carl Laemmle and Joe Brandt are proving their kindness to each other.

* * *

This is the Film Record edition of Motography, a trade journal that is in larger demand than any other book we know anything about. With this record, the country exhibitor can check his film service and when you deal out a package that will serve a similar purpose, you are doing genuine, constructive work. It requires a modern sleuth to figure out where to list some of the films that appear nowadays, but the makers themselves have helped us do this in most cases. With the exception of the regular program releases, the Record includes only six months' performance. General, Mutual and Universal releases are shown covering an entire year, because the films seem to hang around most of that time. This is the sixth year that we have endeavored to present a Record of this kind, and back numbers are always out of print, no matter how liberally we anticipate the demand. All exhibitors are provided with this number of Motography.

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CHICAGO, NOVEMBER 7, 1914

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THE LARGER SUCCESS.

SO far the exhibition of motion pictures has been, to a large extent, a business of single small units. By this we mean that the average exhibitor owns but a single theater of rather small capacity which brings him a comfortable income, an excellent return on a small investment. Such enterprises can be characterized as wholly successful in every way. But in this, as in all other lines of business, there are apparent here and there a few ambitious and restless souls who are not content with the responsibilities and the emoluments of the smaller effort.

And so it is that we find scattered about the country "chains" of theaters, comprised of a number of units in one or several cities all operated by one general management, and bringing their profits to a common coffer. Such an institution is the Saxe Amusement Enterprises, described in detail on other pages. Its success is typical of the possibilities of motion picture operation on a larger scale. The Saxe houses are successful because all the elements of success are carefully considered before any unit of the system is put into operation; for the rules of this game are really absurdly simple, as are those of most large undertakings. It is merely a question, after all, of location selection, program selection, good management (with all the technical details included under that head) and aggressive persistence. So most of it is only a matter of judicious selection, picking a good local manager being the chief of these operations. The proprietors of the "chain" generally exercise the selective function as far as the location and the manager; the latter does the rest in making his particular charge a success. In this way, for example, the Saxe Enterprises developed, or at least found, S. L. Rothapfel, the versatile, accomplished and wholly efficient manager of the Minneapolis "Lyric" who has become nationally renowned as "the Belasco of motion pictures."

The operator of a chain of theaters can do things ordinarily denied to the owner of a single house. If he has three or four successful houses running, he can afford to experiment with the next one. Even if a few months' trial shows it a faliure, the overhead expense has not suffered excessively, and it can be discarded in favor of still another experiment. The general managerial expense is reduced, of course, and the increased purchasing power of the proprietor gains him added respect and considerable advantage in the trade.

There is a splendid opportunity in the operation of motion picture theaters for the man of large ideas. No successful operator's ambition need be confined to the ownership of a single house. If the original undertaking is successful at all, it should yield more than a bare living for its owner; it should be able to accumulate a surplus sufficient in a few years to equal the investment. Why not, then, invest this surplus in a second house, and then in a third, and so on? Surely no better place for the money could be found than the business whose profits have created it and which promises to create as much more. With each added unit the personal profit becomes greater and the surplus for more units grows faster. After all, it is only the establishment of the first profitable unit that is hard—just as the young man's first thousand dollars is the hardest to accumulate.

The best way to get the inspiration and comprehend the methods of success is to study the achieve-

ments of others who have already attained what we desire. There are quite a number of these chains of picture theaters in successful operation in this country, and it is the purpose of Motography to present from time to time, the story of each of these enterprises. These stories, of which the Saxe article in this number is the first, will show the larger possibilities of the business of exhibiting.

HAPPY ENDINGS

ALL our stories of life cannot have happy endings. The picture program that is too sweet soon cloys the mental palate. Tragedy, in literature and drama as in life, has its part to play. Furthermore, we have always understood that the ladies (who constitute the volume of photoplay fans) enjoy nothing so much as a show which will afford them a good cry. We have therefore ample grounds for the use of dying heroines and slaughtered heroes; provided, of course, that any one program does not contain more than one example of tragedy unalloyed.

But there is a negative side to this subject of debate. We have always contended that the photoplay drama essentially paralleled the magazine short story rather than the staged drama. And it will be admitted, we think, that the vast preponderance of successful short stories are of the "happy ending" classification; or if not entirely happy, at least contain no real tragedy.

It is an old axion among editors of short story magazines that ninety per cent of all the manuscripts received from new writers have tragedy for their theme. Nearly every novice in story writing seems to fall naturally into the tragic vein. And the reason for this is not hard to find.

Grief is one of the most forceful and one of the commonest of human emotions. Its commonness makes for familiarity with it; its force makes it easy to represent in fiction and demands little plot for its support. It is, therefore, the ideal motif for the amateur; and so it has proven. In the writing of either short story manuscript or photoplay script, tragedy is the line of least resistance.

Such being the case, too great freedom with tragedy plots is found to betoken either an amateurish sterility of plot ideas or an indolent tendency to take the easiest path. The occasional artistic merit of tragic drama in no wise excuses the production of mediocre and common-place photoplays in which tragedy is a prominent factor. We may say, indeed that only the highest form of artistic production excuses the use of tragedy at all.

It is surely self-evident that depicting happiness, and so adding to the world's sum total of happiness, is the greatest service the motion picture can render mankind. Let us confine our production of tragedy, therefore, to only so much as will serve to leaven the mass of good feeling. Let tragedy be as salt to our food, and used in similar proportion.

Burton King, who has been making photoplays under the Usona brand for many months now, without a release has just received word that one of his plays "Mother's Birthday" has been received with great warmth in England.

William Worthington, with Otis Turner's Universal company is the proud possessor of a brand new son and William is awfully "stuck up" about it.

Just A Moment Please

Friend Charley, our Noo Yawk conferee, writes of "Shore Acres" that "the whole story, as pictured, is perfectly digestive". We have passed this information entirely through our alimentary canal, but up to the moment of going to press we don't "make him" yet. Can he be kidding us?

—

SUCH A NAME AND SUCH A PLACE!

Anna, the little red head who performs at our switchboard and in times of stress edits the "Roll of States" department, ran across this one the other day in the Canton, Illinois, *Register*:—

J. F. Knock, applied for a moving picture show license, to run in the old canning factory from October 10, but no action was taken.

—

From way out on the Pacific Coast Don Meaney, our former playmate, postcards us that all's well. From the scene on the other side of his card we judge Don is living high. Howboutit, old top?

—

ALL OUT OF STATIONERY?

Some time ago we casually mentioned that our friend Clary, in writing from Edisonville, had shortened his signature from his full name to a mere "C". Recent batches of pictures from there have arrived without even the accompanying letter and the all too brief "C." This will bear looking into, Watson.

—

From present indications Bill Bell and his letter of application received from a would-be photoplayer will have to take second place to the scenario bug, who is now a correspondent of Ingvald Oes of the Great Northern Company. Here's the last epistle Oes received, together with a unique plot for a multiple reel drammer. (Plot is fully copyrighted and registered at Washington, D. C., so other manufacturers must "lay off".)

In the mts. of old Va. a family moved into a log cabin to hunt and fish, and with them they had brought several bottles of pickles, and after they were emptied the children taken the bottles up stairs and placed one of them on the wall plate, with the mouth of the bottle out, so when the wind began to blow it made a terrible noise, and the hunting party thought the house was haunted so they gathered up their junk and left by moonlight without paying the Proprietor any thing. So the proprietor set out to find them and when he came up with and learned that his house was haunted he presisted that they were well armed and shouldent be afraid, but the Man insisted that he was not afraid of anything which he could see but things which made a noise loud enough to see and could not be seen got his Goat. So the bottle was found and the house was no more haunted.

And the band began to play tomewhacfoldidleoleday."

—

We are advised that Life Photo's "The Ordeal" has passed not only the ordeal of the National Board of Censorship, but also the grape juice test of peace in the office of the Secretary of State. Nothing now remains but to evade the vigilant eye of Major Flunkhouser.

—

What a lot of queer things are numbered among the assets of a film company. Among the recent items of Eastern news is the following:

The Feature Picture Company of America at Forty-eighth street and Broadway, New York City, filed a petition in bankruptcy recently with liabilities of $26,697 and nominal assets of $50,299, consisting of a lease of the property, cash in bank $244, cigars $50, and picture $5.

—

OUR BURG.

As we go to press a storm of cyclonic velocity, accompanied by a wind of tornado like vehemence is sweeping over our fair city, driving before it a curtain of "the beautiful". From present indications snowshoes will soon be necessary.

In view of the storm described above Col. Bill Selig must have had a hunch, since Ye Editor saw him at the depot one day recently buying a ticket for sunny Cal. Back to Jungleville, we presume.

L. Selznick was a visitor in Our Burg this wk. He'll soon be able to register here, if these trips keep up.

Politics is biling this wk. R. R. Levy, Capt. Boening and the rest of the candydates will soon know who's won. Good luck fellers, say we.

Our star reporter is still to the East on his vacation, so news is scarce this wk.

Chas. Ver Halen, one of our w. k. young-men-about-town, is gone to Milwaukee to set himself up in businez. We shall miss you Chas.

—

John Bunny, who was entertaining the Chicago multitudes last week, took occasion while here to emphatically deny that oft-repeated rumor that he was dead.

—

Whoever starts such foolish talk anyway doyaspose?

—

If it ain't Bunny it's Broncho Billy.

—

And they're both alive.

N. G. C.

Sans Grease Paint and Wig

By Mabel Condon



Wallace Beery.

"I'LL know Wallace Beery by his feet," I wagered with myself as I sat down in the loby of the *Biltmore* to wait for the Essanay "comedienne." "If I don't I walk back to Broadway—If I do, I ride." I felt certain of riding for I had seen Mr. Beery in his "Sweedie" series often enough to make me believe I'd recognize his feet anywhere. Remember the film in which he tapped a man on the chest with one of those feet and the man keeled over without an argument? Well, that's the kind of foot I expected would bring along its mate and Mr. Beery that day in the *Biltmore*. So of course I paid no attention to the patent-leathered, gaiter-topped variety that came and went. And that's how I lost my wager. From the pointed patent-leather toes, be-gaitered and buttoned, that advanced toward me proved to be the rightful property of the "Sweedish Girl," alias Wallace Beery.

"I walk," I admitted to myself and did—to the palm room guided thither by the touch of strong fingers on my arm. It was not until Mr. Beery had accomodated his height to the small chair at the other side of the small table, that the opportunity afforded for noting that the Beery hair is blonde and pompadoured, the Beery eyes are deep-set and brown and the Beery smile is wide and friendly. Also, the Beery voice is big without being loud; the kind that would suggest a perfect rendition of "Asleep in the Deep," on a victrola. And it *is* a singing voice and was one of the Beery qualifications that went toward keeping him in musical comedy for about six years.

"I played in almost every theater in New York, up till two years ago," Mr. Beery said and ordered lemonade, for one. He had been joyously imbibing of soda down in the grill, so he said, when he had been paged to the upstairs lobby; hence the single lemonade. "Four years ago when Raymond Hitchcock was suddenly called out of his part at the Astor theater, I was sent in to fill his place. I was signed with Savage for four years, was starred in 'The Yankee Tourist' and played with 'The Red Widow' throughout its run."

The lemonade arrived, so also did E. H. Calvert who was the personal conductor of the Essanayers on their recent but-a-few days' stay in New York.

"I have to have your name on these tickets," said Mr. Calvert, hurriedly.

"All right, let's have them" said Mr. Beery calmly, as he reached for the tickets and flourished an indelible pencil.

"No, has to be done in ink—won't take a minute," induced Mr. Calvert and hurried the one-whose-name was-necessary-to-the-tickets, to the writing table.

"And now I have to get over to the Pennsylvania depot, see about the baggage and—"

He was gone. Mr. Beery reseated himself and sighed, "If I had only had my car sent on! I've never before been away from it this long. It's a racer and it has made me a strong champion of Chicago boulevards. You know what splendid boulevards and what a park system Chicago has?" I knew. Down to the lake and from one park to another; a dandy drive. "All the kids near the studio know me and every night they stand out around my car until I come out; I pack six or seven in and the rest hang onto it thick, like flies and I give them a ride. They know me so well they call me Wallie!" he laughed.

The laugh was big and contagious, the hour was the unfashionable and deserted one of three and Mr. Beery could twirl his cane between two fingers without any danger of molesting the passers-by who were not, so he twirled and laughed, brought the cane to a standstill, folded his hands across its silver-tipped head and I asked, "What part of the West are you from, originally?" You'd know him to be from the far West, where men and trees and things grow big.

"Nowood, Wyoming," he answered and then imparted the startling information, "I trained elephants."

"For a living?" It was a senseless question—but who wouldn't have been surprised into asking a senseless one? Of all occupations to precede that of "comedienne"—an elephant trainer!

"For two years," Mr. Beery was saying. "I liked elephants; I had always liked elephants. In school, the animal 'elephant' was my favorite topic. I was as husky as I am now when I ran away from home and joined Ringling Brothers' circus. The man I approached asked me what I wanted to do, when I asked for a job, and I replied 'train elephants.' 'Any experience?' and I told him yes, two years. The only experience I had had was in books. But he hired me and I was assistant for a while and then head trainer. I had a class of twenty-six elephants and it was just fool luck that I wasn't killed. I had several accidents but none were serious.

"I'm going to put on an elephant comedy in a few weeks," he went on, his smile expressing his belief that it was going to be great fun, for him. "There's an act in vaudeville with four of them in it," he said. "It's going to finish in Chicago and I have arranged to use the elephants in a picture. It will be the first time I will have worked with them, in pictures.

"But there's nothing like pictures!" he digressed with enthusiasm. "I tell them at the Essanay studio that the only way they'll get rid of me is by the use of a stick of dynamite. I've been there a year and a half, and I love it. I write, produce and take the lead in my own pictures. And I do two a week. My record so far is to write and produce a picture in six hours. Easy!" he commented, tapping the cane against one of the patent-leather toes. "I've discovered," he added "that we work quicker in the western studios

than in the eastern ones." And I guessed that Wallace Fitzgerald Beery was right.

After all, I didn't walk out my wager, for Mr. Beery with his cane and cap in hand, was sufficient signal for a taxi. Within five minutes we had passed the mob, dense at all hours of the day and night, in front of the war bulletins on the Times building and across the street I said good-bye to the Essanay "comedienne" and his taxi became a part of the Broadway whirl.

"The Ordeal" a Powerful Story

One of the phases of warfare not recorded in history is graphically pictured in "The Ordeal," a five-part drama from the Life Photo studio. It does not reflect in any way upon any country in particular or upon warfare methods in general.

The "ordeal" proper is enacted in a dream. A young fellow, in love with and about to be married to a girl, is asked to enlist at the call for volunteers in his country's war. He refuses to sacrifice his future because someone else has seen fit to declare war, and is chided for his lack of patriotism by his father and the other volunteers. That night he dreams that he has volunteered, and sees, in a vision, the anguish, trials, and cruelty that are, and have always been, inevitable in warfare.

Realistic scenes and original lighting and photographic effects are characteristic of the Life Photo Company's pictures, and this one is not an exception. Both in close-ups and distance throws the pictures are clear, the lighting soft, and the general effect pleasing. Men are so utilized and the camera so manipulated in the battle scenes that the armies' maneuvers suggest numberless soldiers instead of the comparatively few used, though they, in themselves, amount to a goodly number.

The closing scene is especially worthy of mention. It represents the rulers of Europe and America gathered in conference. Above them hangs a large painting of a battle scene. This fades into scenes of the different countries' various industries that are the ultimate sufferers from the war.



The principals in Life Photo's "The Ordeal"

The success of the picture is largely due to the excellent work of its cast, several of whom have figured prominently in previous Life Photo releases. To Harry Spingler is allotted the difficult part of Jean, the young lover who passes through the ordeal, and it receives full justice in his interpretation. The "heavy," as usual, is impersonated by William H. Tooker in the role of the general, and is marked by the powerful



The general decides on a new plan in Life Photo's "The Ordeal"

personality for which Mr. Tooker's characterizations are noted.

Anna Laughlin makes a pleasing but inwardly selfish girl of Jean's sweetheart, Helene, and rises to the full demands of the situation in the last reel in her plea to Jean to betray the hiding place of his command, rather than seal her doom by refusing.

As a last resort to loosen his tongue the general has Jean's mother, his sister, and finally Helene shot before his eyes, but the youth remains loyal to his country. He is then thrust into a dungeon. In the meantime Jean's comrades have decided on a daring ruse to rout the enemy. They charge them openly, and the enemy, believing that they are strongly supported, give way. Jean manages to make his way to the street, and there collapses.

He awakens with a start and a scream that awakens the other members of the family, and brings them hurrying to his room to see what has happened. Jean is filled with joy on realizing that his "ordeal" was only a dream. C. R. C.

"Fake" Arrested in Canada

The attention of exhibitors is called to the arrest in Vancouver, B. C., of a man giving the name of C. A. Allen, who has been representing himself throughout western Canada as being a representative of the Mutual Film Corporation of New York. As far as can be learned Allen never had any connection with the Mutual or with any of its allied companies.

His method has been to obtain money and credit on the strength of his alleged connections with the Mutual Film Corporation. There have been several cases in Vancouver where irresponsible persons have obtained money from merchants, representing that they would advertise them through the motion picture theaters upon payment of a given sum and then taking French leave. Allen was arrested, charged with jumping his board bill at the Hotel Canada after representing himself as being employed by the Mutual, and was remanded to jail for two weeks pending trial.

"Shore Acres" Adapted for Film

Reviewed by Charles R. Condon

THERE is a simple, homely charm about a New England story that attracts attention and arouses interest by its mere mention. Once aroused, this interest is easily sustained, and in the All Star Feature Corporation's five-reel version of James A. Herne's masterpiece, "Shore Acres," it is gratified.

In addition to its able cast, typical Maine coast scenery, and beautiful photography, "Shore Acres" possesses the distinct advantage of being known throughout the country as a successful stage production.

Louis Reeves Harrison and Augustus Thomas cooperated on the adaptation and production of the picture, which is the second All Star release through the Alco Film Corporation. As generous, forbearing Nat Berry, Civil War veteran, Charles A. Stevenson carries off the leading honors, with a close second in William Riley Hatch, who plays the part of Nat's impulsive, quick-tempered younger brother, Martin. Violet Horner does well with the important role of Helen Berry, Martin's pretty young daughter, who is in love with the ambitious young doctor, Sam Warner (Conway Tearle). In E. J. Connelly's impersonation of Josiah Blake, the real-estate sharp and trouble-maker, is a thoroughly despicable character. The small but difficult roles of Captain Ben and Ann are taken by Harry Knowles and Gladys Fairbanks.

Jutting out from a farm, on the Maine coast, known for several generations as Shore Acres, is a point of rock on which stands Berry Light, a lighthouse named after the farm's owner, the Berrys. Nat Berry, the keeper, is an old bachelor and a favorite with all who know him. His younger brother, Martin, is a good-hearted fellow, but often unjust in his hasty decisions. At their mother's death the two boys became the owners of Shore Acres. Martin is only a child at this time, and Nathan takes care of him until he grows up, when he deeds him his share in the farm. Later the two brothers fall in love with the same girl, and Nathan, in the spirit of self-denial which he has practiced since his mother's death, goes to war and leaves his brother to press his suit without rivalry. When he returns Martin and Ann are married and have a little girl, Helen.

At the opening of the story the happy group is still living at Shore Acres, Helen being now a young lady. She meets a young doctor, Sam Warren, and their friendship soon develops into love. The only discordant note in the locality is the presence of Josiah Blake, a real estate man, who advises Martin to mortgage the farm and invest the proceeds in a promotion scheme to sub-divide the land into building lots. Nat, Helen, and Mrs. Berry beg Martin not to heed the man, but in vain, as Blake's statement that "if someone had told me what I'm telling you I'd own half the state of Maine" has taken a strong hold on his mind.

Blake broaches to Martin the subject of his marrying Helen, and Martin thinks it a good idea. Helen however is of a different opinion. Realizing that Warren is the obstacle in his path, Blake poisons Martin's mind against him. The result is that when Helen's father learns that her lover is contemplating leaving for the West he attempts to shoot him; Nat's interception alone prevents him from committing the crime. Shortly afterwards Helen and Warren elope, and a year and a half elapse before they return to Shore Acres.

In the meantime Martin has followed Blake's advice and many times regretted it. Time has shown him the rashness of his act, and convinced him that the chance of Blake's brilliant "air-castles" materializing is so small as to be almost hopeless. His mind reverts often to the wish—how nice it would have been if Helen had not been compelled to leave home to marry the man she loved.

As Christmas approaches Martin is more downcast than ever. On Christmas eve Blake plunges him into the depths of despair with the information that the land company has "gone flat." After the land sharp's exit, Nat ushers in Helen and Warner, whom he has had hidden in another part of the house. Martin is overjoyed at their return, and forgets for a time the land company's disastrous ending, but the remorse returns when the young married couple and their baby leave the room. This time the self-sacrificing Nat dispels it forever by producing and presenting him a check just received for back pension, amounting to a sum large enough to free Shore Acres from Blake's mortgage.



Martin listens to Blake's scheme for dividing "Shore Acres"

Society Author Writes for Essanay

"The Crimson Wing," one of the strongest novels written by Hobart Chatfield Taylor, Chicago and Washington society leader and literateur, is being dramatized by the Essanay company for the motion picture screen. The drama will be produced under the personal supervision of Mr. Chatfield Taylor with Francis X. Bushman, the Essanay star, in the leading role in the drama.

One of the principal scenes in the drama takes place in and about a famous French chateau. In Lake Forest, Ill., there is a replica of this chateau where the scenes will be produced. This is a four-reel picture and infinite care is being taken to plan a perfect production.

Too Much Realism

Seldom does a company of photoplayers come as close to instant death and then live to tell of it as did the entire cast of the Gold Seal (Universal) company in staging the landslide in the twelfth installment of the "Trey O' Hearts" series. Some idea of the narrowness of their escape may be conveyed by the accompanying photo, taken immediately after the accident. One leg of Harry Vallejo's machine was snapped short off and the back of the instrument was caved in. Mr. Vallejo, himself, was struck on the



The wrecked Universal camera. From right to left, Director Wilfred Lucas; W. T. McCully, assistant; Harry Vallejo, cameraman, and Lee Smith, assistant propertyman.

fore arm by a sharp rock whch cut through his coat and slashed his arm almost to the bone. Director Lucas (with the megaphone) was hit on the shoulder and it was thought for a time that a piece of the bone had been chipped from his shoulder blade. The still camera did not fare so badly as did the other, but a close examination of the photo shows innumerable dents and scratches which resulted from the shower of smaller stones that struck it.

Paul Panzer "Exempt"

Paul Panzer who spills looks of hatred and deeds of villainy all through the "Perils of Pauline" was telling the other day the reason why he is not fighting for Germany in the present war. It will be remembered that Mr. Panzer, though he has been in this country for twelve years and is thoroughly Americanized, is a lieutenant in the German artillery reserve. When the war broke out the popular "villain" went to the German consul-general's office and asked for advice. He explained that his two brothers were in service under Crown Prince Rupprecht of Wurtemberg as lieutenants of artillery and that he is the sole support of his aged mother and his wife and child. In view of this he was made exempt from the necessity of answering the call. The German consul-general has thus saved "poor Pauline" from an untimely and premature death.

On Tuesday evening, Oct. 20, Mayor Mitchel of New York City together with all his staff, board of aldermen and the officials of the fire and building departments, attended the Vitagraph Theater in a body.

Using German Police Dogs

Thirty German police dogs are being used in "The Center of the Web," a two-reeler now in the making at the New Rochelle studio of the Thanhouser Film Corporation. These dogs only recently arrived in this country from Germany, where they had been used successfully in the tracking and apprehension of criminals. Closely resembling wolves, the dogs made a queer looking pack as they awaited Director Harvey's directions. Heavy collars with sharp nails are used to discipline them. When a dog becomes unruly this collar is turned so that the nails quickly restore him to better temper and obedience. The man in charge of the dogs speaks to them in German, as they are not trained to commands in English. One of the dogs however, understands directions given him in French. This animal was sold for $1,600 but represents such a splendid type of his breed that permission was given by the new owner, a wealthy Greenwich woman, to work him in the picture.

Animal Film Being Shown

"The Book of Nature" is the title of the six reels of animal life which Dr. Raymond L. Ditmars, curator of the Bronx Zoological Park, is now showing after three years of patient work in its making. The lower forms of animal life are those of which Dr. Ditmars made an interesting screen study. The Brooklyn Institute of Arts and Sciences was the first place chosen for public exhibition and a portion of the receipts from this booking will go toward buying animals for the Brooklyn Zoo.

New Eclectic Branch Manager

Edward Auger, one of the best known film men in the business, has been appointed manager of branches for the Eclectic Film Company, succeeding Arthur S. Kane, who has resigned.

It is the intention of P. P. Craft to release an Edwin August Eaco feature every other week and a one-reel comedy and single reel dramatic subject every week.

"The Country Mouse," with Adele Farrington as star replaces "Chechacho" as the Paramount release for November 23.

During the recent Mardi Gras at Hollywood, Cal., the west coast Universal studios were well represented in all the events on the program.



Exterior of Cozy theater, McPherson, Kas., showing lobby display.

Tramp Proves to Be Nobleman in Disguise

"The Prince Party"

HOW the heir to the throne of Fournia came to America in search of a wife and, by disguising himself as a tramp, managed to obtain entrance to the home of one of America's wealthiest families without the fact that he is a prince of a royal line becoming known, forms the central story of Essanay's latest two-reel subject, entitled "The Prince Party," which is scheduled for release on Friday, November 13.

Francis X. Bushman appears as Prince Francis in the story and is supported by such screen favorites as Beverly Bayne, Lester Cuneo, Harry Dunkinson and Helen Dunbar. As the main action of the story takes place in and about the estate of a multimillionaire, an opportunity is given for settings and backgrounds of the most lavish and wonderful sort.



Showing the reason "Why Essie's Friend Got Fresh Air."

As the story runs the Ogilvies are newly rich and occupy an enormous estate. Being rich, they naturally spend much of their time in travel abroad. Mrs. Ogilvie has great social aspirations and her one object in life is to have her daughters marry men of royal parentage. One day Mrs. Ogilvie receives a letter from a friend in Europe, saying that Prince Francis of Fournia is leaving in a few days for America and should Mrs. Ogilvie desire his presence for a week or so to cable an invitation at once. Mrs. Ogilvie promptly acts upon the suggestion and the prince accepts the invitation. A house party is at once arranged and all the wealthy people for miles around are invited, great preparations being made for the gala affair, a social event of great importance.

The Ogilvies have three marriageable daughters, two of whom follow their mother's ideas along the line of marriage, while the third, Betty, who is the better looking of the three, thinks little of social victories and marrying into the aristocracy.

On the afternoon of the day set for the beginning of the house party, Mrs. Ogilvie is well nigh prostrated to receive a telegram from the prince, saying that he has discovered at the last moment that it will be impossible for him to attend the affair.

About this time a tramp appears upon the lawn of the Ogilvie estate and not a little confusion is caused by the efforts of the Ogilvie servants to eject him from the grounds. Happening to come upon the scene just as the tramp is being hurried away, Mrs. Ogilvie hears the wanderer addressing the butler in French, notes that he is well built and good looking, and is instantly struck with the idea to have him impersonate the prince, thus helping her to save the houseparty from becoming a fizzle. Accordingly when the guests arrive, the tramp, now properly arrayed, is introduced as "the prince" and makes a tremendous hit. James Atteridge, a practically unknown member of the houseparty—in reality, a crook—watches the "prince" with suspicious eyes, particularly since both men are striving to win the favor of Betty. Ultimately Atteridge discovers the "prince's" real identity and Betty soon learns of it.



Spider interviews Mrs. Stuveysant in Essanay's "Within Three Hundred Pages."



The reporter finds the necklace in Essanay's "Within Three Hundred Pages."

One night jewels valued at $100,000 are stolen. The Ogilvies instantly suspect the prince, but fear to expose him. As it happens, however, Atteridge, the real thief, is seen as he is hiding the jewels, and attacked by the prince. In the scuffle Attridge is killed and the prince badly wounded. The jewels are restored to the Ogilvies and Betty nurses the wounded man who so bravely defended them, for, by now, she has learned to love him. One day the assistant secretary of state is announced and upon seeing the wounded man he instantly recognizes him as the real prince, for whom he has been searching for days. The Ogilvies are deeply shocked when they learn his real identity, but feel somewhat better when he laughs and declares that he assumed a disguise solely to seek adventure and that he has been more than repaid by finding the real princess in Betty.

The cast is as follows:

Prince Francis.....Francis X. Bushman
Betty Ogilvie.....Beverly Bayne
James Atteridge.....Lester Cuneo
Mr. Ogilvie.....Harry Dunkinson
His wife.....Helen Dunbar

A Survivor of the Old School

Harry F. Crane, who is now playing the role of Louis XI in the Universal's "Francois Villon" series, has supported such famous actors as Edwin Booth, Lawrence Barrett, Stuart Robson, McKee Rankin, Frank Lawlor, Katie Estelle and Kittie Blanchard during his varied career. He is one of the few survivors of the old school which has passed into history and his work is one of the delights of the present series, his age and general appearance qualify him to assume the king's role with unusual success. He was born in Baltimore, Md., and after the Civil War, in which he served as a drummer boy, went on the stage against the wishes of his father, who was a Baptist minister. He enacted the leading roles in such plays as "Oliver Twist," "Sea of Ice" and "The Black Brook." Later, urged by his father, he left the stage to take up the study of medicine. He became a graduate physician and practiced medicine for many years in Buffalo and finally, on account of his wife's health, went to California. Upon his arrival in Los Angeles he set aside all thought of medicine to return to his first love, the stage, but this time the motion picture stage. Mr. Crane is half brother of Honorable Joseph C. Sibley, ex-congressman and member of the Standard Oil Company.



Harry F. Crane.

Little Kathie Fischer of the "Beauty Film" fame, has been missed about the studio for several days. She is recuperating from the effects of playing Cupid.

Selig's "Blue Flame" Series

Ed. J. Le Saint is producing another of the "Blue Flame" series for the Selig company, "The Black Diamond" and during the course of the play, Guy Oliver takes three parts, an elderly man, his son and later on the grandson. Stella Razeto takes the part of one of the counterfeiters and gives one of her usually clever studies.

German Goverment Keeps Film Records

The New York Sun of Sunday, October 25 prints a communication from one of its foreign correspondents to the effect that the Express Film Company, a connection of Pathe Freres, has been commissioned by the German government to take official moving pictures during the course of the war. These pictures are designed to disprove, the communication states, charges of German atrocities.

To Film "The Old Homestead"

One of the most notable acquisitions of stage successes yet secured for the screen is Denman Thompson's great rural drama, "The Old Homestead," the film rights of which have just been obtained by the Famous Players Film Co. The Famous Players are now making preparations to produce the film version of this celebrated play in the old New Hampshire village which suggested the drama to its author, and to use the very house that is featured in the title of the subject.

For Women Only

In the business district of Los Angeles, a motion-picture theater which restricts its patronage during the daytime exclusively to women and children has met with success. The policy of the house is to present only films which are clean and uplifting and at the same time provide a place which an unescorted woman need have no hesitancy in entering. Until six o'clock in the evening men are not admitted unless they accompany women, a rule which is rigidly adhered to.

Maclyn Arbuckle Talks at Stand

"Citizens, what I was going to say when they turned out the lights on me is this—," was the way that Maclyn Arbuckle began his little talk to a blinking and gasping audience at the Strand theater, New York, on Friday evening, October 23. Arbuckle's appearance was a distinct surprise to everyone, and the manner in which he made his entrance fairly dumbfounded them. The feature of the week was "The County Chairman" in which Arbuckle plays the titular role, and in one of the scenes he has the screen to himself. Just at this moment the house went dark, the spotlight flashed on the center of the stage, and there stood the "fat man" the same make-up in which he had been seen on the screen a moment before. He made a short speech a la Arbuckle style ending by saying, "Well, they're through setting up the scenes back there now, an' I gotta go back on the screen. Ain't it hell?" As the picture started again where it left off the applause of some three thousand five hundred people told Arbuckle that he had made a big hit.

Brevities of the Business

Power's Cameragraphs have been installed in the Y. M. C. A., Bristol, R. I., Central Museum, Brooklyn, New York American, New York City, Santa Fe and New York Central & Hudson River R. R. Safety departments, Opera House, Boston, and the Globe Theater in New York City.

Barry O'Moore, who recently left the Edison Company, has come to life as Herbert Yost of the Punch and Judy theater, New York. Yost vanished from the legitimate stage some time ago to play in pictures and assumed the name of O'Moore.

In "The Man Who Could Not Lose" production the Favorite Players Film Company used twelve hundred supernumeraries on the stage and in the audience of a theater which they hired in Los Angeles to take this scene.

David Horsley has made arrangements to leave New York for Los Angeles during the first week in November, and will, if present plans prevail, remain on the coast to take active charge of his California producing companies until the first of next May. Mrs. Horsley and the new Horsley baby (he hasn't been named yet) and Master Stanley Horsley will accompany the Bayonne film magnate in his western sojourn.

B. A. Rolfe Photo Plays Inc. has signed a contract with Mabel Taliaferro. Miss Taliaferro is to appear in the old Madison Square Theater success "The Three of Us" which is to be released by the Alco Film Corporation.

The Onyx Club, with headquarters at Denver and many branches in towns of Colorado and Arizona, is a society composed of moving picture fans. They publish a brochure devoted to gossip of the moving pictures and have invited a contest, voting the most popular player of the silent screen. The contest is yet young, but so far, Ethel Clayton, the beautiful Lubin leading lady is well at the head, having to her credit 4,445 votes. None of the members of the club have ever seen Miss Clayton, hence the voting has been inspired by the lady's work as seen upon the screen, which is a tribute to art rather than personal acquaintance or friendship.

Working quietly on an original seven-reel feature and at the same time preparing the scenario for the screen version of Wilton Lackaye's feature, "The Pit," and for "As Ye Sow," in which Alice Brady will star, Captain Leslie T. Peacocke has been too busy to inform his friends that he had joined the staff of the World Film Corporation, and had been at work for weeks before they learned of his change of position. Now that he has finished his work on "The Pit," and "As Ye Sow," he is hard at it, again making a photoplay for Clara Kimball Young, from Henry Kitchell Webster's story of "The Butterfly."

The Excelsior Feature Film Co., Inc., at its studios in Lake Placid is now working on "The Under Trail" picturized from Anna Alice Chapin's book of the same name. Miss Chapin is the author of "The Eagle's Mate" in which Mary Pickford scored a tremendous success. "The Under Trail" is one of the prettiest romances ever written about the majestic Blue Ridge mountains of Virginia.

David Horsley is very much exercised over the loss of the original drawings and working positive of the "Siege of Liege" which were stolen from the Centaur studios on October 20. Mr. Horsley expected to cause a sensation in the trade with the release of this picture. Mr. Horsley's regret at the loss of this picture is heightened by the fact that Harry Palmer, the world famous cartoonist and war correspondent who conceived and carried out the project, is now on his way back from Belgium and is due to arrive in New York on Saturday.

H. M. Horkheimer, president of the Balboa Amusement Producing Company of Long Beach, Calif., spoke recently of his investigations of business conditions in New York, Chicago, St. Louis and other cities during the last two months. He returned to the Long Beach studios of his company this morning and announced that as a result of his highly successful trip to eastern localities the Balboa corporation would immediately complete plans to build another film producing plant in Long Beach, as a greater annex to its already large studios in this city and that five additional new organizations of players would be formed within the next few months to produce the Balboa feature films.

The Alco group of exchanges has been increased by the addition of the Alco Film Service of Denver, Colorado. The newest Alco youngster will serve the territory embraced by Colorado, Wyoming, Utah and New Mexico. Grombecker and Bailey, two well known film men on the Pacific coast, have taken over the franchise and are in direct charge of the new exchange.

Weekly Film Stock Quotations

Supplied by A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	105	none offered
General Film Co.	52	54½
Mutual Film Corp. *pref.*	50	53½
" " " *com.*	61	65
New York Motion Picture	60	63½
Thanhouser Film Corp.	82	86
Thanhouser Syndicate *pref.*	50	65
" " *com*	50	60
Syndicate Film *pref.* and *com.*	105	none offered

There is some talk of a resumption of dividends on New York Motion Picture Corporation, to take place the first of the year, but on a basis of 1% per month instead of 2% as formerly paid. Mr. Crawford Livingston succeeded Mr. C. J. Hite (deceased) on the board.

The net earnings on the Mutual Film Corporation down to September first were reported at a rate considerably over 20% on the common after payment of the preferred dividends.

There has been considerable trading in all of the film stocks, as it is generally understood the enforced regime of economy that has prevailed since the beginning of the European war has diverted many of the patrons of regular theaters to the screen. An additional factor is represented by the closing down of most of the foreign film factories, leaving a deficit of films for American consumption to be provided by the American manufacturers.

During the past week the directors of the Mutual Film Corporation declared the dividend of 1% per month on the common stock for the months of November, December and January. The floating supply of Mutual Film common stock has been absorbed recently by some outside investors who appear to believe that this industry has become stablized and that the Mutual Company represents a seasoned organization showing large profits and good management.

The Syndicate Film Corporation (producers of "Zudora") has every reason to congratulate itself on the excellent showing in the "Million Dollar Mystery." Bookings were reported at one time in September in excess of $1,100,000 and the preferred and common have both sold above par within the past several weeks. As one share of common was given with each share of the preferred, this represents over 100% clear profit within a period of about seven months.

The Thanhouser-Syndicate Corporation, instead of following the plan of the Syndicate Film Corporation, made its preferred stock a straight 7% issue instead of giving it the participating privileges which the Syndicate Film preferred enjoys. This explains the discrepancy in values of the two preferred stocks. The Thanhouser Syndicate Corporation has employed the same factors which made the Syndicate Film Corporation a success, namely—the story is credited to Harold MacGrath—the films will be made by the Thanhouser Film Corporation—publication of the story to be handled by the *Chicago Tribune* and over 100 papers in other cities—and the Mutual Film Corporation will attend to the distribution.

As indicative of the change of sentiment, it is worth while noting that a large number of people, who hitherto confined their investments to local proven securities of the nature of the Public Utilities, etc., are now beginning to invest some of their surplus funds in the sounder organizations connected with the film industry, evidently believing that this industry has reached a stage where many of the companies are on a sound and substantial business basis. This evolution is similar to that through which the automobile industry has passed and means much to the future of an industry which has—in the not remote past—shown too great a leaning toward the payment of high salaries and too little familiarity with the modern system of accounting and auditing.

David Horsley has completed arrangements and placed contracts for the erection of a motion picture studio in Los Angeles, California. Ground was broken on October 22 and the work, which will be in charge of William Horsley, will be carried on by night and day shifts, in an effort to have the main floors and lighting arrangements completed before the arrival of the three companies which Mr. Horsley will send out from the Centaur studios in the early part of November. Plans for the new coast studio have been ready for several weeks, but Mr. Horsley has had his eye on a location right in the heart of Los Angeles, which the owners for a long time refused to sell for motion picture purposes, and it was not until October 16 that the transaction was finally closed.

Winifred Allen, formerly of the Edison Company, has been engaged by the Excelsior Company to play a prominent part in its next production, "The Under Trail."

C. P. Rytenberg has removed the Dragon Film Company from offices in the World Tower building to the Gibralter's sixth floor suite in the Mecca building.

John Wild is the man to ask for over at the Hepworth offices in the World's Tower building. For Mr. Wild's regular position is manager of advertising and publicity and just now, while C. Parfrey is in Europe, Mr. Wild is manager of the office.

Mrs. Thomas Whiffen, now making a tremendous hit in the Broadway production, "The Beautiful Adventure", has a big and telling role in the Cosmos Feature Film Corporation's new picture, "Hearts and Flowers".

Mary Pickford, the charming, is given a wide cope for her range of expressions and mannerisms, in the five-part Margaret Mayo story, "Behind the Scenes". This film has been the big attraction all week at the Strand theater, New York, and the fact that James Kirkwood plays opposite Mary in this film, adds both to the merit and the entertainment of the picture.

The public will come in for a bit of realism in "The Countess Sweedie," a comedy to be released by the Essanay company. Wallace Beery, as "Sweedie" trips on the stairs and falls a flight of twenty steps, and instead of making a light fall, Beery plunged clear to the bottom.

Marie Hesperia, who won first prize as the most popular photo-player in Europe in the recent big contest just closed, is soon to be seen in a four-part Kleine feature entitled "Bartered Lives." The subject is a double exposure negative, in which Miss Hesperia shows to splendid advantage in the dual role of herself and her wayward sister.

"Say, wh-wh-who is that? Wait, I know him. It's m-m-m (business of trying to think) Oh, yes! It's Crane Wilbur!" The girl who quoted the above to her friend at the outer door of the Strand theater, New York City, last Sunday night, was about the only one of the hundred or more people waiting there who recognized in the dark young man purchasing a ticket at the box office, the Harry Marvin of "The Perils of Pauline" fame. The Mary Pickford "Behind the Scenes" picture was the theater's attraction.

Director Frank Powell, who is producing George Kleine's "Officer 666", announces the near completion of the big subject. One of the unsual features in the making of "Officer 666", which Director Powell calls his greatest asset, is the fact that most of the players are having their first motion picture experience.

Joseph R. Sullivan, secretary to Senator James Hamilton Lewis of Illinois at Washington, and Charles F. Clyne, of Chicago, United States attorney, were visitors to the Room of the Green Rug early this week. Mr. Sullivan had considerable to do with the reframing of the theater tax bill, and he expressed himself greatly interested in whatever affects the motion picture industry. He was en route to Chicago, where he will remain until the opening of the new session, December 1.

Al E. Christie, director of Nestor comedies, has paid his respects to the East in the way of a two weeks' stay in New York, and there has been much rejoicing among his many friends in this city. For Mr. Christie is as well-liked a director as the film business knows, and because the time was the three-fold celebration of his birthday, of his third year on the coast and of his two-hundredth comedy, he packed his bag and traveled to New York. He is returning with many new ideas, with the intention of putting on a second comedy weekly and with the renewed confidence of the Universal directorate. Truly, Mr. Christie is a much-liked man.

Two hundred and fifty different characteristic poses of the world-renowned photoplayer, G. M. Anderson, as "Broncho Billy," moulded into the formation of an Indian head (the Essanay insignia), is the latest stunt of the film developers at that company's western studio in Niles, Cal. The photographers spent many long hours putting the different small poses together to form an Indian head and surprised Mr. Anderson with an enlarged picture of the insignia.

King Baggot of the Imp company, at the peril of his life, recently drove a giant locomotive through nearly a mile of solid flame.

Little Audrey Berry, one of the youngest members of the Vitagraph stock company, celebrated her eighth birthday on Friday, October 23. Miss Berry was the recipient of numerous floral offerings and tokens of esteem from members of the Vitagraph company, while admirers from all over the country sent her letters of congratulation and birthday postal cards.

Miss Mae Reynolds has joined Webster Cullison's Eclair company at Tucson, Arizona, and will play leads opposite Stanley Walpole.

Some few months ago when the formation of the Eaco Films, Inc., took place, Edwin August, the president of the corporation, and Edward Anderson, the secretary and treasurer, were at a loss as to what the name of the newly organized firm should be. Upon the fingers of the two different hands, which were those of August's and Anderson's, were signet rings. The initials on both of them were E. A. Viewing this, Mr. August suggested the name of Eaco Films. In doing this he added co for company. Anderson approved of this and they decided that the firm name should be Eaco Films.

Mary Fuller very nearly met with an accident the other day while she was driving a pair of blue ribbon winners through Central Park. They were two frisky young cobs that balked at anything which resembled an automobile. Mary seems to be afraid of nothing.

Webster Cullison, of the Eclair Film Company at Tucson, is staging a thrilling two-reel western drama in which Miss Payne does some daring work driving a six-horse stage coach. Carl M. Le Viness is producing "Ruth of the Mountains," a romance of the Kentucky hills. Miss Lucy K. Villa is at work on "The Redemption of John Brent," a heart interest story in one reel. All three stories are from the pen of Will E. Ellis.

Earle Williams, one of the popular leading men of the Vitagraph company, celebrated Apple Day by presenting each one of his fellow players with one of every variety of apple grown in one of the most extensive fruit orchards in the state of California. Mr. Williams having been born in Sacramento, a friend of long standing, a native Californian, wishing him to celebrate the day, which is generally observed as a holiday all along the Pacific coast, shipped him enough apples of each variety to allow of an impartial distribution.

In addition to being one of the most popular of the Turner leads, Herbert Rawlinson of the Turner special feature company, now lays claim to the title of vocal director. Under his direction there has been formed what is known as "The Turner Trio," comprising himself, Roy McRea and George Utell.

Fay Tincher of Mutual is a funny woman, not only fun provoking and fun loving, but funny in the sense of out of the ordinary. From a student in a Chicago conservatory of music to comedy and farce roles in the pictures, from being dependent on others to a weekly income that by very few dollars misses the four figure mark, from having operatic aspirations to enjoyment of her labor as fun maker—that is Fay Tincher's career.

In staging "The Wondrous Melody" at the Eclair studio, Richard Garrick, the director, used Manuel Montijo, the well-known violinist from the Boston Conservatory of Music, who is sojourning in Tucson for a rest after a hard season. The effect of the sweet strains from Montijo's violin upon the artists was wonderful. In many of the scenes where tears were called for they were plainly in evidence.

A private exhibition of two thousand feet of "safety first" pictures made by the Rock Island railroad were exhibited to an audience of railroad officials at the exhibition rooms of the Fulton Company on Wednesday, October 21. The pictures illustrate the various dangers that railroad men are subject to and will be shown to all employes of the Rock Island road.

Because certain parties have been attempting to sell stock in an Albany, N. Y., company who claim they control "The Key to Yesterday," the Favorite Players subject featuring Carlyle Blackwell, the All Theaters Film and Accessory Company, Inc., 126 West Forty-sixth street, New York city, has requested Motography to warn all theater owners and managers in New York that it has an exclusive franchise to the film in that state.

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 69—SELIG—October 26.—The ruins of historic Louvain, showing the various thoroughfares of the city which was destroyed by German artillery; foundering of the *S. S. Metapan* in New York harbor; Columbus day celebration at the exposition grounds, San Francisco; scenes from the Navy-Pennsylvania football game; Shriners' ceremonies in Grand Canyon, Colo.

Hearst-Selig New Pictorial No. 70—SELIG—October 29.—This film shows numerous views taken amid the ruins of Rheims, shortly after the bombardment ceased, the Belgian artillery in action on the outskirts of Antwerp, the refugees fleeing toward that city for safety, a motor boat race on Lake Erie during which the Disturber IV broke the world's record, the launching of the Great Northern coatswise steamer at Cramp ship yards, Philadelphia, and election scenes throughout the country, which include pictures of Governor Glynn and Colonel Roosevelt.

All for Business—BIOGRAPH—November 2.—The broker neglects his wife and child for his business, and the child's death through an accident brings the matter to a climax. For a while he treats his wife with great kindness, but business again absorbs his attention. He promises to take his wife to visit the baby's grave, but is threatened with ruin and forgets her. The wife learns of the danger and can save him but determines to teach him a lesson and keeps him ignorant of it. He accuses her of ruining him and, as she is about to leave him, he realizes that he has been at fault throughout, and reconciliation is effected.

The New Partner—EDISON—November 2.—Elizabeth Marsh, half owner of a factory, hearing of the miserable treatment the employees received, obtains employment unknown to the management to study conditions. While Barton, the other partner, is paying a visit a fire starts. He rescues Miss Marsh and crippled Tim. When the partners personally take charge conditions improve.

The Laundress—ESSANAY—November 2.—Numerous complications keep the interest in this film alive throughout. Wallace Beery as "Sweedie" is the central character and is supported by Robert Bolder, Ben Turpin, Charlotte Mineau and Leo White. It is sure to draw laughs from the class that enjoy slapstick comedy. Bessie and the hair dresser quarrel, so she writes a note to the tailor, telling him that she will dine with him that evening. Sweedie, the laundress, who is desperately in love with the tailor, hears of the dinner engagement, and writes a letter to him saying that she is going to drown herself in the dye vat. After "rigging up" a dummy resembling herself, she sticks it head first into the vat. She then leaves, but returns shortly after in a man's attire, telling the tailor she is Sweedie's brother. He weeps and wails, declaring that if Sweedie were only alive he would marry her in a minute. Sweedie then pulls off her disguise, and the tailor falls in a dead faint. C.J.C.

> It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

His Inspiration—KALEM (Two Reels) November 2.—Franz has become a famous composer through his wife, who is the source of his inspiration. He becomes infatuated with Vera, an actress, and she elopes with him, because it means publicity for her. She leaves him and, ashamed to return home, he becomes a wanderer. He cannot compose new songs and is soon a beggar. His wife refuses other suitors, feeling certain that he will return some day, and composes a new song. Mental telepathy transfers the song to Franz's mind, and he becomes rich and famous again. He then learns that it was Anna that originally composed the song and humbly returns to her.

A Partner to Providence (The Beloved Adventurer Series, 8th installment)—LUBIN—November 2.—Lord Cecil is rescued from a train wreck by Holt, cashier of a construction company, who takes him to the home of his sweetheart. Paterson, general superintendent of the construction company, plans to rob their safe and arranges a dummy to supplant the cash wallet. Lord Cecil sees the act. Holt takes the dummy from the safe as he fears a robbery. The safe is blown and Paterson and his confederates manage to throw the reflection of the crime upon Holt. Holt tries to explain why he took the money from the safe, but finds he has only the dummy. Paterson accuses him of using the dummy as a means to successfully "get away" with the real wallet. Lord Cecil, however, rights matters and then passes out of Holt's life forever.

Rosemary, That's For Remembrance—SELIG (Two reels) November 2.—Dorinda, an orphan, goes to live with the Greers where she meets and falls in love with Harvey, the Greer's only child. In the garden he explains the meaning of rosemary as given by Ophelia in "Hamlet" and she cherishes the sentiment. When he is summoned to Washington, Dorinda receives a sprig of rosemary to remind her that he still remembers, but later he meets Margaret Snow a society bud and proposes. Margaret rejects him when she learns of his humble parentage, and later on Dorinda is called upon to aid Margaret in a time of trouble and responds so nobly that Harvey realizes she is the girl for him. Adda Gleason, Edith Johnson and Earle Foxe featured. See review page 581 of issue of October 31.

The Mystery of Brayton Court—VITAGRAPH—November 2.—Determined to get possession of Brayton Court, Antonio Marco poisons Stephen Arkwright. Ione, Arkwright's daughter, inherits the estate, and Antonio also poisons her, using a slower acting drug, which does not kill her. Lynn Darmon, a struggling young doctor is called in and he suspects the poison plot and secures two detectives. They follow Antonio to a lawyer's office, where he is negotiating to secure the estate, and place him under arrest. Lynn receives his reward from Ione.

Fires of Fate—ESSANAY—November 3.—If the exhibitor is looking for a single reel, heart interest film, with a "punch" this is the one he wants. The fire scenes, taken during a real conflagration, are realistic and exciting. Richard C. Travers and Ruth Stonehouse are the only principals but they give an appealing touch to the love affair which runs through it. A most praiseworthy offering. Dick Fellows is jilted by his sweetheart, and is left with a beautifully furnished little apartment. He locks up the flat and moves to a hotel. Months pass and a mysterious girl in the hotel interests him. She is alone and evidently has some great



sorrow. Discovering that she is unable to pay her bill, Dick is more interested than ever. One night fire sweeps sweeps the hotel. Dick risks his life to rescue her, and learns that she has been deserted by the man she came to marry. Amidst the roar of the flames their sorrows are united in a bond of common love, and are saved from death only after a terrible struggle. They are married and the little apartment comes into use. C.J.C.

A Boomerang Swindle—LUBIN (Two reels) November 3.—Barton and Hanscon, two swindlers sojourning in a little country village plan to swindle Jouhan Splivers, a farmer, out of a few hundred dollars. Splivers wishes to sell his farm and Hanscon offers him $500 for it. Barton offers him a thousand more and when Hanscon sees Splivers again, he tries to buy off the farm for $1,000. Tom Colt, a lawyer in love with Splivers' daughter, sees through the plot and through a ruse convinces the crooks that it is a valuable piece of property. They pay Splivers $6,000 for it and the farmer is made wealthy while the crooks have a worthless piece of land on their hands.

Masks and Faces—Biograph (Two Reels) November 3.—Sir Ernest Vane goes to London, leaving his wife behind him, where he becomes infatuated with Peg, an actress. Kitty Cline of Peg's company is jealous of the star's success, and tells Vane's wife of his doings. The wife goes to the city and separates her husband and Peg. The actress appears not to care, but her heart is really breaking for she loves Vane. She goes to the house of Triplet, an artist, who has painted her portrait. At Vane's request Mabel follows and pleads so pitifully that Peg determines to help her. Vane's false friend attempts to force his attetions on his wife, and Peg, through a clever ruse, saves Mrs. Vane and causes the downfall of the false friend. Vane and his wife are reconciled, while Peg goes away.

A Twisted Affair—Columbus — November 3.—The Browns and Smiths are neighbors in a suburban town. A niece from South Africa writes the Browns that she will visit them, and says that she may be identified by a large black bow on her hat. The Smiths are told by an employment agency that a new cook of the same description will be sent there. Brown's chauffeur meets Smith's cook, and brings her to Brown's home where she is welcomed as their niece. Smith's coachman mistakes Brown's niece for the new cook, and she is taken to the Smith home and treated as such. Numerous complications follow in rapid succession, but eventually the niece comes into her own, and the cook loses the position she was to have had.

Shorty—Edison—November 3.— Yale Boss plays the titular role in this story of the redemption of a wharf rat. William Bechtel, Bessie Learn, and Edward O'Connor complete the quartette of principals in the picture. Shorty is the right-hand man of Mike, the leader of a wharf gang. The gang learns that Captain Arnold has arranged to carry some precious jewels on his next voyage, and plans to rob him of them. Mike obtains a berth on the ship as first-mate on the strength of the sailor's certificate, and then hires the other gangsters as his crew. A short distance out they mutiny, and imprison both the captain and his daughter, Ethel. Shorty resents their treatment of the girl, with whom he has become quite friendly. He entices the men to enter the hold, locks the hatch, frees the captain, gives him his revolver, and rows to shore for the police. As a reward Shorty is adopted by the cap-



tain and becomes a member of the Arnold family. C.R.C.

Lizzie the Life Saver—Kalem—November 3.—Bud and Ham, janitors, lose their positions, when the war which rages betwen them victimizes the owner of the building. Lizzie the owner's stenographer is discharged, when she flirts with his nephew, and she becomes a life-saver at the beach. All the men immediately endanger their lives, so she may save them. Bud escapes from Ham by jumping into a motor boat. Both become very wet in the chase which follows. The owner comes to the beach and is saved by Lizzie, and consents to her marriage to his nephew. Bud is dragged into a sewer, and Ham awaits at the outlet for him to emerge.

The Telltale Knife—Selig—November 3.—One of the typical Tom Mix Western dramas which Selig has made famous the world over. Mix plays the role of Tom Mason, a cattle rustler, and following his discovery by the sheriff engage in one of the most thrilling and sensational running fights that the screen has ever depicted. The band of rustlers is completely exterminated before the battle ends. N.G.C.

On the Stroke of Five—Vitagraph (Two Parts) November 3.—Vance Reynolds visits Paris alone after his graduation, as his brother, Guy, who had contemplated making the trip, is unable to accompany him. Vance becomes infatuated with Vera, an adventuress, and when she jilts him he kills himself. Guy arrives in Paris and vows vengeance on Vera. He forces her to fall in love with him and then discloses his identity and purpose. She is heart-broken, and stabs herself. He realizes that he loves her at the last moment, and receives her dying kiss and prayer for forgiveness.

Jenks and the Janitor—Edison—November 4.—A suit of clothes of an unusually loud black and white check



cause considerable trouble in this subject. Mrs. Jenks' jealousy incites all the disturbance and Dan Mason as the janitor, May Abbey as the hired girl, and Edward O'Connor as Mr. Jenks share in the disastrous results. Mr. Jenks returns home one night with a new suit of clothes, but his wife is not favorably impressed with its odd cut and startling color scheme. The janitor proves to be an eager customer and, fixing up in the clothes, makes a call on the Jenks' cook. Mrs. Jenks, thinks that the man in the check suit is Jenks and begins to remonstrate with a broom. The janitor runs down the street, closely followed by Mrs. Jenks. The arrival of Jenks saves him from a beating. C.R.C.

The Fable of How Uncle Brewster Was too Shifty for the Tempter—Essanay—November 4.—Lack of condensed action hurts this production but some of the incidents will draw laughs. Like all the Ade comedies it serves to point a moral and introduces several very human characters. Frank Owens has the title role. Aunt Mahaley knew Uncle Brewster was sporty, and when he went to the city to pay off his mortgage, she warned him about being too



free with his coin. He visited Roger Talbot, holder of the mortgage, who handed him two cigars. Uncle Brewster was dying for a smoke, but he remembered what Aunt Mahalay told him about cutting down expenses, and traded the cigars for a couple of boiled eggs, saving the price of lunch. At a fruit exhibit he filled his carpet bag, saving supper money. Before leaving the hotel he packed away everything in sight, so when he returned to Aunt Mahaley he was minus railroad fare, but plus many towels and hotel souvenirs. Moral: Some people are good because it comes high to be otherwise. C.J.C.

The Prison Stain — Kalem (Two Reels) November 4.—Kelsey and Jean are released from prison on the same date. Later Jean marries Gregg, a lawyer, and Kelsey becomes manager of a lumber company. Gregg and Kelsey become friends, and while visiting at the Gregg home, the former convict recognizes Jean. Gregg declares the prison leaves a stain which can never be removed. That night the butler steals a large sum from Gregg's safe, but is arrested without Gregg knowing it. Jean and Kelsey suspect each other. A policeman, who is then summoned, denounces them as ex-convicts. Gregg is inclined to suspect both, until he learns that the butler is the thief. He then realizes that his opinion of ex-convicts has ben unjust.

The Sorceress—Lubin (Two Reels) November 4.—Because her husband wants to raise their child in Bohemia surroundings, Mrs. Rand gives the little girl to a band of gypsies and she is carried away to America. Ten years later, the child has become one of the gypsies and is known as Perdita. The sorceress, who has raised her, is now wealthy but her lover Frollo forces her to remain with the gypsy band. Carlo, one of their number, loves Perdita but the sorceress refuses to allow the match as she intends to return the girl to her own people. Rand, at the head of a hunting party, meets Perdita, adopts her and forces unwelcome attention on her. The sorceress discovers his character and proceds to infatuate him. She then learns that Rand is Perdita's real father and fulfills the pledge she made to the girl's mother and restores Perdita to her own.

C. D.—Selig—November 4.—A war time story featuring an incident in which Ralph Tillman, a clever secret service man taps the wires leading into Confederate headquarters and obtains news of the enemy's movements. Roxie, a

waif, catches him and at the point of a revolver and compels him to give up his attempt to spy farther on the Confederates, though she permits him to escape to the Union lines. Later, he returns and marries her. Stella Razeto and Guy Oliver featured. N.G.C.

The Evolution of Percival—VITAGRAPH—November 4.—Mildred breaks her engagement to Percival saying that she wants to marry a real man. Percy is advised by a friend to fight Young Hickey, a pugilist, who advertises that any man staying three rounds with him with receive $100. During each encounter, Hickey pushes his opponent against the curtain, and the victim drops like a log. Percy secures a trial and succeeds in pushing Hickey against the curtain himself. The man behind swings the mallet as usual and Hickey goes down. Percy receives the $100 and all his old tormentors are afraid of him but Mildred tells him she will marry nobody but a gentleman. Feeling it is hopeless, Percy books passage on a boat and jumps overboard.

Butterflies and Orange Blossoms—BIOGRAPH—November 5.—Because he dislikes society, a young bachelor, hunting butterflies in the South, leaves his hotel when he learns that a young girl and her mother are to take up their residence there. The girl arrives, but is soon bored by the hotel, and visits an old lady, helping her do the washing which she takes in. She meets the bachelor under these conditions and they fall in love. The bachelor's mother finally persuades her son to join a social affair to be given at the hotel, and there he meets the girl and, having fallen in love with her before, he does not change his mind now.

Slippery Slim and the Impersonator—ESSANAY—November 5.—Victor Potel does some more of his eccentric acting in this film and, assisted by Harry Todd, Margaret Joslin and Ernest Van Pelt, he keeps the story subject alive with action, of the active type, every moment. The photography is very good, considering the many cut-backs used. Mustang Pete slips away with Slippery Slim's diamond ring and goes to Sophie's home where he asks her to become his wife. She accepts him and he gives her Slim's ring, which he had bought for the purpose of presenting to her himself. Slim is in great despair when he discovers his ring is missing, and his sorrow is complete when he goes to Sophie's home and finds Mustang holding her on his lap. That night he goes to the theater to forget his troubles. There is a female impersonator in the cast, and after the show Slim becomes acquainted with him. He persuades him to pose as a beautiful blonde and make eyes at Mustang. Mustang falls for it, and is having the time of his life, when Slim brings Sophie upon the scene. She throws the ring at Mustang's feet, and turns to Slim whom she accepts as her future husband. C.J.C.

The Stolen Yacht—LUBIN (Two Reels) November 5.—Carrol, cruising in a yacht stops at the shipyard of Fulton and his little daughter, Mariam, meets the shipbuilder's boy, Frank, but Carrol hurries her away, saying that she cannot associate with the poorer class. Fifteen years later Frank and Mariam again meet at a prom, given by the university which Frank is now attending. They fall in love and Carrol agrees to their marriage on condition they wait until Frank has made good in the world. Carrol and Mariam leave for another cruise and Fulton calls Frank home, as Alexander, a rival, has taken much of his business away through crooked work. Carrol again puts into the shipyard and learns, through Alexander, that Frank is of poor parentage. Alexander plans to use Carrol's yacht as a means to smuggle arms into a warring country, but Frank warns Mariam of the plan. In an attempt to save her father's yacht, she is carried out to sea in it by the revolutionary agents. Frank follows her in his motorboat and when he effects her rescue Carrol agrees to their marriage.

The Choice—VITAGRAPH—November 5.—Ferron, a revenue officer, is sent to a fishing village to arrest smuggling suspects. He saves the life of Edith, a daughter of one of the smugglers, and is injured in so doing. He is nursed back to health by her, and discovers her father's occupation. He succeeds in corralling the gang and locks them in a wharf shed. Edith pleads with him not to turn them over to the authorities. Ferron remains true to his duty, and the men are placed under arrest. Edith's father, however, proves to be a revenue officer from another department, and he wins the girl after having remained true to his duty.

Getting the Sack—BIOGRAPH—November 6.—Susie's sweetheart is spurned by her father and bullied by his two rivals, one of whom is father's choice. To get rid of the unwelcome suitors and place her sweetheart in a favorable light, Susie concocts a scheme. She writes Tom a letter saying that she will elope with him, and that he must hide in the sack which he will find in the hallway of her home. Joe also gets a letter, directing him to carry off the sack, as Susie will be hidden in it. The program is somewhat mixed by the entrance of two burglars, who make a noise and arouse father. Joe gets the charge of buckshot intended for the thieves and is chased by the old man. After many adventures he reaches the minister's with his burden, the sack is opened, and Tom is found within. Susie and her sweetheart, meanwhile, have captured the burglars, which so pleases her father that he consents to their marriage.

A Regular Rip—BIOGRAPH—November 6.—A vaudeville team visits friends and find the wife very unhappy because of her husband's habits. She has driven him from the house, and he, going hunting, falls asleep in the woods. Passing that way, the vaudeville performers see him asleep, and the copy of "Rip Van Winkle" which he has been reading suggests a plan. They make him up as Rip and cover him with leaves. When he is aroused he believes he has slept for twenty years, and returns home in a daze. The schemers meanwhile have made up his wife to look like an old woman, and she carries out the joke by asking her husband where he has been for the last twenty years. When he swears that he will never touch another drop, the trick is disclosed.

The Pines of Lory—EDISON (Two Reels) November 6.—Patrick and Elinor left on a lonely island, find shelter in a mysterious house with a dead man for a tenant. In their attempt to leave the island Patrick is supposed to have drowned and Elinor is on the verge of madness from solitude when rescued, and the mystery is cleared. See complete review on page 565 of the October 24 issue of MOTOGRAPHY.

His Dearest Foes—ESSANAY (Two reels) November 6.—The son of a colonel who is in charge of a British army post in India proves a coward and his father takes his place in a ride that appears to mean certain death. The father is wounded but recovers and the son, his manliness awakened by his father's example, resigns from the army and goes away, determined not to ask for his uniform again until he has proven himself worthy. A complete review of this subject will be found on page 597 of the October 31 issue.

The Indian Suffragettes—KALEM—November 6.—Dishwater an Indian maid returns from a government school, and introduces suffrage to her sister squaws, and the braves are clubbed into submission. The braves are then forced to tend the wigwams and the pappooses, and the squaws go on a hunting exposition, but meet their Waterloo when they run into a rival tribe on the war path. The braves of their own tribe force them to renounce suffrage forever, before they will help them out of their difficulty.

Love Triumphs—LUBIN—November 6.—Dora Armstrong, a trained nurse, cares for Mrs. Corbett, an elderly invalid, and falls in love with her son, John, a lawyer who is seeking the office of district attorney. They are married secretly, and when he refuses to have their marriage made public they quarrel and she leaves him, going to a small village, where her child is born. Mrs. Corbett dies and John who has secured the office he sought, finds that his health has been undermined by constant worry and Dr. Wentworth, a mutual friend of the couple, discovers Dora in the small village when he is called in to see her child, who is sick. John consults Dr. Wentworth about his health and the doctor sends him to the same village and house where Dora lives. They meet and John realizes that his position means nothing to him without her love, so a reconciliation follows.

No Wedding Bells For Her—SELIG—November 6.—A comedy burlesque in which Gerald, the feverish lover, leaves Maggie for Gertie, causing the former to attempt suicide by the gas route. Later he saves her life by rushing to the gas house and having the gas turned off. Rupert, the villain, later conspires with Maggie to eliminate Gertie and win back Rupert, and in the end justice triumphs. Lyllian Brown Leighton has the lead. N.G.C.

Thanks for the Lobster—VITAGRAPH—November 6.—During a tango competition Jardin De Danse Von Blotz, is given "booby" prize, because of his old style, dreamy waltzing. The prize proves to be a live lobster. He steals first prize, a silver loving cup, and takes both home. He tries to cook the lobster in the cup, but falls asleep during the process. He dreams that he shows every one in the hall such new and startling steps, that he is easily proclaimed the winner of the event, thus

starting a free for all fight. He wakes up just as the neighbors rush in to save hm from suffocation by the gas which he left turned on after his attempt to cook the lobster.

The Dole of Destiny—Biograph—November 7.—The valley girl is spurned by Jackson, who woos the planter's daughter. The poor girl, however, loves another neighbor. Jackson, holding a mortgage on her lover's farm, offers to cancel it if the young man will step out of the way, but his proposition is refused. The valley girl in despair, commits suicide, and her father vows vengeance on Jackson. Jackson fires at the lover and wounds him, and the valley girl's father in turn wounds Jackson. Later, while drunk, Jackson falls over a railroad viaduct. The girl's grandmother dies, and bequeaths her an old arm chair, which is burned. When the fire is extinguished, the grandmother's will is found, and the girl discovers she is heiress to an immense fortune. The lovers are then united.

Getting to the Ballgame—Edison—November 7.—Mr. Meekley is besieged by a group of friends to go to the ballgame. He promises to meet them there. By much arguing he dodges his wife's invitation to go shopping with her, and starts out in his machine for the game. On the way his auto breaks down several times and he is much hampered by an old man whom, out of sympathy, he picks up on the way. In putting a new tire on one of the wheels Meekley catches old Pop Hyman's whiskers in between. Rather than delay longer he cuts them off. He gets arrested for speeding, and finally arrives at the game just in time to see the players running to the clubhouse. In addition to this disappointment he has to explain to his wife when he gets home.

A Moment of Madness—Edison—November 7.—Inez Hall visits her friend, Rita Willis and there meets Rita's fiancee, Robert Alridge, with whom she falls in love. The girl becomes a regular pest. She follows Robert about from place to place in an endeavor to get him alone and then infatuate him so that he will forget Rita. Robert ignores her at times and Inez in a moment of madness aboard Robert's yacht, cuts the guard rope and pushes Rita overboard, though in so doing she herself loses her balance and falls into the water. Alridge dives after and rescues Rita, but the deck hand who tries to save Inez reaches her too late. Edward Earle, Gertrude McCoy and Kate Jordan featured. See review on page 145 of this issue.

Broncho Billy's Mission—Essanay—November 7.—G. M. Anderson and Marguerite Clayton have the leads in this pleasing and highly dramatic film of the West. Suspense is maintained throughout but not to the exclusion of good acting. The city girl decided to turn over a new leaf, and go West where she can start life anew. Several years later finds her the wife of a minister in a small western town and extremely happy. One day she and her husband find Broncho Billy, an outlaw, lying in the road suffering from a wound. They take him to their home, and while the minister hastens for a doctor, his wife dresses the wound. She steps into an adjoining room where she is confronted by the man who had ben so cruel to her years before. He threatens to expose her if she refuses to give him money. Broncho hears the conversation, and al-



though in a weakened condition, forces the scoundrel to return the money, escorts him across the boundary at the point of a gun and then returns to give himself up to the sheriff. C.J.C.

The Man in the Vault—Kalem—November 7.—John Norton, a master cracksman, poses as a successful business man, and opens bank vaults by use of electrical tools. Tom, Norton's son, is sent to Maxdale to secure information regarding the bank which he and his father plan to rob. Tom falls in love with the bank president's daughter, and is made secretary to the president. Norton determines to burglarize the bank, and opens the vault on the night that Tom and the girl announce their engagement. The president goes to the bank, and surprises Norton by imprisoning him in the vault. Tom helps his father escape. Norton realizes his son's great sacrifice and gives himself up to the president. When he declares he is through with the old life, he is forgiven and allowed to go free, and Tom marries the girl.

Kidnapping the Kid—Lubin—November 7.—Hans and Jake, two curbstone musicians, are inspired to kidnap Willie Gold, son of the town's richest man, thereby realizing a fortune. They secure a wheelbarrow and cart Willie some distance from the town, but when he sees a friend returning to the city in an auto, he politely bids them good-bye and leaves them. His nurse finds him playing in the same place she had left him, perfectly content, but it is extremely different with Hans and Jake.

The Honor of the Force—Lubin—November 7.—Gip, the dip, sets out to secure the day's meal for a gang of crooks and is about to get some pies which Nora has baked for her sweetheart, Officer Bradley, when Bradley spoils the feed. The crooks get on a rampage and take possession of the police station. The chief offers promotion to the "cop" who can oust the gang and Officer Bradley, with the aid of a bottle of chloroform and a sponge, accomplishes the feat. He is then made sergeant of the force.

The Losing Fight—Selig—November 7.—A love story of the sea coast beautifully photographed. Kitty and Joe, her sweetheart, quarrel after Mack Huntley arrives in the fishing village and pays attention to Kitty. Huntly is a dope fiend but Kitty hopes by her love to help him overcome his evil habit. They fight a losing fight however and later are both found dead by some fishermen. Kathlyn Williams, Charles Clary and Wheeler Oakman featured. N.G.C.

In the Land of Arcadia—Vitagraph (Two Reels) November 7.—Professor Landor raises his two children, Helene and Archilles, on an island apart from the rest of the world. Helene is his own child, but Archilles is a foundling whom the professor has adopted. When the children have grown to manhood and womanhood, they are overcome by a desire to see the world, and go to the city. All is new to them for awhile, but soon they tire of conventions. When Helene sees Archilles in the arms of a society girl, she again longs for Arcadia, and runs away from the city. Archilles attempts to swim to their island, and is nearly drowned, but is found by Helene on the beach. The two find perfect happiness together, and return to the professor, determined that they shall never again leave the land of Arcadia.

Mutual Program

Mutual Weekly, No. 96—Mutual—October 29.—Many vivid and interesting scenes from the European war zone give Americans a pictorial idea of the great conflict now raging abroad. Some close up and extremely interesting views are



also given of the sinking of the United Fruit steamer "Matapan" in Ambrose Channel, after its collision with the steamer "Iowa". The rest of the topical is diversified in character and of general interest.

Our Mutual Girl—Chapter 42—Reliance—November 2.—Margaret spends a whole half day looking at rich gowns and furs at Stern Brothers, after which she pays a visit to the Society for the Prevention of Cruelty to Animals, and becomes a member. Then follows a trip to Bideawee Home and the dog pound where she is shown a group of dogs who are to be asphyxiated the following morning. In an effort to save them she calls up Ralph Hamilton for advice, but receives a discouraging reply. She then has them put into her automobile and starts with them for her home in Westchester. Young Hamilton meanwhile repents his hasty refusal of help to Margaret and journeys to her country home to make up. Shortly afterwards when Margaret enters the yard she discovers Ralph down on his hands and knees playing with two forlorn puppies, and agrees to forgive him after all.

False Pride—Majestic—November 3.—Hiram Judson, a poor, proud old man, living with his grown daughter, Nora, and her younger sister, Ellen, refuses to let the elder take a business position. But one day comes word that Judson's small income has been swept away. The father still refuses to allow his daughter to work, and himself seeks a job. The

only thing he can get is a position as porter in an office building. Nora, without his knowledge, manages to get a place with the firm which has announced to them her father's failure. She remits to him her weekly wage, giving him to understand that this slight amount has been retrieved from the disaster. At last the truth comes out. The old father is forced to reconcile himself to his daughter's marriage with Frank Coulton, whom he has long opposed, and to letting someone else take care of him in his old age.



Scene from "Beauty's" "The Tightwad" released Nov. 3.

The Desperado—Broncho—(Two reels) November 4.—While Jim Lewis, who has a price on his head, and his girl pal, "Tom", are waiting in a hotel in a western town to meet Jim's mother, the sheriff plans his arrest. Jim manages to escape but Tom is arrested. A month later, Jim secretly returns to his mother's home. He is trailed and Mom Lewis persuades Jim to spend the night in a dugout nearby. While a posse is searching the barn and outbuilding, she makes her way to the dugout and keeps firing on the posse all night while Jim attempts to make his escape, but he is wounded, and reaches the house in a roundabout way, where Mom finds him dead. In the meantime, "Tom" has been making desperate love to her jailer and through him manages to get away, but is brokenhearted when she returns home to find Mom Lewis mourning at the grave of Jim.

The Miner's Peril—Reliance—November 4.—Jimson, a mine foreman, incurs the hatred of Pedro and Madro by discharging them for stealing ore. Matters become worse when Jimson rescues Nina from the unwelcome attentions of Pedro, and when the foreman and Nina become married Pedro swears dire vengeance. He and his pal follow them across the hills one day, capture them, bind Nina in one corner of an old windlass shack, and leave Jimson suspended in the ore bucket several hundred feet above the rocks below. Then to torture Nina they place a long candle beside the rope, light it, and remind the girl that when it burns down it will ignite the rope and cause Jimson to fall to certain death. Some time after the Mexicans' leaving Nina hits upon the plan of knocking down a long plank leaning against the wall, pushing it in such a way that it extinguishes the candle. Her attempt proves successful, and the bound couple are rescued by the morning shift of workmen.

The Famine—Domino—November 5.—Misao, daughter of Ichii, a poor Japanese farmer, is in love with Yoshiro, but consents to marry Toyomo, who pretends that he wishes to marry her, and offers her father one hundred yin as a dowry. Misao, has helped Horisho, a beggar, by dividing her last crust with him, during a famine. Hirosho is determined to help the lovers out. That night while Toyomo is making advances to Misao, Hirosho slips into the room and kills Toyomo. He tells Misao that Yoshiro awaits her. Toyomo's servants, finding his body, call in the Japanese and a mob sets out for the beggar. He is killed but lives long enough to see Misao and Yoshiro safely in a boat out to sea.

In Old Italy—Domino—(Two reels) November 5.—Raniero Benedetti, an Italian criminal, masquerading in the guise of a gentleman, has won the love of Beatrice Nuccoli, and plans to lead her into an immoral life. Antonio Fasani, a gendarme, recognizes the badly wanted fugitive, Raniero Benedetti. Beatrice is taken out by Raniero and drugged, then taken to a cellar dungeon and sold by him. Beatrice's parents appeal to the gendarmes for aid. Antonio goes to their house, is shown a picture of Beatrice and recognizes her as the girl he saw with Raniero. He trails Raniero and rescues Beatrice. The gendarmes raid Raniero's place. Raniero escapes, he takes to smuggling. Antonio and his assistants leave for the border to capture Raniero. Antonio is injured. Raniero escapes and seeks shelter in Antonio's house, saying he is a traveler lost in the mountains. Beatrice, who has become Antonio's wife, recognizes Raniero. He seeks to make love to her, but she escapes from him, and leaves the house on horseback. Raniero pursues her, he overtakes her, starts to throw her over the cliff when he is spied by Antonio, who shoots him.



Scene from American's "Where the Road Parts," Released Nov. 4.

The Game of Life—Kay-Bee—(Two Reels) — November 6. — Amy Clune, sweetheart and stenographer to John Boyd, a struggling young contractor, repels Jim Malone, political boss. Jim Malone tells John Boyd to put him right with Amy and he will give him contracts enough to put him on his feet. Boyd refuses and kicks Malone out of his office. To cut down office expenses, Amy leaves. Jim Malone gets Madame Roberts, who conducts an immoral house, to lure Amy to the house. Seeing Amy's advertisement for a position in the paper, Madame Roberts goes to her home and with promises of a fine salary, brings Amy to her house, telling her that she has some important letters to get out right away. Madame leaves Amy alone, locking the door after her. In a short while Malone comes in. Amy realizes that she has been trapped. Malone tells her if she will consent to become his mistress he will not only give her everything that she could wish for, but will also give her the signed contracts for John Boyd. Amy consents, telling him to go to his office for the contracts. While he is gone, she writes a note to the effect that she is imprisoned at No. 18 Adams street, and asks the bearer to deliver it to 102 Preston street. She drops the note from the second story window. A small boy picks it up and delivers it to her home. Boyd hurries to the police station. He and the police reach the house just as Amy is having a struggle with Malone, who has returned with the contracts. The house is raided and Malone arrested. When Boyd and Amy reach her home she shows him the contracts which have Malone's signature.

A Woman Scorned, by Russell E. Smith—Reliance—(Two reels)—November 7.—A robbery by yeggs is committed and a famous detective, aided by a newspaper reporter, set out to capture the robbers. A bottle containing a few drops of "soup" leads the detective and the reporter to the railroad yards. Stamped into the dirt nearby is the wrapper which once contained the dynamite from which the "soup" was made. A visit to the main powder factory brings to light the fact that the dynamite was bought by George Williams of Redding, Cal., for the avowed purpose of blasting tree stumps. The detective and newspaper man search the slum hotels for "Williams," whose signature, reversed, they finally find on a hotel register. They raid his rooms, but he and his pals get safely away. The sleuths are finally helped to find the yeggs by the assistance of a former sweetheart of Williams. The fury of a woman scorned results in the final arrest of the yeggs after a big fight.

Max's Money—Royal—November 7.—Max and his wife are employed as butler and maid in the home of a banker. The banker and his wife go to a summer resort, leaving the servants in charge of the house. Max finds his master's wallet and his wife persuades him to take her for a vacation on the money. Meanwhile, Max has fallen heir to a huge fortune and a law firm has detectives hunting him. The banker and his wife discover that they have left the wallet behind and wire for it. They find that their house is empty. Returning, they collide with Max and his wife, who have squandered the money and have been evicted from their last stopping place. The detectives also arrive upon the scene, and Max thinks that he is to be arrested. He runs, but after an exciting chase, is captured, when he and everybody concerned learn of his amazing good fortune.

Keeping a Husband — Thanhouser—November 8.—On the morning of her silver wedding anniversary, Mrs. Strong writes in her diary—"Married twenty-five years today, and I still love my husband." The daughter of an old friend arrives for a promised visit, and at a lawn party Miss Ray and John Strong become obviously devoted. Mrs. Strong goes home early. "Good husbands are hard to get," she says to herself, "I am going to keep mine." When Strong and

the youthful visitor return their philanderings in the hall are interrupted by the entrance of the wife. The next moment they realize that she does not see them, but is gliding past with eyes fixed, like one walking in her sleep. Strong goes to their room greatly concerned. Caddie pretends to be asleep. The maid knocks with a note from Miss Ray. Mrs. Strong awakes. The message reads: "Thanks for a delightful visit. But I am homesick for the city and am leaving by the first train in the morning." Mrs. Strong puts her arms around the husband whom she had loved twenty-five years. And as he buries his face in her shoulder, she kisses the top of his head and smiles wisely.

The Tear That Burned—Majestic—(Two Reels)—November 8.—Meg was one of the painted women who had reached the point where she didn't care. Anita, her room-mate, dying, told the cadet who ran Meg and Anita the story of her old blind mother in another land. After the funeral the cadet told Meg she was to go with him and impersonate Anita and fool the old blind mother, and after gaining her confidence, make a haul of all that was golden, and together they'd live and go straight. Meg fell for the scheme. All that was good of affection and wealth was showered upon her and at night the blind mother went to the bedside of her supposed daughter and her tears of joy burned to Meg's calloused heart. The cadet threatened to expose Meg after Meg confessed to him that she didn't have the heart to double-cross the old, love-hungered mother. And the cadet meant to do it. But a burglar, escaping from a flying cop, ran across the cadet's path and the cadet stopped the bullet. Meg heard the news with something more than joy. Her past was dead. And there was the old blind mother to love.

Universal Program

Animated Weekly—Universal—October 28.—Actual scenes taken on and around the battlefields of Europe is the feature of this film. The English fleet doing patrol duty in the Baltic sea, the departure of Kitchener's troops for training quarters in England. England's prisoners of war, caring for the wounded



in London and shipping horses from New Orleans to the battlefields are among the many glumpses of the titanic struggle which are given. The sinking of the *S. S. Matapan* and the arrival of the Buy-a-bale-of-cotton messenger in New York are also included, as are Hy. Mayer's cartoons.

The Turn of the Tide—Imp (Two reels) November 2.—Tom's suit for the hand of old fisherman Brown's daughter is looked upon unfavorably by her father. For no reason at all, apparently, the old man refuses to allow Tom to call upon Nell even when the young fellow offers to pay off his note to Clem Masters, a debt that Brown had planned on cancelling by having Masters marry Nell. The girl secretly gives Tom the note and he pays it. When he returns with it receipted he finds no one home so places the note in its hiding place in the old armchair. Brown sees him leaving the house and on being refused an explanation, he draws a gun and shoots, wounding Tom in the head. This causes a lapse of memory during which Tom falls before the wiles of a pretty girl, follows her to her city home, and there is rudely awakened to the fact that she is only amusing herself with him. He settles down in business and becomes successful. And all this time Nell has remained true to his memory. He visits his old seashore home, and is the means of saving Nell who has ventured out in a storm in an open boat. He carries her home and places her in the armchair. The bottom drops out disclosing the old note. This revives his memory. He recognizes Nell, a happy reunion takes place, and Brown agrees to their marriage.

The Wall Between—Sterling—November 2. The estates of Miss Jones and Mr. Smith are divided by an English brick wall. Mr. Smith's nephew arrives from boarding school. After Mr. Smith has had some words with Miss Jones concerning some chickens which he chased over the wall into her back yard, the nephew carries on desperate flirtation with Mrs. Smith's niece. They start to climb over the wall but are caught by their respective guardians and are warned never to attempt it again. However they find a way to get together. When in the midst of their little flirtation they are caught by the guardians who soften at this picture of childish bliss and decide to be friends.

His Big Chance—Victor—November 2.—The Cliftons employ a new maid, a refined and apparently well educated girl. During Mr. Clifton's absence Mrs. Clifton flirts with a young fop, Trinker, at a bridge party, and the maid discovers him kissing her. One of the guests, Harsleigh, makes a strong impression on the maid, and when Mrs. Clifton offers her anything she might wish, to keep her secret the maid asks that she be taken to Newport as an heiress. Here Harsleigh falls in love with her, proposes, and is accepted. One of the girls taunts him with being engaged to a maid, and on his bethrothed's refusal to tell who she really is he denounces her as an impostor. At this moment a foreign Chancellor enters with a message for the maid summoning her back to the Royal Palace. When Harsleigh realizes that the maid is a Princess he begs forgiveness and declares his love for her, but "his big chance" is past.

They Didn't Know—Crystal—November 3. Hans and Mike are fascinated by the beautiful actress, Miss Vivian De Gay. Deciding to have some fun at their expense, she accepts an invitation to dine with them. Her husband, a rough westerner, returns home and she tells him about Hans and Mike. He joins in the fun and has Vivian write them a letter asking them to call. Hans and Mike take Vivian to dine. She phones her husband and he huries to the scene. While they are enjoying themselves, he, unseen by Hans and Mike, takes his wife's place at the table and places two pistols under their noses. When the shooting begins Hans and Mike do a marathon that is a riot.

The Boy Mayor—Nestor—November 3.—This is an educational drama founded on the work of the Junior Government of Portland, Oregon, which is composed of boys elected to the offices by a committee of prominent business men. Eugene V. Rich, the boy mayor, and Earle R. Goodwin, his secretary, are featured in the picture.

Trey O' Hearts—Gold Seal (Two reels) November 3.—This is the fourteenth instalment. Marraphat and Jimmy leave the old mine with the belief that Alan, Rose and Barcus have perished in it but such is not the case. Their number added to by Judith's arrival, the quartet journeys onward, passing the hotel at which Marrophat and Jimmy are staying. The quartet attempt to escape on motorcycles, but are soon overtaken by Marrophat and Jimmy in a racing machine. The motorcycle carrying Alan and Rose shoots over a cliff and down a ninety foot declivity, but, luckily, its riders escape serious injury. They have many hair-breadth and thrilling escapes while climbing back up the cliff's jagged face, but finally accomplish it. Marrophat and Jimmy have attempted to reach them by entering the canon and climbing up the hill. As the party reaches the top of the cliff Rose discovers the car toiling upward. They secure a hose from a hydraulic mining outfit, and turn it on the car. The powerful stream strikes the machine like a cannon-ball and carries it back over the edge of the cliff. Exit Marrophat and Jimmy for good.

The Star Gazer—Nestor—November 3.—The star gazer is an aged astronomer who makes a meager living for himself and daughter off the revenue of his telescope-stand on a street corner. His daughter and a newspaper reporter are engaged, but their marriage is balked by their lack of wedding clothes. The father tries to raise money by getting a second mortgage on his home, but is unsuccessful. One day while his daughter is polishing with kerosene oil a fire breaks out in the room and the furnishings are burned. The firemen become suspicious when they find a charred rag soaked with oil on the floor. When the father tries to collect his insurance he is jailed for arson. Shortly afterwards a fresh fire breaks out and in searching for the cause the reporter finds that the sun's rays passing through the telescope and focused on the floor are so intensified by the magnifying glass that they finally ignite the flooring. The old man is released and allowed his insurance, and the young couple are supplied with the necessary funds for marriage.

The Return—Eclair (Two reels) November 4. Tom Henderson, a young ranchman is in love with Edna Williams, the daughter of a neighboring ranchman. Tom's father was a drunkard, and Tom inherits the weakness. It gets the better of him until he is awakened to a realization of the depths to which he has sunk by Edna's breaking their engagement and marrying Jack Warren. After a time Jack deserts his wife and child and becomes a member of a band

of smugglers. In the meantime Tom has become famous as a fearless ranger. He is assigned the task of running down the smugglers. It brings him near his home town and he pays a visit to Edna. Word comes that the smugglers are in the vicinity. In the fight which follows Tom is injured and Edna discovers, from the doorway, a man about to kill him outright. She shoots the man down and it turns out to be her husband. The old love betwen Tom and her is awakened.

The Hoodoo—Joker — November 4. Phil buys a necklace to present to his wife, and falls asleep on a bench in a park. A nurse maid picks up the necklace lying beside him, but does not have it long before it is stolen from her. Within the next few minutes it changes hands about five times, finally being offered to its original owner for two dollars. He raises a row, and in the crowd which gathers the possessor escapes, but runs into the arms of the law just as he is congratulating himself on his cleverness.

The Mystery of the New York Docks—Imp—November 5. One of the Universal Boy series. Matty accidentally hears a Hindu and some of the sailors around the docks arranging for a mysterious meeting that night. He is on hand when the meeting takes place, and sees the Hindu leave one of the steamers with a big bundle. He later discovers that it is a kidnapped girl, and notifies the Navy Yard officials who pursue the fleeing Hindu, capture him, and rescue the girl.

Let Us Have Peace—Rex (Two reels) November 5.—A comedy-drama with Ben Wilson, Franz Schmitt and Alphonse Marteau, veterans of the Franco-German war of 1870, are fast friends and neighbors. Max Schmitt and Jeanette Marteau are constant companions and their marriage is planned by their fathers. When the present war opened Marteau and Schmitt became separated by petty arguments, and for a time it looked as though they would force a break betwen the young couple. One day Schmitt somes upon Marteau lying wounded in the road, having been thrown from his horse. He binds up his wound and carries him home. When Marteau recovers consciousness and learns who it was befriended him he sends for Schmitt and his son and they agree to bury their grievances. The final scene shows them standing before Grant's Tomb on which is engraved "Let Us Have Peace."

Those Were the Happy Days—Nestor (Two Reels) November 6.—Eddie manages to marry his sweetheart, but instead of that being the end of their troubles with her irate fathers, it is only the beginning. Father abuses his son-in-law and sends his daughter off to boarding school. Eddie disguises himself with a flock of whiskers and answers the school's advertisement for a professor. Everything goes well until Eddie overhears the janitor tell the dean that the girls are smuggling eatables into their rooms. His chivalry aroused he warns the girls, but is caught in the act. He and his wife take refuge in the office where they meet Father who has come to inquire as to his daughter's progress. They finally coax him into a jovial mood, and his long deferred blessing follows.

Nan of the Hills—Powers—November 6.—Bob Walsh rushes into the restaurant kept by his fiancee with the news that he has uncovered a rich vein of gold. When he and Nan return to his claim they find that it has been jumped, and that Sheriff Haswell is protecting the claim-jumper. Bob then decides to hold up the claim-jumper's first shipment as a means of recovering part of what is rightfully his. The sheriff happens to be in the vicinity, and sets out in pursuit of Bob who hides in Nan's restaurant. The sheriff follows, and is met by Nan's denial of Bob's presence. When this fails to convince him the girl recalls to Haswell an affair in which she saved his life. Confronted with this page from the past Haswell rides away with his posse.

The Tale of a Lonesome Dog—Victor November 6.—Lady, the family pet, stands guard over the house during the family's absence. One day the chauffeur purposely leaves the door unlocked, and notifies a crook who is to ransack the house. Lady discovers him, and calls for aid by knocking off the telephone receiver and barking in the transmitter. Then she pounces upon the crook and keeps him busy defending himself until the policemen's arrival.

The Girl From Texas—Frontier—November 7.—Fred, a lawyer and real estate dealer, undertakes to pick out a location for Edythe Sterling, a Dallas, Texas, girl who is somewhat of a ventriloquist. So much so, in fact, that Fred gets an awful scare shortly after their meeting by her imitating the sound of a rattlesnake. Two crooks, recently released from jail, swear to "get" Fred, who was instrumental in having them convicted. While he and Edythe are visiting a deserted ranch they corner him in the shack, and are about to shoot him when they hear a significant rattle behind them. As they turn Edythe, who has been in hiding in the closet, gets the drop on them. Fred has proposed once to the girl and been refused. Now, when he finds the deed of sale made out in his name, he knows that Edythe has changed her mind, and decided to accept him.

Two Pals and a Girl—Joker—November 7.—Al and Kid, two cowboys, ride into Gulchville to squander their half-year's pay. They both fall in love with Widow Clemon who has long deplored the lack of business and welcomes their trade. The two rivals seek Lawyer Hearse's advice as how to win the widow's affection. He hits on a scheme whereby he and the widow will secure their entire pay. Hearse advises the cowboys to make Widow Clemons jealous by bringing other girls into the restaurant. They do so as far as their money will go, and then, when they think it is about time to cash in on the jealousy the widow has pretended to feel, they are met with a hearty laugh from both Hearse and the widow.

At the Crucial Moment—Eclair—November 8.—Dr. Bronson's mind is unbalanced by constant concentration upon his new theory of operation. Dr. Dayton, his fiancee's father, does not believe in it. For the sake of his family which is badly in need of money, a man offers himself to young Bronson as an experimental subject. Before the operation Dr. Dayton warns the attendants to be

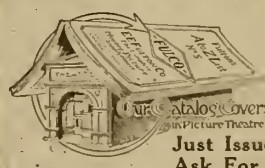
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on the alert for any signs of insanity on the doctor's part. In the meantime the man's wife has learned of his intended sacrifice, and arrives with the police just as Bronson is about to perform the operation.

The Link That Binds—Rex (Two Reels) November 8.—Donald is attracted by the beauty of his father's stenographer, Jessie, and makes several calls upon her. Finally tiring of his conquest he turns from the girl to busy himself in club amusements. The girl confides in her father, telling him how Donald has deceived her, and he appeals to the boy's father. Mr. McClain agrees with Jessie's father that the couple must be married. When Donald refuses to carry out his father's command the latter forces him, at the point of a gun, to accompany him to the Guthrie home. When the young fellow sees the girl, and realizes her mental agony his anger changes to sympathy, and this, in turn, to love. The wedding ceremony is performed, and the couple starts out on a happy married life.

Feature Programs

Alco

Shore Acres—All Star—(Five reels). The world famous story splendidly told in film, with such stars as Charles A. Stephenson, William Riley Hatch, Violet Horner and other celebrated stars in the leading roles. See review on page ——this issue.

Alliance

The Hoosier Schoolmaster—Masterpiece Films—(Five Reels)—The story is laid in a rural Indiana district in the year of 1831. Ralph Hartsook drifts into Flat Creek district, determined to prove that education is more powerful than physical strength. Hannah Thompson is a drudge in the home of the Means family. Mrs. Means, plans to have Ralph, the schoolmaster, marry her daughter. Ralph falls in love with Hannah, and his efforts to keep peace with the Means family keep him busy. From the day of his arrival, the schoolmaster is disliked by the Flat Creek people. Bud Means is the champion of the district and leads his followers in an attempt to oust Ralph. Pete Jones accuses the schoolmaster of a great crime, and when Bud tries to chastise him, he finds the other man is his physical, as well as his mental, superior. Events prove that Pete Jones was guilty of the crime he accuses Ralph of, and the schoolmaster now severs his connection with the Means family, and remembers Hannah the only friend who has remained true to him throughout.

Eclectic

A Soldier's Duty—Pathe—(Three Reels).—A drama dealing with war, but not a war-drama. Mythical principalities furnish the background for this tensely interesting story of a young officer who sacrifices his love and life in performance of his duty. The picture is a product of the Pathe-Sweden studio, and its outdoor scenes and photography are beautiful. Count Eric Konovitz, military attache of Strassland, is sent to Grovania to obtain information about the Myrano fortress. As it is near the Von Thiel home he manages to cultivate that gentleman's acquaintance and secure an invitation to visit for a time. In his



eagerness to obtain complete sketches as to the fortress' position and strength he arouses suspicion and is forced to continue his investigations under the guise of a peasant. He takes lodgings at the home of Gunhild, a peasant friend of Therese Von Thiel, and she innocently tells him of a certain flume which empties at the fort. Konovitz floats down the flume to the fort and blows up the bridge. The next morning his body is found in the river. C.R.C.

General Special

The Genius—Klaw-Erlanger—(Three reels). In order to win the girl he loves, John Spencer must become an artist, so he arranges to pose as an instructor to a group of starving artists. His rival for the girl's hand, Percival Clutterbach, is a well known art connoisseur and he publishes Jack's "genius" to all the world. Josephine Van Dusen, the girl whom Jack loves, then permits him to announce their engagement, but Jack has fallen genuinely in love with Nell Graham, an artist's model, and tells Josephine that if he were to marry her his inspiration would cease. Nell overhears the conversation and when Jack confesses that he cannot paint a stroke, she realizes that he is doing it for her sake. Jack's confession, instead of being accepted as truth, is hailed as another eccentricity of his genius, though unable to rid himself of his great reputation he marries Nell and lives happi. ever after.

Judge Not—George Kleine—(Four reels). Judge Edward Martin is found murdered on a street corner, with no clue as to the identity of his murderer. Henry Duval, prosecuting attorney and a close friend of the dead man, resolves to locate the murderer. Though he is himself well-nigh sick from nervous trouble, he foregoes his vacation to run down the murderer. Duval obtains information which leads him to believe that Morrel, husband of a woman with whom the judge had a sentimental friendship, is the murderer and when the latter is arrested, he is unable to prove an alibi. At the trial, a physician, Morrel's friend, conclusively proves that Duval himself murdered the judge while mentally irresponsible.

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Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

Current Releases

Monday.

C	10-26	The Squashville School	Biograph	500
C	10-26	The Villain's Uncle	Biograph	500
C	10-26	Wood B. Weld and the Microbes	Edison	1,000
C	10-26	Rivalry and War	Essanay	1,000
D	10-26	The Lynbrook Tragedy	Kalem	2,000
D	10-26	The Beloved Adventurer, No. 7	Lubin	1,000
T	10-26	Pathe's Daily News, No. 71, 1914	Pathe	1,000
D	10-26	Playing with Fire	Selig	2,000
T	10-26	Hearst-Selig News Pictorial No. 69	Selig	1,000
C	10-26	The Cave Dwellers	Vitagraph	1,000

Tuesday.

D	10-27	The Ticket-of-Leave Man	Biograph	2,000
C	10-27	Mulligan's Ghost	Columbus	1,000
D	10-27	The Mystery of the Sealed Art	Edison	1,000
D	10-27	An Unplanned Elopement	Essanay	1,000
C	10-27	The No-Account Count	Kalem	1,000
C	10-27	Love and Title	Lubin	500
C	10-27	She Married for Love	Lubin	500
C	10-27	Why the Sheriff Is a Bachelor	Selig	1,000
D	10-27	The Butterfly	Vitagraph	2,000

Wednesday.

D	10-28	The Lost Melody	Edison	1,000
C	10-28	The Fable of "The People's Choice Who Answered the Call of Duty and Took Seltzer"	Essanay	1,000
D	10-28	The Menace of Fate	Kalem	2,000
D	10-28	The Mountain Law	Lubin	2,000
T	10-28	Pathe's Daily News, No. 72, 1914	Pathe	1,000
D	10-28	The Wasp	Selig	1,000
C	10-28	William Henry Jones' Courtship	Vitagraph	1,000

Thursday.

D	10-29	The Wife's Stratagem	Biograph	1,000
C	10-29	Snakeville and the Corset Demonstrator	Essanay	1,000
D	10-29	The Wolf's Daughter	Lubin	2,000
T	10-29	Hearst-Selig News Pictorial No. 70	Selig	1,000
C	10-29	Kidding the Boss	Vitagraph	1,000

Friday.

D	10-30	The Tides of Sorrow	Biograph	1,000
D	10-30	The Midnight Ride of Paul Revere	Edison	2,000
D	10-30	Whatsoever a Woman Soweth	Essanay	2,000
C	10-30	Ham and the Villain Factory	Kalem	1,000
D	10-30	Thumb Prints and Diamonds	Lubin	1,000
C	10-30	The Great Impeeryul Sirkus	Selig	1,000
C	10-30	Bunny Backslides	Vitagraph	1,000

Saturday.

D	10-31	Hearts of Gold	Biograph	1,000
D	10-31	The Hand of Iron	Edison	1,000
D	10-31	Broncho Billy's Mother	Essanay	1,000
D	10-31	The Vengeance of Winona	Kalem	1,000
C	10-31	The Soubrette and the Simp	Lubin	500
C	10-31	The Interrupted Nap	Lubin	500
C	10-31	At the Transfer Corner	Selig	1,000
D	10-31	Within an Ace	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Columbus, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Columbus, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Columbus, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Columbus, Selig, Vitagraph.

Advance Releases

Monday.

D	11-2	All for Business	Biograph	1,000
D	11-2	The New Partner	Edison	1,000
C	11-2	The Laundress	Essanay	1,000
D	11-2	His Inspiration	Kalem	2,000
D	11-2	The Beloved Adventurer, No. 8	Lubin	1,000
T	11-2	Pathe's Daily News, No. 73, 1914	Pathe	1,000
D	11-2	Rosemary, That's for Remembrance	Selig	2,000
C	11-2	Doc Yak's Cats	Selig	200
T	11-2	Hearst-Selig News Pictorial, No. 71	Selig	1,800
D	11-2	The Mystery of Bryton Court	Vitagraph	1,000

Tuesday.

D	11-3	Masks and Faces	Biograph	2,000
C	11-3	A Twisted Affair	Columbus	1,000
D	11-3	Shorty	Edison	1,000
D	11-3	Fires of Fate	Essanay	1,000
C	11-3	Lizzie, the Life Saver	Kalem	1,000
C	11-3	A Boomerang Swindle	Lubin	1,000
D	11-3	The Telltale Knife	Selig	1,000
D	11-3	On the Stroke of Five	Vitagraph	2,000

Wednesday.

C	11-4	Jenks and the Janitor	Edison	500
C	11-4	Buster Brown Picks Out the Costumes	Edison	500
C	11-4	The Fable of "How Uncle Brewster Was Too Shifty for the Tempter"	Essanay	1,000
D	11-4	The Prison Stain	Kalem	2,000
D	11-4	The Sorceress	Lubin	2,000
T	11-4	Pathe's Daily News, No. 74, 1914	Pathe	1,000
D	11-4	"C D"	Selig	1,000
C	11-4	The Evolution of Percival	Vitagraph	1,000

Thursday.

D	11-5	Butterflies and Orange Blossoms	Biograph	1,000
C	11-5	Slippery Slim and the Impersonator	Essanay	1,000
D	11-5	The Stolen Yacht	Lubin	2,000
T	11-5	Hearst-Selig News Pictorial, No. 72	Selig	1,000
D	11-5	The Choice	Vitagraph	1,000

Friday.

C	11-6	A Regular Rip	Biograph	500
C	11-6	Getting the Sack	Biograph	500
D	11-6	The Pines of Lorey	Edison	2,000
D	11-6	His Dearest Foes	Essanay	2,000
C	11-6	The Indian Suffragettes	Kalem	1,000
D	11-6	Love Triumphs	Lubin	1,000
C	11-6	No Wedding Bells for Her	Selig	1,000
C	11-6	Thanks for the Lobster	Vitagraph	1,000

Saturday.

D	11-7	The Dole of Destiny	Biograph	1,000
C	11-7	Getting the Ball Game	Edison	1,000
D	11-7	Broncho Billy's Mission	Essanay	1,000
D	11-7	The Man in the Vault	Kalem	1,000
C	11-7	Kidnapping the Kid	Lubin	500
C	11-7	The Honor of the Force	Lubin	500
D	11-7	The Losing Fight	Selig	1,000
D	11-7	In the Land of Arcadia	Vitagraph	2,000

MISCELLANEOUS FEATURES.

The Genius	Klaw & Erlanger	3,000
What's His Name	Lasky	5,000
His Last Dollar	Famous Players	4,000
The King and Country	Picture Playhouse	6,000
The Man from Mexico	Famous Players	5,000
Even Unto Death	Warner's	3,000
The Invisible Power	Kalem	4,000
The Old Fogey	Eclectic	3,000
A Soldier's Duty	Eclectic	3,000
Whiffles Has a Toothache	Eclectic	1,000
Nell of the Circus	Sawyer	4,000
Across the Pacific	Blaney World	5,000
McVeagh of the South Seas	Progressive	5,000
Salomy Jane	Califlornia	5,000
The Robbers	Cosmopolitan	6,000
Trapped by Camera	True	4,000
The Hypnotic Violinist	Warner's	3,000
The Fiends of Hell	Apex	4,000
A Woman Who Did	Benned	4,000

Mutual Program

Monday.

D	10-26	Sir Galahad of Twilight	American	2,000
D	10-26	Our Mutual Girl, No. 41	Reliance	1,000
C	10-26	Shot in the Excitement	Keystone	1,000
C	10-26	Dough and Dynamite	Keystone	2,000

Tuesday.

D	10-27	A Madonna of the Poor	Thanhouser	2,000
D	10-27	A Mother's Influence	Majestic	1,000
C	10-27	A Rude Awakening	Beauty	1,000

Wednesday.

D	10-28	The Golden Goose	Broncho	2,000
D	10-28	Sweet and Low	American	1,000
D	10-28	Sheriff for an Hour	Reliance	1,000

Thursday.

D	10-29	Eric the Red's Wooing	Domino	2,000
	10-29	Title not reported	Keystone	
T	10-29	Mutual Weekly No. 96	Mutual	1,000

Friday.

D	10-30	The Worth of a Life	Kay-Bee	2,000
C	10-30	The Dead Line	Princess	1,000
D	10-30	The Availing Prayer	Reliance	1,000

Saturday.

D	10-31	The Wrong Prescription	Reliance	2,000
	10-31	Title not reported	Keystone	
C	10-31	Phil's Vacation	Royal	1,000

Sunday.

D	11-1	Paid with Interest	Majestic	2,000
C	11-1	Casey's Vendetta	Komic	1,000
D	11-1	Shep's Race with Death	Thanhouser	1,000

Monday.

D	11-2	The Ruin of Manley	American	2,000
D	11-2	Our Mutual Girl, No. 42	Reliance	1,000
C	11-2	Lovers' Post Office	Keystone	1,000

Tuesday.

D	11-3	The Turning of the Road	Thanhouser	2,000
D	11-3	False Pride	Majestic	1,000
C	11-3	The Tightwad	Beauty	1,000

Wednesday.

D	11-4	The Desperado	Broncho	2,000
D	11-4	When the Road Parts	American	1,000
D	11-4	The Miner's Peril	Reliance	1,000

Thursday.

D	11-5	In Old Italy	Domino	2,000
	11-5	Title Not Reported	Keystone	
T	11-5	Mutual Weekly, No. 97	Mutual	1,000

Friday.

D	11-6	In the Clutches of the Gangsters	Kay Bee	2,000
C	11-6	When Vice Shatters	Princess	1,000
D	11-6	The Chasm	Thanhouser	1,000

Saturday.

D	11-7	A Woman Scorned	Reliance	2,000
	11-7	Title Not Reported	Keystone	
C	11-7	Max's Money	Royal	1,000

Sunday.

D	11-8	The Tear That Burned	Majestic	2,000
C	11-8	Ethel's Roof Party	Komic	1,000
C	11-8	Keeping a Husband	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

C	10-26	Mary's Patients	Imp	1,000
C	10-26	The Lass o' Killikrankie	Victor	2,000
C	10-26	Snookie's Day Off	Sterling	1,000

Tuesday.

D	10-27	The Trey o' Hearts No. 13	Gold Seal	2,000
C	10-27	Persistent Lovers	Crystal	1,000
D	10-27	The Wall of Flame	Nestor	1,000

Wednesday.

C	10-28	Mr. Noad's Adless Day	Joker	1,000
D	10-28	The Strike at Coaldale	Eclair	2,000
T	10-28	Animated Weekly No. 138	Universal	1,000

Thursday.

D	10-29	In Self-Defense	Imp	2,000
D	10-29	White Roses	Rex	1,000
C	10-29	A Race for a Bride	Sterling	1,000

Friday.

C	10-30	When Bess Got in Wrong	Nestor	1,000
D	10-30	The Senator's Lady	Powers	1,000
D	10-30	The Witch Girl	Victor	2,000

Saturday.

C	10-31	When Their Wives Joined the Force	Joker	1,000
D	10-31	A Redskin Reckoning	"101 Bison"	2,000
D	10-31	The Blacksmith's Daughter	Frontier	1,000

Sunday.

D	11-1	The Vagabond	Rex	2,000
D	11-1	The Mystery of Grayson Hall	Eclair	2,000
C	11-1	Partners in Crime	L. Ko	1,000

Monday.

D	11-2	The Turn of the Tide	Imp	2,000
D	11-2	His Big Chance	Victor	1,000
C	11-2	The Wall Between	Sterling	2,000

Tuesday.

D	11-3	The Trey o' Hearts, No. 14	Gold Seal	2,000
C	11-3	They Didn't Know	Crystal	1,000
D	11-3	The Star Gazer	Nestor	1,000

Wednesday.

C	11-4	The Hoodoo	Joker	1,000
D	11-4	The Return	Eclair	2,000
T	11-4	Animated Weekly, No. 139	Universal	1,000

Thursday.

C	11-5	The Mystery of the New York Docks	Imp	1,000
D	11-5	Let Us Have Peace	Rex	2,000
C	11-5	Dot's Chaperon	Sterling	1,000

Friday.

C	11-6	Those Were Happy Days	Nestor	2,000
D	11-6	Nan of the Hills	Powers	1,000
C	11-6	Tale of a Lonesome Dog	Victor	1,000

Saturday.

C	11-7	Two Pals and a Gal	Joker	1,000
D	11-7	The Girl from Texas	Frontier	1,000
D	11-7	The Junglemaster	"101 Bison"	2,000

Sunday.

D	11-8	The Link That Binds	Rex	2,000
D	11-8	At the Crucial Moment	Eclair	1,000
C	11-8	The Fatal Marriage	L. Ko	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker, Frontier.
SUNDAY: L. Ko, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, NOVEMBER 14, 1914 No. 20



THOMAS SANTSCHI
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Selig Current Releases for Week of November 16-21

If I Were Young Again

RELEASED MONDAY NOV. 16 **TWO REELS**

An unusually attractive and unique two-reel picture from the pen of GILSON WILLETS. It is a weird, psychological tale of an aged scientist who renewed his youth with the aid of a potion which he found in the wrappings of an Egyptian mummy. An exceptionally interesting photoplay, admirably produced and portrayed.

Hearst-Selig News Pictorial No. 75

Released Monday November 16 ***One Reel***

Ahead of all competitors with latest, authentic European war news and pictures of world-wide events.

The Sheriff's Reward

Released Tuesday November 17 ***One Reel***

A dashing, vivid, Selig cowboy drama, written and produced by TOM MIX, whose feats of horsemanship are distinctive as usual. He defeats the cattle rustlers and wins the girl, of course.

The Broken "X"

Released Wednesday November 18 ***One Reel***

Another Selig "Blue Flame" detective drama. Featuring STELLA RAZETO and GUY OLIVER. J. A. LACY wrote it and EDW. J. LE SAINT produced it.

Hearst-Selig News Pictorial No. 76

Released Thursday November 19 ***One Reel***

Furnishing exhibitors with results of the work of an army of clever, intrepid and capable camera men in all parts of the world. Latest and best European war pictures. First showing in America.

The Mysterious Black Box

Released Friday November 20 ***One Reel***

A rollicking, laughable Selig farce-comedy, written by WM. E. WING. JOHN LANCASTER, LYLLIAN BROWN LEIGHTON, ELSIE GREESON and SID SMITH are exceptionally entertaining in this enjoyable comedy.

Her Sacrifice

Released Saturday November 21 ***One Reel***

A Selig drama, featuring KATHLYN WILLIAMS, WHEELER OAKMAN and CHARLES CLARY. It is an intensely absorbing picture, telling the story of when love proved a traitor. Written and produced by COLIN CAMPBELL.

SPECIAL—The Story of the Blood Red Rose

In Three Reels **A Selig Medieval Drama** Written by JAMES OLIVER CURWOOD

RELEASED WEDNESDAY NOVEMBER 11

A tale of white magic, featuring KATHLYN WILLIAMS, WHEELER OAKMAN and CHARLES CLARY. An exceptionally interesting and enchanting drama,—the poetry of picture-play making.

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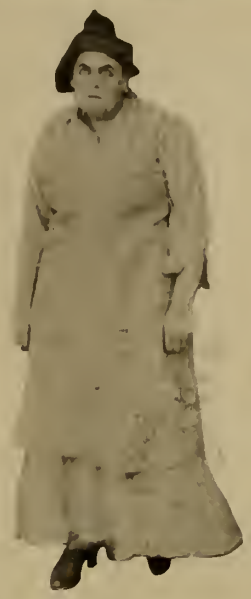
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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, NOVEMBER 14, 1914 No. 20

"Salomy Jane" a Masterpiece

Reviewed by Charles R. Condon

THE California Motion Picture Corporation has at last released, through the Alco Film Corporation, that long-promised masterpiece, "Salomy Jane," and it is all and more than was heralded. There is not a dull moment in its entire six reels. Stories of the California pioneers, the men who answered the call of gold in '49, are as fascinating today as ever. The mining camps of that day were under the direct rule of the "unwritten law," and justice was administered from leather holsters, or, when there was more time for deliberation, with ropes. Owing to the citizens' preference for the latter, the scene of the story is called Hangtown.

The traditions connected with California's transformation from lawlessness and vigilance-committee form of trial to a more substantial form of government offer excellent themes for "punchy," adventurous stories, and Bret Harte's novel, "Salomy Jane's Kiss," is conceded to be one of the most attractive of them. It contains all the qualities of romance, feud, outlawry, fearlessness, and stern justice that followed in the wake of the gold rush, and they are vividly pictured in the photoplay which is founded on Paul's Armstrong's dramatization of Bret Harte's novel.

The exterior scenery is unsurpassable. Gigantic



The vigilantes capture Red Pete, in "Salomy Jane."

redwoods, beside which a horse appears no larger than a dog, beautiful woodland scenes, and bird's-eye views of hills with their winding trails, sharp precipices and tumbling streams all contribute their share towards placing this picture in a distinct class by itself for background. There are a few scenes in which the action could all but fall flat, without its being noticed by the spectator, so charming is the scenery.



Beatriz Michelena as "Salomy Jane."

The main plot is of gripping interest, which is strengthened and quickened by occasional surprising developments, flashes of humor, and thrilling effects. One cannot help beng thrilled by the distant view of the careening stage-coach, tearing at full speed along the winding road, passing, in some places, within a few feet of the edge of the abrupt ledge, or by a man's losing his footing on the side of a hill and rolling over a hundred feet down the rocky slope into the river.

The titular role of Salomy Jane Clay, a petite, vivacious Kentuckian, is absorbed in the delightful characterization of Beatriz Michelena. Jack Dart, known to Salomy as "the Man," finds an excellent impersonator of his stalwart form and generous, noble qualities in House Peters. Clarence Arper, as dignified old Colonel Starbottle, is the only merry-maker in the cast. The remainder of the players, among whom are William Nigh, as Rufe Waters; Ernest Joy, as Marbury, the gambler; Harold Meade, as Baldwin; Andrew Robson, as Yuba Bill; Clara Byers, as Mrs. Heath, and William Pike as Red Pete, are well chosen types for their parts and their work is sincere.

When Madison Clay and his daughter, Salomy Jane, arrive in Hangtown the girl becomes the center of attraction for all of the young fellows because of

her beauty. Rufe Waters is her favorite suitor, and one day, in a fit of anger, she promises to marry him if he will kill Baldwin, who has insulted her. Rufe is too late in attempting the deed, for he arrives at Baldwin's shack just in time to se a stranger strangle him, the man having recognized in Baldwin the betrayer of his sister in the East.

Red Pete and Gallagher hold up the stage, and



Starbottle harangues the "forty-niners" at the vigilantes' meeting.

the citizens organize a vigilance committee to capture and hang them. Later the "Man" meets Salomy in the road and tells her he is starving and ready to give himself up for Baldwin's murder. She is strangely attracted to him, and gives him a supply of food, telling him to go back in hiding. The vigilantes run across him, and, confronted by Rufe, he confesses having killed Baldwin and is bound, preparatory to being hung. Just before he is led away Salomy rushes up to him and kisses him.

This puts new life into the "Man," and he manages to escape from his would-be executioners. Larabee, a fellow whose relatives were on feudal terms with the Clays in Kentucky, mistakes the "Man" for Clay, shoots at him and gets killed by the return shot. This brings on a series of complications, the end of which sees Salomy and the "Man" fleeing from the vigilantes in one direction, and Madison Clay, in another, all accused with having fired the shot that killed Larabee.

The refugees meet in the woods, and Clay denounces his daughter for having allowed the blame of her act to fall upon her father, whereupon the "Man" straightens out the tangle by telling the story of how he shot Larabee in self-defense. Thus reconciled, old Clay grants the stranger permission to marry his daughter. As the bethothed couple, mounted on one horse, ride toward a new home Salomy's curiosity gets the best of her and she wheels in the saddle with "Say, man, what's your name?"

Life Photo Joins Alco Program

The Life Photo Film Corporation, producers of "The Banker's Daughter," "The Greyhound," "Northern Lights," "Captain Swift," and "The Ordeal," have contracted with the Alco Film Corporation to distribute its future productions, the first of which will be "Springtime," by Booth Tarkington. After delving into the inner workings of the various program organizations, Mr. Roskam, the president of the company has chosen the Alco as a responsible, promising and most profitable organization for the manufacturer.

The first Life Photo production to be released through the Alco program will be "Springtime," by Booth Tarkington. Miss Florence Nash, who has gained an international reputation, will be featured in the role of "Madeline." Miss Nash, it will be remembered, made a wonderful hit in "Within the Law."

The company left for New Orleans on Monday last, with a cast of thirty prominent legitimate and motion picture stars, including such celebrities as Miss Florence Nash, Miss Adele Rey, "the lady beautiful," William H. Tooker, E. F. Roseman, Bert Gardner, Mrs. Sue Balfour, Frank Holland, E. F. Flannigan, Charles Travers and Warner P. Richmond. John C. Arnold has been selected as photographer and cameraman and William S. Davis, producer of many high class feature productions, including "The Conqueror" and "The Ordeal" will direct "Springtime." The picture will be released through the Alco program December 21, 1914.

Whole Circus in "Zudora"

An entire circus outfit, horses, wagons, tightropes, and tents were used in the first episode of "Zudora," Thanhouser's forthcoming serial. The wagons loaded with the impedimenta of the road circus, the pulling and hauling of "props," the tight rope stretched across the ring, all were in place. Even the side show barkers, busy with their "bally hooing," had their place in the scene, which on the screen is cut almost to a flash. Director Frederic Sullivan was so anxious to give full justice to the circus atmosphere that, despite the expense, and the shortness of the scene, an entire circus outfit was used. The effect on



James Cruze as Hassan Ali, Marguerite Snow as Zudora, and Harry Benham as John Storm, in new Thanhouser serial "Zudora."

the screen is strikingly realistic and the viewer will just naturally imagine the cries of the jakers and the blatant trumpeting of the circus band.

Selznick Makes Tour of Branches

Lewis J. Selznick, general manager of the World Film Corporation, left last Saturday for a tour of inspection of that concern's branch offices. His first stop is Pittsburgh. From there he is to visit in turn Chicago, Minneapolis, Kansas City, St. Louis, Indianapolis, Cincinnati, Cleveland, Detroit and Buffalo.

American's "A Slice of Life"

Reviewed by Clarence J. Caine

THE problem of whether a woman is justified or not in marrying a man who has completely forgotten his past is presented in the two-part production of the American Film Manufacturing Company entitled "A Slice of Life," which is booked for release on November 9.

The idea behind the plot has been used before but it is convincingly presented by a set of well drawn characters. The answer in this case appears to be in the negative, despite the fact that in other works of fiction it has been decided otherwise. Under the prevailing conditions, however, the result is just what any audience would expect and at the finish there is left the suggestion of a romance which will soon dawn for the woman who has been left alone.



Jessie repulses the landlord's advances.

The acting of the splendid quartette of "Flying A" players, Winnifred Greenwood, Ed Coxen, George Field and Charlotte Burton, is worthy of the vehicle which they have been provided with and numerous camera effects, for which this company is noted, are apparent throughout. The director has given much thought to details in setting. Mr. Coxens' falls while climbing about a rocky river bed, in the early part of the story and in the last reel is very realistic and the actor must have anything but enjoyed the realism which he injected into these scenes.



Jim's case interests Betty.

The opening scenes of the photodrama disclose the love of Boyd Harte, a young physician, for Betty Morse, a girl who lives next door to him. Betty aspires to become an authoress but her efforts do not meet with the publisher's approval as they lack what he calls "a slice of life." Jim, a young author who is rapidly nearing the desired goal, is injured by a fall while fishing and his mind becomes a blank. A policeman finds him wandering on the streets and takes him to the station, where he is held until his identity can be discovered.



Jim and Betty discover their love.

Betty, in search of material from life, visits the station and meets Jim. In his past she believes she sees the touch of mystery and romance she desires and, through her influence, Boyd employs Jim to assist him about his home. Work soon restores all Jim's faculties except the knowledge of his past. He regains the genius for story writing, that has started him on the road to fame and when Betty finds a story he has written one day she is delighted. She hurries with it to the publisher and it is at once accepted.

The two now work together and their efforts highly please the public. Betty forgets Boyd in her love for her work and her only thought is to be writing beside Jim. The doctor, his heart calling for the woman he loves, stands back and says nothing until one day when he can no longer endure the strain he tells her of his love. She cannot accept him, however, as she feels she cares for nothing but her work. It is a different story, though, when Jim asks her to marry him, for suddenly she realizes that what she thought was love of work was really a desire to be near the man without a past.

She flies to his arms but a moment later frees herself and rushes away. In her room she struggles with herself to decide which course to take and Jim, in his room, realizes he has no right to ask her to marry him as he does not know what the past may hold. In another part of the city a woman is ejected from her home because she cannot pay the rent and is forced to move to the tenements. Betty meets the woman's little son, who is selling papers to help his mother, and is taken to the home. The woman's little baby is ill and Betty brings Boyd to care for it.

Days pass and Betty and Jim visit the woman, as

the girl wishes the author to see and talk with her, that they may use her as a character in a story they are writing. When Jim enters the room the woman rushes to him with a cry of joy, as she recognizes in him her husband, who disappeared months before. Slowly Jim's memory returns and he folds his wife in his arms, as his former life of happiness with her is revealed to him. Betty leaves the room, realizing that she has found the "slice of life" the publisher wanted, but she realizes she has lost the man she loves. Happiness appears to be in store for her, however, for Boyd has remained firm in his love.

The cast for the production is as follows:

Betty Morse, a literary aspirant.....Winnifred Greenwood
Jim.....Ed Coxen
Boyd Harte, a young doctor.....George Field
Jessie, Jim's wife.....Charlotte Burton
Bobby, her son.....Cupid Cavens
Tom, chief of police.....John Steppling
Long, city editor.....William Bertram
Betty's mother.....Edith Borella
Police sergeant.....Perry Banks

Attractive Publicity

To creater a proper amount of public interest in the initial production of "Salomy Jane" in San Francisco, the Portola theater, one of the big motion picture houses, went to extraordinary lengths, such was its confidence in the popularity of the California Motion Picture Corporation's first photo-play. A carload of redwood trees,—a small forest of young, green sprouts from the Coast Range ridges, was brought to the city and used to fill the lobby of the Market street show house. It gave the place a woodsy odor and a California setting which instantly attracted attention —and attendance. The theater also arranged for an ancient stage in its publicity endeavors. During the week that "Salomy Jane" was shown, the old coach was driven through the streets of San Francisco, its seats filled with typical pioneer characters, the red-shirted stage driver, the plug-hatted gambler, the gun-fighter and the gold digger.

Recent Patents in Motography

By David S. Hulfish

Patent No. 1,065,132. For a Simple Sprocket and Clutch. Issued to E. A. Ivatts, Paris, France, assignor to Compagnie Generale de Phonographes, Cinematographes et Appareils de Precision.

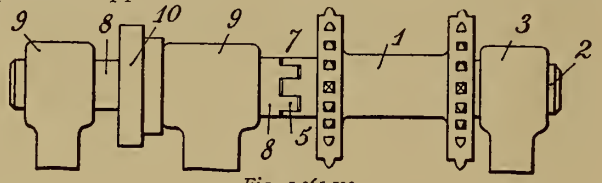


Fig. 1,065,132

The object of the invention is to provide for rapid and easy interchangeability of the drum by the operator without requiring the use of special tools or the services of a skilled mechanic, the simplified device being especially suitable for toys.

No. 1,065,134. For a Self-Lighting Projector. Issued to E. A. Ivatts, Paris, France, assignor to Compagnie Generales de Phonographes, Cinematographes et Appareils de Precision.

The improvement is intended "for private use or for

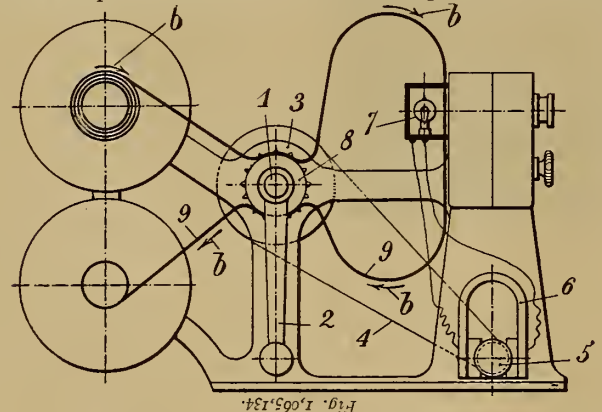


Fig. 1,065,134.

educational purposes." The illumination is obtained from a miniature incandescent electric lamp lighted from a small magneto generator driven from the main crank shaft, which drives the film also.

The improvement of this invention comprises a special clutch designed to let a lecturer stop the film for purposes of explanation, yet continue to drive the electric generator to furnish light for projection.

In the device of illustration in the patent, the clutch, electric generator, film drive and crank shaft are so related that when the crank is turned forward it drives the electric generator and also the film, but when it is turned backward it drives the electric generator but not the film.

No. 1,065,133. For a Mixed Perforation of Film Strips. Issued to E. A. Ivatts, Paris, France, assignor to Compagnie Generale de Phonographes, Cinematographes et Appareils de Precision.

The invention has as its object the automatic framing of the image in the film window. To this end, a single perforation per image is made on one edge of the film strip, and the sprocket is given one tooth per shift

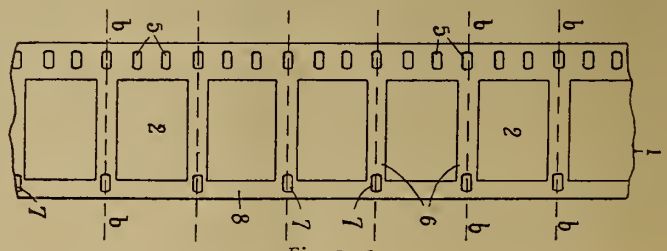


Fig. 1,035,133.

upon that side. To facilitate the smooth driving of the film, the remaining side of the film is perforated more closely with holes and the sprocket is given more teeth upon that side, thus attaining at the same time an automatic framing device and a smoothly running film. The expedient is suited for toy machines and amateurs rather than for the hard service of the public picture theaters.

The much coveted role of "Jimmy Valentine" for the World Film Corporation motion picture version of the famous play, "Alias Jimmy Valentine," has been allotted to Robert Warwick.

"The Tell-Tale Hand"

Reviewed by Florence M. Enk

IN Essanay's three reel feature, "The Tell-Tale Hand," which is to be released through the feature department of the General Film Company, good acting, splendid out-door scenes, and a well-developed plot are some of the characteristics that go to make it an interesting film and one that will delight those who view it. G. M. Anderson, "Broncho Billy," plays the leading role and, as usual, carries his part well. His kindness to the saloon keeper's daughter after rescuing her from the cruel Tim Cantle, as well as his kindness towards the unfortunate Annie Fango, will make his character a popular one.

Marguerite Clayton as Annie Fango, the much-abused daughter of old Fango, a gambler, is exceedingly good. Her happiness in having found so good a friend as Broncho Billy is well displayed and later when the sheriff's posse, headed by Tim Cantle, arrest her on a charge of having murdered her father, one would think it were a true-to-life story, so good is



Annie faints as the jury declares her guilty.

Miss Clayton's acting. Her emotional acting during the trial is well worth mentioning.

While the part is not a very complimentary one, Lee Willard as Tim Cantle, the villain, does commendable work, and his cruel treatment of Annie makes one feel hard toward him. The work of the sheriff, the judge and the prosecuting attorney is not to be overlooked. During the court room scene, in which Annie is tried for the murder of her father, the prosecuting attorney does much to keep the interest alive, while much amusement is afforded by the antics of the jury when it adjourns to decide Annie's fate. However, when the verdict of guilty is returned all feeling of amusement is brushed aside and in its place comes a feeling of deep sympathy for poor Annie.

As the story opens we find Annie Fango, daughter of Fango, a gambler, preparing the mid-day meal. Fango returns home for more money and Annie tries to persuade him not to take it. He curses his daughter and she flees from the house. On the way out she encounters Tim Cantle, an evil looking fellow, who



The arrest of Annie.

tries to force his attentions upon her. Her father hearing her screams drives Tim off with his gun and brings Annie back home. Tim swears vengeance.

Annie again flees from her cruel father and finds a friend in Broncho Billy and together they go into the hills. Tim, returning, discovers Fango alone and stabs him. He places his blood-stained hand on Fango's shirt which leaves an impression. Before escaping he makes things look as if Annie were guilty of the crime and then notifies the sheriff. After examining the premises they strike out on Broncho Billy's and Annie's trail and, finding them, take Annie and lock her up as the murderess.

The day of her trial approaches and Broncho Billy noticing how anxious Tim Cantle is to have Annie charged with the murder, suspects him. He cannot connect Cantle with the murder, however, and the girl is forced to stand trial. A verdict of guilty is returned and Broncho Billy determines to prove that Annie is not guilty of the crime. He goes to a friend, a chemist, and secures a paper which is prepared for the taking of finger prints.



Broncho Billy secures an impression of Cantle's thumb.

Entering a saloon he finds Tim and, by a ruse, secures the impression of Tim's hand on the paper. Tim, fearing capture, escapes and a wild chase ensues in which Broncho Billy overtakes him and places the brutal Tim in the hands of the sheriff.

Broncho Billy then produces the paper with the impression of Tim's hand on it and, comparing the paper with the impression on the shirt, proves that they are identical. Although Tim denies the charge he is locked up. Broncho then disguises himself as the murdered Fango and confronts Cantle, forcing him to confess. Annie is released and all ends happily.

This production is the third of a series produced by Essanay in conjunction with the *Ladies' World* and the story will appear in this magazine for December. A paragraph is left out of the story and prizes are offered for those who can supply it after seeing the motion picture.

The cast is as follows:

Broncho Billy .....G. M. Anderson
The father .....Ernest Van Pelt
His daughter .....Marguerite Clayton
Her admirer .....Lee Willard
The sheriff .....True Boardman
The judge .....Harry Todd
Prosecuting attorney .....Roy Clements

Thanhouser Mystery Deepens

Interesting views of the Capitol and other Washington public buildings, together with close-up views of such celebrities as the vice-president of the United States, Champ Clark, the secretary of the treasury, the secretary of war and other Washington notables make the twenty-first episode of the "Million Dollar Mystery" one of the most interesting yet screened.

In this same part of the Thanhouser serial, a number of feet of film are devoted to the Broadway Rose Gardens, the celebrated dance hall de luxe recently opened in New York.

The mystery in the "Million Dollar Mystery" grows deeper with this installment, for the treasure box, about which the whole story revolves, once more makes its appearance, this time the box being hauled up from its resting place at the bottom of a well by a mysterious pair of hands, long enough for the aforesaid hands to receive a sheaf of papers, replace the tin receptacle in which they had rested, close the box, and once more sink it in the well. Whom the hands belong to is not revealed, for nothing can be seen on the screen, but the hands and a portion of the forearms to which they are attached.

At the beginning of this episode, Jimmy Norton visits Washington and calls upon various government officials with regard to the mystery. At the Broadway Rose Gardens, where Braine and Countess Olga are visitors, the mysterious pair of hands, which had removed the papers from the hiding place in the treasure box, slides them through some portieres and intends that they shall be received by Florence Gray, who is dining on the other side of the portieres, but Florence's attention being momentarily distracted, Countess Olga takes the opportunity and herself receives the papers.

Making her way from the Rose Gardens, the countess returns to her apartments, and conceals the documents beneath a large bronze lion on the mantle-piece. Florence, suspicious that the papers have reached Olga's hands, has preceded Olga to her apartments and, standing behind a huge vase, beholds Olga hiding them, and at the first opportunity afforded she recovers them and hurries to her own home, where she turns them over to Jones, the butler.

Next day, while Jones is showing them to the Russian minister of police, who is stopping in New York under the alias of Henri Servan, he is suddenly called away, and Braine and another of the conspirators, who have been watching them from the shrubbery, seize and over-power Servan, take the papers from him, and escape on horse-back.

Jones is told of what has taken place and, mounted on another horse, sets out in pursuit. Meanwhile Servan releases himself from his bonds, hastens into the house, and informs Norton of what has occurred. Norton takes up the chase in an automobile, and eventually arrives at a bridge, just as Jones, who has caught up with Braine, is being over-powered by the latter.

With Norton's assistance Braine is over-powered, the papers removed from his pocket, and in order to escape arrest, Braine leaps off the bridge into the river below, thus closing episode twenty-one—N. G. C.

Dog Stars in "Pauline" Film

A dog is relied upon to furnish the unusual in the seventeenth episode of "The Perils of Pauline," and his performance is proof that the confidence was well placed. The canine star is a bull terrier, and in the picture is presented to Pauline by Lucille (Eleanor Woodruff), who is also the owner of it in real life. Miss Woodruff assisted the director in the making of



Harry fights to rescue Pauline from the counterfeiters.

the picture, and the dog responded admirably to their commands, acting in many scenes alone.

Pauline is greatly attached to a dog lately received as a gift. One day it disappears, and shortly afterward the girl receives a note telling her that it has been found at a certain address. As Owen has arranged, Pauline is made a captive on arriving at the deserted house. The confederates make a great mistake, however, in not keeping a close watch on the dog. It escapes, returns to the Marvin home, and guides Harry back to the scene of the kidnapping. He manages to rescue Pauline, and they take refuge in a nearby cabin. Balthazar attempts to rout them by blowing up the cabin, but the dog runs out in the nick of time, grabs the burning fuse, and jumps from a bridge into the river with it. An outing party follows the dog back to the cabin, and overcome the besiegers, with the exception of Balthazar, who escapes.—C. R. C.

Modern Photoplay Advertising

By Jacob Wilk*

A GREAT many people who misjudge moving pictures, do so not only because they know little about them, but because they pass a picture theater and see a glare of posters and printed matter that offends their eye and their taste. When a piece of printed matter is crudely designed, badly etched and wretchedly printed that clinches the prejudice. When crude and melodramatic newspaper advertisements are used that again does harm.



Joseph S. Edelman.

The only way to educate manufacturers and exhibitors to the demands and expectations of the public, is to educate them through magazines, to show what is being done by the few men who are giving real thought and attention in backing up pictures as they deserve—to serve as a guide to bring up the standard of those who are paying little attention to this very important branch of the moving picture world.

The moving picture field has already developed some great directors. It has brought into the field the most eminent actors, playwrights, authors and producers. Now it is bringing from the commercial field the best advertising brains it can find for the sole purpose of lifting that branch of the work up to the plane that it has achieved in other directions.

The World Film Corporation has added to its staff a director of advertising in the person of Joseph S. Edelman, head of an advertising staff that directs the work of many successful commercial houses. Mr. Edelman has written and planned many of the advertisements that have appeared in the *Saturday Evening Post* and other publications for the Ingersolls, on "the watch that made the dollar famous." He planned and directed many of the campaigns that sold millions in real estate for Joseph P. Day. He has done some work for Y. M. C. A. branches in New York that has been copied all over the country.



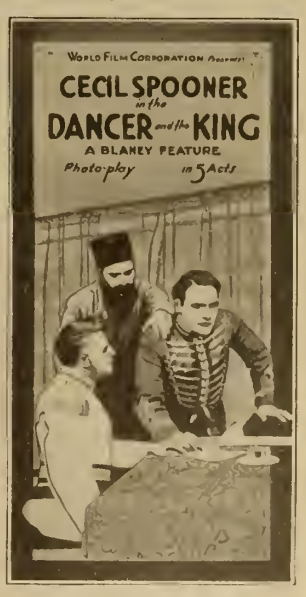
Sample of 3 sheet.

There is a great deal that is new and raw in motion picture advertising, because the business has grown so fast and because the men who planned the advertising were moving picture men first and advertising men afterward. But the men of Mr. Edelman's stamp, who have worked for years in the commercial field, competing with the brightest brains of that world, have had the crudeness drilled out of them. The kind of work that the moving picture world has tolerated would be instantly condemned by the big national advertisers who spend millions to get the best there is in the field.

One of the most important items in the advertising of a special feature is the posters used. Motion picture posters are made by turning over a few "stills" (photographs) that are taken while the picture is in progress, to the lithographer. This is enlarged and put upon the "stone" by the lithographers and from this the poster is printed. The detail that may be very fine in a photograph, may not be at all what is required by a poster. The artists employed by the lithographer are usually men of very ordinary ability—and between the still and the color scheme the poster that is produced is another of the lurid, badly-drawn and viciously-colored things that do for posters.

The making of posters is a fine art. Some of the most famous of Germany's artists have turned their talents to posters. The result has been that German posters have won a reputation throughout the world. One of the first steps in Mr. Edelman's plans is the manufacture of posters that would rank in quality with the finest productions of the commercial field. W. N. Wilson, a famous English poster artist, has been retained to make the original drawings under the direction of Mr. Edelman. Before a poster is drawn, the "stills" are carefully gone over and a rough plan laid out by Mr. Edelman showing just what is to be eliminated or kept in the poster and just how the action is to be illustrated so that it is good art, good advertising and humanly interesting. Then a careful original drawing is made in full color and with this as a guide, the lithograph is made. It is hard to show in black and white just what an astonishing difference there is between a poster planned in this way and the poster usually employed. The first series that was drawn in this style was for a film entitled "When Broadway Was a Trail," a Shubert feature in four acts. The originals were so striking that when they were returned from the lithographer they were instantly appropriated, framed and divided up among the offices.

Usually posters for moving pictures show a jumble of figures that can hardly be distinguished a dozen feet away. The posters made for another feature entitled "Across the Pacific," was a direct contrast to the idea that there must always be a tremendous jumble of "action." In one of these posters, framed in a broad band, is the figure of a single Indian on horseback. The poster is wonder-



Sample of 3 sheet.

*Publicity Director World Film Corporation.

ful in its dignity, simplicity and strength. The color is vividly striking yet so sympathetically chosen that its strength detracts nothing from its harmony.



Sample of 1 sheet.

In another poster from this series is shown an old settler defending his wife and the family wagon from the Indian attack. Not a single word of explanation is used—but explanation is unnecessary. The story tells itself. The figures in the foreground are boldly drawn and the background in light tints completes the story and brings out the foreground figures so that they can be seen at a distance where the ordinary poster would be undecipherable. The same kind of art work is employed in the printed matter, not in the same style, but drawn by men of equal ability. Printed matter of this kind sounds a new and interesting note, that is destined to be universally adopted. One thing must be said for the moving picture industry. It would never have grown so fast and so well if it had not been alive to ideas of progress.

William Kessel Passes

William Kessel, a pioneer film man and brother of Adam and Charles Kessel of the New York Motion Picture Corporation, died suddenly Friday, October 30, at his home, 179 Decatur street, Brooklyn, N. Y. Mr. Kessel was very well known in the manufacturing end of the film industry, at different times being a manufacturer, state rights buyer, exchange manager, exhibitor, and in fact he has been everything in the motion picture business but a director, and at the time of his death was doing confidential work for the New York Motion Picture Corporation.

It was the late William Kessel's report on European affairs which guided the New York Motion Picture Corporation in its foreign policies, Mr. Kessel having only returned from Europe recently, after an extended tour. He is the second of the Kessell brothers to die in the past six months.

First Eaco Releases

Edwin August has completed his first two photoplays since becoming identified with the Eaco Films Inc. The first, the title of which is "A Double Haul," is a stirring three-reel melodrama which is filled with action from the opening scene to the epilogue. The second effort is "A Strange Adventure," which he produced in three reels. This production contains a number of unusual light effects, beautiful interiors and is well acted as well as produced. The Eaco Films are being released through the Strand Film Co. of 145 West Forty-fifth street, New York City.

Raver To Have New Itala Films

Two photo-play characters of undying interest, "Tigris," the super-criminal, and "Maciste," the physically perfect giant who continues to be the wonder of the thousands who are daily seeing "Cabiria," will be the subject of two big Itala series, soon to be introduced to the American market. Work on both series has been in progress for almost a year.

Harry R. Raver announces that to the lot of "Tigris" will fall consecutive thrilling grapplings with the law, of the high sustained intensity of interest which made the first "Tigris" a thing of keen enjoyment and big profits to exchange men and exhibitors everywhere.

To fit the Gibraltar-like proportions of "Maciste," the marvel of brawn, scenarios have been written that will admirably display his prodigious strength. Heroic adventures of the variety that makes his part in "Cabiria," the massive Itala spectacle now playing in the largest theaters, one of salient power, come to him early and often.

Advices from Torino, Italy, where Itala films are made, evince the desire and intention of the Itala Company to send to Mr. Raver a class of photo-drama subjects comparing favorably with its masterpiece "Cabiria," and other Itala successes. Detailed announcements will be made in this publication later regarding each of these productions.

Lubin Secures War Films

Ever since the commencement of hostilities in Europe, Siegmund Lubin has had six expert photographers at the theater of war to take scenes and action of the events. Despite the difficulties and risk of life, these men have been successful in taking some wonderful pictures, copies of which have been sent to the Lubin home office in Philadelphia. In a few days these scenes will be released and furnish some vivid and reliable pictures of the titanic struggles. Five vivid pictures, taken at great personal risk by the Lubin Manufacturing Company's photographers, show Belgium troops under fire in the streets of Alost, which have once more been left in the hands of the Germans. A street barricade in the scene being defended by the gallant Belgians, whose dead and wounded are lying on the roadside while the survivors are under heavy rifle and shell fire. Immediately after the photographs were taken the German gunners got their range and so thick the shells fire became that the photographers had to retire to save their lives.

Contrary to the idea that the war pictures are often faked, these wonderful productions are absolutely genuine. The negatives, which cost thousands of dollars and much risk of life to the photographers, are now in the possession of the Lubin Company at Philadelphia. Other scenes will follow when obtainable from the front.

Filming Ade Comedy

Last week a Lubin company availed itself of a permit to take some scenes of George Ade's comedy "The College Widow" at the conservative college of Haverford. As soon as the troupe took possession of the campus there was no more work to be done in the school, the boys taking advantage of the usual permit to now and then lose a day.

A Six-Reel Keystone Comedy

Reviewed by Charles R. Condon

Up to the present time multiple reel comedies of three reels or more have been more or less experiments, and, in the majority of cases, absolute failures as far as preserving purely comedy situations and atmosphere is concerned. In order to sustain interest and continuity, and prevent the picture's becoming a mere jumble of funny complications it has generally been found necessary to sacrifice humor, in places, to allow the plot to be seen and felt.

In view of the tremendous success which the New York Motion Picture Corporation has made of its six-reel Keystone comedy, "Tillie's Punctured Romance," it marks an epoch in this most popular department of photoplay. It is the "Cabiria" of comedy. Genuine humor is the dominating note in every scene, and its effect on the spectator ranges from giggles and snickers to paroxysms of laughter, according to the length of the scene. Viewing a picture of this kind is true recreation. One becomes so absorbed in it that, for the time being, everything fades from his mind except the fact that Marie Dressler, Mabel Normand, and Charles Chaplin are enmeshed in a ludicrous tangle and are becoming funnier with each reel. The picture is being released on a state-rights basis.

The plot is a substantial one, and if emphasized would become a good comedy-drama, but in its treatment here it merely furnishes a background for individual action, a frame-work upon which the members of the cast hang innumerable laugh-provoking mannerisms and carelessly accomplished, but exceedingly clever, feats.

The picture is typically Keystone, which fact in itself speaks for its quick action and cyclonic developments, and was produced by Mack Sennett without a scenario being made on it. Marie Dressler, universally known as Tillie, is featured and re-enacts on the screen the droll expressions and queer actions which made her famous on the stage in "Tillie's Nightmare." She is supported by the well-known Keystone pair, Mabel Normand and Charles Chaplin. To the latter falls the greater part of the action, and there is probably no one on the screen better able to give it a comedy twist than this inimitable comedian.



The newlyweds are perfectly at home in their new apartments.

In the opening scene delicate little Tillie is seen heaving large blocks of wood out into the country road for her dog to retrieve them. Charlie, a city chap, happens within range of her arm, and is reminded of it by receiving a block on his nose. Tillie drags him into the house, and the villain reciprocates her kindness by forcing her to steal her father's savings. They go cabereting, and when Tillie recovers from the effect of her first glass of wine she is alone and penniless.



Tillie and Charlie become the star performers. Marie Dressler and Charles Chaplin.

In the meantime Charlie has met Mabel, his city girl. They drop into a restaurant for lunch, and come out in a panic when Tillie, who is one of the waitresses, discovers them. The gay couple then began to feel their responsibility in carrying stolen money around with them, and, to add to this, everywhere they go they meet policemen. While sitting on a bench in the park Charlie feels a hand on his shoulder. Thinking that he is arrested, he slips the money to Mabel, turns around, and is confronted by a newsboy. He grabs the money from Mabel, buys a paper, and in it sees an article about Tillie having inherited a fortune on the death of a millionaire uncle.

Charlie sneaks away from Mabel, returns to the restaurant, rushes Tillie off to a minister, and marries her. Later she learns of her inheritance, and realizes the cause of Charlie's great haste. In their new home the husband finds the statue-like servants great things to lean against, and very handy as hall-trees. To get even, Mabel obtains a position as maid in the mansion, and when, a few days later, the newly-riches hold a grand ball, she causes it to end in an awful fracas by her flirtations with Charlie.

At this time the supposed-dead uncle returns home, having only been injured in his fall while mountain-climbing. When Charlie discovers that Tillie's fortune is at an end he grasps Mabel by the hand and flees, closely pursued by the vengeful Tillie, in whose wake follow the police force. The chase ends

at the river, where, in the whirl of excitement, Tillie falls off of the pier into the water. After considerable trouble and the help of both the river and city police, she is finally hoisted back onto the pier. Here



Charlie detects a storm in Tillie's jealous stare.

Charlie receives a sad blow. Mabel denounces him and implores forgiveness from Tillie, and the police drag him off to jail.

"The Three of Us"

B. A. Rolfe Photo Plays, Inc., begins work next week upon its Alco release which is to follow "Rip Van Winkle," Miss Mabel Taliaferro in the Madison Square success "The Three of Us" by Rachel Crothers. The intensely dramatic scenes of the play laid in the mining region will be taken in Mauch Chunk, Pennsylvania, while the interiors will be taken in New York.

The cast which is to support Miss Taliaferro is now practically complete.The three principals in support of the talented star are Irving Cummings, Creighton Hale and Madame Claire.

Curtis Indian Pictures

After three years work among the little known natives of Alaska and northern British Columbia, Edward S. Curtis has just completed a motion picture drama to be called "In the Land of the Head Hunters." Mr. Curtis is the famous North American Indian authority whose photographs are hung in the art galleries and museums throughout this and other countries. But it is as the author of the $1,500,000 work "The North American Indian," the field research for which was conducted under the patronage of the late J. Pierpont Morgan, that Mr. Curtis is perhaps best known.

The motion picture "In the Land of the Head Hunters" has naturally great scientific and educational value, and is artistically of much beauty. But it is no mere collection of scenes from Indian life. "In the Land of the Head Hunters," is an Indian epic drama and is said to be a "thriller." The films represent an outlay of $75,000. A feature of its presentation in leading theaters throughout the country will be orchestral rendering of native music symphonized.

Afton Mineer of the American "Beauty" Company, is fast coming into full bloom of "Beauty" fame.

"Pauline" Ends with Twentieth Episode

In response to many requests received by the Eclectic Film Company, as to the probable duration of "The Perils of Pauline," public announcement is made that the big serial will be completed with the trewtieth episode. As the seventeenth episode will soon be released this means that there will be but three more made. "The Perils of Pauline" has been extraordinarily successful and the demand for it is holding strong to the very end.

"The Lost Chord"

A stubborn father's unreasonable objection to his daughter's marriage causes a great deal of unnecessary sorrow in the three-reel drama, "The Lost Chord," released by Warners Features, Inc. There is a strong object lesson in the tragic ending of the banishment and persecution heaped upon the young couple because the husband's financial standing does not come up to what the girl's father had hoped for.

The most delightful part of the picture is its mountain scenery, which is shown in all of its snow-capped beauty in the clear, distinct photography. The acting in the various characterizations bespeaks a talented and well-directed cast.

Miecco is a highly talented violinist of modest means. One night Mary hears him play at a recital at the fashionable Hotel St. Moritz, and takes up a collection for him. They become better acquainted and finally, engaged. The proud Lord Kurzon forbids his daughter, Mary, to marry the violinist, and rebukes Miecco for having the insolence to ask for his daughter's hand. The young couple elope and Kurzon disowns Mary.

A year passes, and the irate father begins to repent his hasty action, not because he forgives Miecco, but because he is lonesome. He dispatches his nephew, Algy, to the violinist's home to bring back Mary and the baby, but not Miecco. Instead of following Kurzon's instructions Algy poisons the baby and leaves. For a time the young mother



Scene from Warner's "The Lost Chord."

loses her mind. News of the baby's death brings Kurzon to a realization of how selfishly he has acted, and he begs forgiveness of the violinist and his wife.—C. R. C.

Selig's Story of Restored Youth

Reviewed by Neil G. Caward

THE mysticism of Egypt, the hustle and bustle of today; the hopes and ambitions of old age, the aspirations and expectations of youth, are all combined in Selig's two-reel feature, "If I Were Young Again," which is scheduled for release on Monday, November 16.

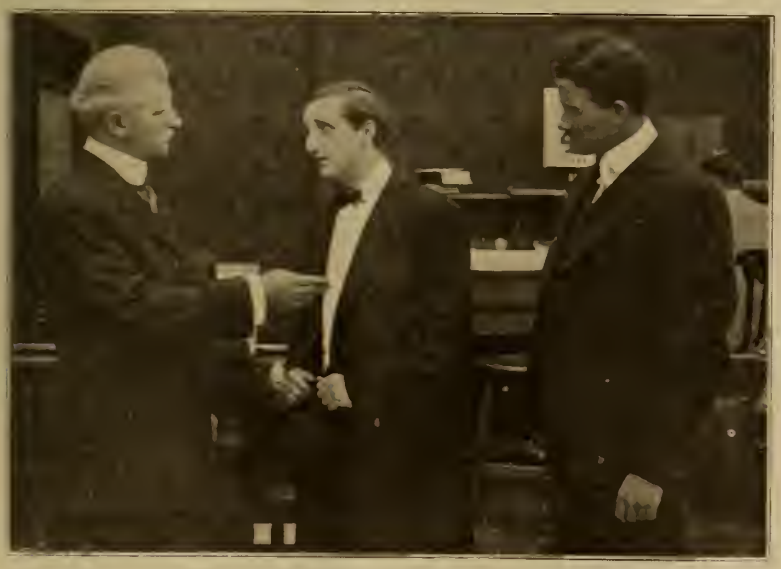
The story concerns an aged curator of the department of anthropology in a great museum, who stumbles upon a vial in the body of an Egyptian mummy, containing a liquid, one drop of which will restore youth, and of his attempt to bring back his young manhood by use of the liquid.

Charles Wheelock enacts the role of Jonathon Wise, the aged curator, and is especially good in the scenes in which he depicts Wise, as the old man.

The settings and backgrounds throughout the story are thoroughly satisfactory, and one scene, that in which Professor Wise experiments with the liquid on a potted plant in a window, is marked by clever trick photography.

As the story runs, Jonathon Wise, a curator in the museum, is approached one morning by Director Henshaw, head of the institution, who laughingly advises him of a brokerage firm which claims to make investors wealthy, and Wise remarks that if he were only young, he would place all his savings in such an enterprise.

Next day a mummy arrives from Egypt, and, while uncrating the odd figure, Professor Wise discovers the vial, on which is inscribed in Egyptian "one drop with each new moon brings back youth." Deeply interested, Professor Wise secretes the vial on his person, and takes it home with him that night.



Wise is employed as a clerk in the museum.

Suspicious that it may not renew youth, he experiments on a withered plant that stands in a window, and is amazed to have the plant at once sprout new leaves, and grow several feet in height within a few minutes. Thoroughly satisfied, he goes to the bank next day and withdraws all his savings, with the idea of investing, and that night while the moon is still new, he swallows a few drops of the magic



Professor Wise discovers the vial.

liquid. Instantly he becomes a young man, and, not willing to explain to his landlady his sudden change from old age to youth, he packs a valise and steals silently away, returning shortly as a youth, to engage rooms in the same house.

Going down town, he invests all his savings in Mexican oil stocks, and is much surprised later on discovering by the newspaper that the disappearance of Professor Wise is a mystery to all. Next day he reads in the papers that the Mexican stock salesmen have been driven from town by the police, and, realizing that his fortune is gone, he at once sets about securing employment. He answers many advertisements, but is rejected time and again on account of his too youthful appearance, so at last he endeavors to obtain the job he formerly held, as curator of the museum, but Director Henshaw refuses to consider him favorably, though he eventually installs him as a clerk.

Days later, his landlady informs him that she has inherited an immense fortune, and expresses the wish that she might become young and enjoy it, but he has had so many unhappy experiences that he asks her to refrain from the experiment, as only unhappiness can follow.

The landlady will scarcely believe him when he tells her that he is the same Professor Wise who formerly roomed in the house, and it is only after he has reached the conclusion that no good can come from the continued use of the contents of the magic vial that he destroys the remaining portion of the liquid, and, at the next new moon, once more, finds himself an

old man. His landlady is overjoyed to find him again in his natural state, and he returns to the museum and resumes his work as curator. Lafayette McKee appears as Director Henshaw in the picture, and Lillian Heyward as Mrs. Subbald, the landlady.

Kleine's New Leading Man

The accompanying picture is a splendid likeness of Howard Estabrook, latest of the Broadway stars to join the ranks of the photo-players. Mr. Estabrook plays the lead of "Travers Gladwin" in George Kleine's film version of the famous Cohan & Harris success, "Officer 666." He has appeared under the management of William A. Brady, David Belasco and others. He counts among his greatest successes the male "leads" in "Within the Law," "Divorcons," and "The Vanishing Bride." Mr. Estabrook has been prominently identified with many other famous Broadway productions, including William Collier in "The Dictator," Blanche Walsh in "The Straight Road," Arnold Daly in "The Boys of Company B," Joe Weber in "Hip Hip Hurray," Holbrook Blinn in "The Boss," Grace George in "Jim's Marriage," and Cyril Scott in "The Fatted Calf." Mr. Estabrook's youth and his vast stage experience, coupled with his very apparent good looks, makes his success in the new line of work a foregone conclusion.



Howard Estabrook.

William Garwood, the "best dressed man in Santa Barbara" is appearing in a story of early Kentucky, "The Strength of Ten" which is under the direction of Thomas Ricketts.

Great Northern War Films

The German war office has recently granted the great Northern Film Company official permission to take pictures at the Franco-German front, which is considered quite a distinction. The Great Northern camera men went from Copenhagen to the seat of war in automobiles, accompanied by military escort. It is expected that some very remarkable pictures will be the result of this expedition, and it is the company's intention to continue taking pictures on the firing line for an indefinite period. A series will be inaugurated, the plan being to release one reel of these genuine war pictures at a time. The first scenes that have been photographed are now on the way to New York, and will be released within the next two weeks.

Milton Sills, has been secured by the World Film Corporation to support Wilton Lackaye in the screen version of "The Pit." Gail Kane has been engaged as leading woman.

A Powerful Universal

A film that carries its action through four reels and does not attempt to work up a climax or emphasize any one situation more than the other, is rare, and one like this that is entertaining is still rarer. But "The Opened Shutter" is a film of this kind, and it affords more than light entertainment. Each character is of a distinctly different type, and so truly portrayed that they hold one's attention through their natural impersonations and connections alone. Startling developments and tense situations play no part in the picture whatever.

Clara Louise Burnham is the author of the story which is an elaboration of the well-known, "As a Man Thinketh, So Is He," and Otis Turner produced Lois Weber's four-reel adaptation of it which will be released on November 17 under the Universal-Gold Seal brand.

Briefly the story is of the great change that comes over a few selfish, narrow-minded people by allowing themselves to deliberate and "think right" instead of answering the first impulse aroused by irritating circumstances. The result is that Sylvia Lacey charitably forgives her relatives for what at first seemed an unforgivable affront, and that the relatives, Uncle Calvin Trent and Aunt Martha Lacey, see some things in an entirely new light and heal up the breach that has separated them for thirty-five years. The story resolves itself into a happy ending without either a clash of wills or the overcoming of an obstacle more serious than one's inclination to yield to quick-tempered promptings. C. R. C.



The principals of the cast in Universal's "The Opened Shutter"

Employees Called a Strike

A long file of members of the departments of the Alco Film Corporation, more intimately associated with President Walter Hoff Seely, filed into Mr. Seely's office on Saturday. Hamilton S. Corwin of the auditing department, acting as a walking delegate, informed Mr. Seely that a strike was imminent, but in a moment it became apparent from his remarks that the strike was merely a box of matches set in a silver container; the container was part of a handsome silver smoking set which Mr. Seely's associates gave him as a reminder of his birthday.

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CHICAGO, NOVEMBER 14, 1914

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A MOVE AGAINST LEGALIZED CENSORSHIP.

NOW that the United Managers Protective Association has joined forces with the National Board of Censorship for the suppression of all legalized forms of censorship, we may expect some interesting developments. The United is a powerful organization, and its action gives the support of the whole field of entertainment and the efforts of its largest factors to a work which rested until now upon the shoulders of the picture men alone. The large theatrical interests are beginning to realize that censorship, if allowed to gain any foothold, will be only too ready to extend its operations to the legitimate stage and all other recognized forms of amusement.

Legalized censorship is one of those parasitical growths of political power which fatten on the ignorance of the public. It is not conceivable that the American people would permit its existence if they realized that it outrages the whole spirit of American freedom. But they do not realize it. To the lay mind censorship is a technicality, and pertains to the trade rather than to the public. Attempt a newspaper censorship or a library censorship, and there would be trouble in a minute; but familiar as they are with pictures, the people have not yet adopted them as their own, as they have newspapers and books.

The name of the National Board of censorship is a fortunate one in some respects, and unfortunate in others. It recognizes the word censorship, and possibly so gives it cause for existence. But it also, because it is national and of irreproachable character, obviates any excuse for other censors. In reality it is not a censor at all, but a Board of Suggestions for Improvement. The parts that will not pass its inspection are rejected with the same rigid care that is exercised in rejecting defective mechanical parts in an automobile factory.

For some time it has been customary for the National Board to send to producing companies bulletins touching on one or another of the phases of motion picture production. Those not familiar with the time and expense necessary for the production of a single scene in a motion picture do not realize the cost to the manufacturers of making even the smallest elimination. It is because the board does realize this that it aims, through the issuance of these bulletins, to caution the producing companies against the portrayal of certain types of photoplays, certain settings and situations which might be apt to be criticised by the board, and thus avoid changes in the completed story.

Never, since the origin of the board in 1909, have the producing companies shown a greater spirit of co-operation in their desire to bring their photoplays up to standard, than now. As an example of the co-operative spirit shown, we attach Bulletin No. 11, and a copy of a letter received from one company with reference to it:

During the past few weeks, the National Board has received complaints from high class motion picture exhibitors and the public that some of the producers of motion pictures are presenting their women characters in certain society scenes so scantily clothed that both good taste and the moral conventions are disregarded.

We presume that the attempt of the producers has been to portray the elegance, luxury, and atmosphere of so-called "high life;" unfortunately it has sometimes happened that they have more nearly approximated in these "society" gowns the ideal of the demi-monde and the brothel.

Public opinion frowns on women wearing gowns showing their backs bare to the waist, cut out in front beyond the

requirements of decency, and with nothing whatever over their shoulders. It is only in the demi-monde, the burlesque and variety show, and in *some* motion pictures that such gowns are presented as characteristic of women of taste, refinement, and morals. The producer who presents or permits his actresses to present society scenes with women gowned in this manner is not only guilty of bad art, but also of making pictures with bad moral effect. We would therefore urge manufacturers and producers to be on their guard against further instances of this kind. Several eliminations by the National Board have recently been necessary in pictures of this type, in response to public opinion.

Attention to this bulletin will keep your company from the expense and inconvenience of having pictures mutilated by the Board.

This whole matter of costuming is treated in paragraph 31, page 17, of "The Policy and Standards of the National Board of Censorship of Motion Pictures" as revised May, 1914. All producers are supposed to be supplied with this pamphlet and if any of them are not, we shall be glad to send copies upon request.

The letter reproduced below, in response to this bulletin, is typical of the attitude of producers toward the board:

We have your special Bulletin No. 11, relative to the dressing of female characters in our films and I would advise that while our company, up to the present time, has never been an offender in this connection, I am today writing to our director-in-chief and mailing him copy of this bulletin, in order that he may post same on his bulletin board.

It is quite obvious that with this kind of co-operation between the National Board and the producers, further so-called censorship by political agencies is not only uncalled for, but is an unwarranted and arbitrary interference with the orderly methods of this industry.

Motography's attitude in the matter of legalized censors is well known. We can only express the hope and conviction that the reinforced powers allied against inquitous censorship will meet with early success and so save the motion picture from its greatest enemy.

FILMS FOR UNCLE SAM

H. T. Cowling, official photographer, U. S. Reclamation Service, has recently returned from a 17,000 mile trip through the West, securing motion picture film for the government exhibit at the Panama-Pacific Exposition. In addition to securing pictures showing the results attained by the government in reclaiming the arid sections, Mr. Cowling spent considerable time on the Indian reservations, picturing the life of the American Indians of today. He also secured pictures of the ancient cliff dwellings, and several of our national play grounds, taking thousands of feet of motion picture film which will be used after the exposition in connection with lectures designed to awaken interest in the beauties of our own country.

Probably the most interesting feature of Mr. Cowling's summer work was the "Romance of Irrigation," staged on one of the government projects, showing all the steps taken in securing and developing a farm on an irrigation project. The film takes one from the time the tired school teacher reads the government advertisement and writes to Washington until she goes to the desert country, puts up her shack, learns the methods of irrigating, falls in love with a neighboring bachelor, and goes in partnership with him for life.

Mr. Cowling is now in the Washington laboratory finishing and assembling this material for the exposition and other lectures.

Just A Moment Please

Friend Charley, our Noo Yawk conferee, whom we took to task last week for writing us that a story was "perfectly digestive," is all "het up" over our gentle remonstrance, and writes us that instead of bawling him out for the use of "digestive" we "ought to consult Dan Webster." By golly, Chas., we wont take DAN Webster's word for it—don't believe he knows any more about it than us. Perhaps you mean Noah? He's the chap, we believe, that put the dic in dictionary.

—

Since he deems it an honor to "head the line" at the topmost pinnacle of our column, we'll take the curse off this second "call," perhaps, if we run him there again. 'Tsall right, don't mention it, Chas.

—

O'ERHEARD AT THE PICTURE SHOW

"I'll bet her fellow will come along now and discover them together, I can always tell what's going to happen next."

"For the love of Mike, it's a wonder that guy on the end seat wouldn't move over and let us in, 'stead of making us climb over him."

"Isn't Chaplin a scream? I could just die watching him."

"That's the first time I ever saw Broncho Billy out of a cowboy rig. He looks pretty good, doesn't he?"

"Wonder if Kathlyn Williams is married to that fellow. They always play together."

—

What's this! What's this! E. Alexander Barrymore, Western representative of the *Morning Telegraph,* sued for breach of promise! That's what we read in our paper the other morning, but we've got our fingers crossed just the same. In the first place, "Barry" don't appear that kind of a chap to us; and in the second place no girlie in her right mind would ever try to get $10,000 out of an humble newspaper feller. It can't be done!

—

Now if it had been L. R., one of the *Telegraph's* staff at the other end of the line, we might have fallen for it as "press stuff," but even then we'd have been doubtful.

—

Guess this series of "The Adventures of Wallingford," to be released by the Colonial Motion Picture Corporation, is to be an untinted film, since we lamp by the advertising that White and Black are included in the cast.

—

ZERO IN ADVERTISING.

Our notion of nothing to rave about is that boost given a certain make of cycle-car in episode twenty-one of Thanhouser's "Million-Dollar Mystery." Gosh, but we'll bet the publicity man of that auto company will tear his hair out by the handful if he ever beholds Jimmy Cruze on the screen, calmly "getting out and getting under" several times, and then winding up by giving his car away for junk, all because it breaks down at a critical moment.

—

Pal Haase sends us a beautiful three-color portrait of the fifteen-story-and-roof-garden shack in which he is temporarily residing while in Noo Yawk, but forgot to mark the "X" indicating exactly where he hangs his hat when he's "at home." Bring a blue-print home with you, Pal.

—

OUR BURG.

Wilt Lackaye, Chet Barnett, John Vinderbrink and some other actor folks from the Effete East and the Peerless studio was to Our Burg this wk. taking pitchers of our stock exchange. Noo Yawk can brag about its Wall St., but by Heck you gotto come to Chi for stock exchange scenes.

A. M. Gollos, which is the same chap that made "the Littlest Rebel" famous around this neck of the woods, is now rumored to be going for to buy a whole studio for hisself in or near Austin, Tex. Soon A. M. will be making pitchers of his own, just like the rest of the fellers. The home folks is mighty proud of A. M. and wishes him luck in whatever he does.

Another of our local industries has moved. The Offises of Warners Features was moved t'other day, from where they was, to Rooms 400 and 402 at 17 N. Wabash Ave. The new offises is fixed up grand and looks fit to entertain a King in. They got a real luxurious look to 'em and makes us proud of the enterprise of our home folks.

—

The Missus says it looks as though the Allies were going to have Turkey for Thanksgiving.

—

Looks to us as though she was trying to fill Heeza Nutt's job.

N. G. C.

Washington Exhibitors' Ball

Described by Mabel Condon

IT WAS Washington's introduction to honest-to-goodness and alive photo-players, at the Hallowe'en ball given October 31, by the Motion Picture Exhibitors' League of the District of Columbia.

And among the Washingtonians were many doubting Thomases. But they came; also, they saw; and likewise, they were conquered. For never had the flesh and blood people of the screen been so warmly welcomed.

Fans formed triple and quadruple lines outside the Raleigh hotel entrance and watched taxis fill with the many they knew and the few they did not know. Outside Convention Hall other fans formed a guessing delegation, held back from either side of a cleared path by a busy reception committee, and in the hall a few thousand more fans greeted the arrival of the screen people with applause and cheers.

A large stage, upon which each photo-player was introduced, had everybody's attention and from here, the grand march formed with Clara Kimball Young and Earle Williams in the lead. The other screen guests fell in line and the march led them in front of a motion picture camera, guided by Dr. W. B. Herbst, president of the Washington branch of the Motion Picture Exhibitors' League, the procession wound at various angles through the throngs of spectators who threw the marchers confetti and enthusiastic greetings.

It was midnight and the fourth dance, when the screen guests were taxied from convention hall to Harvey's restaurant on Pennsylvania avenue. A gold lace-topped menu card promised a delicious spread and the banquet fulfilled it, really, for in addition there were Hallowe'en favors of goblined hats and whistles and feather-ended flounces, miniature skeletons and wobbly frogs, the purpose of which was to test the eye-sight later in the evening, or morning.

There was toasting and, afterward on an upper floor, there was dancing. Joseph W. Smiley did honor to himself, the Lubin Company and the occasion, by his service as toast-master and the responses, when respective lulls could be secured, were both breezy and brief.

Marion S. Pearce, president of the Motion Picture Exhibitors' League of America, told in his far-reaching voice, of his pleasure in the evening, and made it the occasion for the presentation to the Washington delegates, of a famed remembrance of the Dayton convention. The Washington "boys" had been much in evidence at that event and the tastefully framed souvenir was that of the several groups of officers, the attending exhibitors and the Washington delegates, together with the respective badges of the National Vice-President Parlegate, Alternate, Member, Exhibitor and Guest. It was a thoughtful gift on the part of Mr. Pearce and was appreciatively accepted by Dr. Herbst whose toast was to the guests of the evening.

Harvey Crandall said his words were few because it was the first time in three days that he had found time in which to eat and Fulton Brylawski extended a welcome, a have-a-good-time invitation and a thank you. Romaine Fielding, Kate Price and King Baggott bowed and said ten words and Harry Myers gave an imitation of a motion-picture actor making a voiceless speech.

'Twas a jolly party and a glorious time and the



Banquet given by the District of Columbia Branch, No. 10, Motion Picture Exhibitors' League of America on October 31, at Washington, D. C.

Washington branch of the League have earned the reputation of being princely entertainers. Those active in the ball's arrangement were:

MABEL'S NOTES.

Reception Committee.—Publicity: Fulton Brylawski, Harry Crandall, Wm. P. Herbst. Program: V. H. Stonesifer, R. H. Campbell, Thos. M. Eastwood. Music and Amusements: J. P. Morgan, Julian Brylawski, J. J. Payette, Maurice Davis. Hall and Decorations: Ira La Motte, Alan Bachrach, W. Stein, Harry Wolf.

Hughie Mack, who slept through an uproarious half hour of the banquet, found three-thirty much too early an hour at which to retire, so didn't. He had company—much. But their attire was not—much. It comprised silk hats, dress shirts, overcoats and dancing pumps. And thusly, on one floor of the Raleigh, did the so attired and gay party inter-visit.

John Ince was a leader of the calling-cardless brigade; he carried a cane.

Hughie Mack outlined the itinerary as being that of wherever a bell boy was seen to carry ice water.

"I'd just like to know," threatened Elsie Woodward the next day, "who that wild mob was that ran through the corridor all night." The "wild mob" was guessable by a general grin.

"Key—444," demanded Howard M. Mitchell of the desk clerk at 3:45 a. m. "Not here," answered the clerk. Mr. Mitchell thereupon consulted the register for more authentic information as to his room number.

Fulton Brylawski was called into the garish light of day at 8 o'clock by two lady guests who had neglected to tell him that they had to get an early morning train.

Earl Metcalf evidenced angelic behavior and a benign smile. He confessed to the time being November 7 and the girl a little Kentucky miss. Long live the Metcalfs.

Exhibitor (Joseph) Steve Brodie renewed pleasant acquaintances made at the Baltimore dance.

Oswald F. Schuette, the Washington correspondent for *Leslie's Weekly,* on this his first meeting with picture people, declared he would speak for their representation hereafter in the "illustrated weekly newspaper."

Lillian Walker and Wally Van as partners in the grand march were cheered by the fans as old and much liked friends.

The American Beauty roses Clara Kimball Young carried were an offering from the committee.

Mr. Brylawski introduced "Jimmy" Young as "the husband of Clara Kimball Young," then apologized to each.

"Mother" Mary Maurice contributed smiles and contentment to the evening of fun.

Lilie Leslie (Mrs. J. W. Smiley) was charming and, with her husband, received much recognition.

S. M. Spedon added new and masterly steps to the after-banquet dance festivities.

H. A. D'Arcy was father to a large flock of Lubinites in his charge and Mr. Pearce was pleased to learn he was author of "The Vase on the Floor."

Jacob Wilk left the New York publicity desk of the World Film Corporation to join Mr. Arline and Mr. Anderson at the Washington party. As World Film people, James and Clara Kimball Young were at this table.

Frank H. Durkee, a Baltimore exhibitor, avowed that were the president present he (Mr. Durkee) could not have had a better time.

C. L. Worthington, the Philadelphia Box Office Attractions representative, glowed good cheer and fun and had difficulty in getting a goblin that would fit.

Julian Brylawski was our everywhere present host.

Messrs. Stein of the Maycroft theater, Waters of the Apollo, Glasser of the Leader, J. P. Morgan, LaMotte, Stonesifer, Payette of the General Film, Morris Davis, Osborne of the General Film Company, Washington, and Guy Wonders of Baltimore were among the entertained.

Lloyd Lonergan represented the merry Thanhouserites of New Rochelle town.

Marc MacDermot, Miriam Nesbitt, Gertrude McCoy, Robert Conness and Mabel Trunelle circled the Edison table. It was Miss Trunelle's first exhibitors' party and she hopes that hereafter they will happen often.

L. W. McChesney made his week-end vacation from Orange quite worth while. He, too, likes exhibitors' parties. He has never missed one.

Marion S. Pearce was hailed as the "ginger ale man," and Mr. Brylawski's success in attaining toast-quiets was due to a resonant "Silence! as Mr. Pearce says!" That, seemingly, was the by-word at the Baltimore entertainment.

Samuel H. Trigger was regrettably missed.

"The fourth annual convention and exposition of the Motion Picture Exhibitors League of America," was one of the three inscriptions on the Pearce gift-picture.

"Held in Dayton, O., on July 7, 8, 9, 10 and 11, '14," was a second.

And "Presented to the District of Columbia Branch No. 10, by Marion S. Pearce, National President," was the third.

Dorothy Kelly was as usual sweet and unusually quaint in a basque gown of ruffles.

Leah Baird trotted the length of the banquet hall between serves and in spare moments tooted a horn.

Florence Hackett was one of the jolliest of the Lubin party.

Romaine Fielding was distinctive in an opera cloak. He is becoming what he calls "beastly fat."

Louisa Huff was referred to in the *Washington Post* as the popular Miss Hugg.

It was altogether "One wonderful night."

And in the meantime an Indian prince awaited a sufficient audience at the Press Club. But filmdom came first.

Verily, 'twas a big night.

Among those present:

Lubin—Rosetta Brice, Alan Quinn, James Daly, Clara Lambert, Florence Williams, Howard Mitchell, Earl Metcalfe, Florence Hackett, Joseph Smiley, Lilie Leslie, Mildred Gregory, Douglas Sibole, Elsie Woodward, John Ince, Edgar Jones, Louise Huff, William Kerry, Kempton Greene, Ormi Hawley, Clarence Elmer, Doris Heywood, Billy Burke, H. A. D'Arcy.

Universal—King Baggot, Ben Wilson, Rosemary Theby, Harry Myers.

World Film—James and Clara Kimball Young, Jacob Wilk, Mr. Arline, Mr. Anderson.

Vitagraph—Edith Story, Anita Stewart, Kate Price, James Morrison, Dorothy Kelly, Norma Talmadge, Wally Van, Lillian Walker, Hughie Mack, Leah Baird, Earl Williams, Donald Hall, Mary Maurice, Mr. and Mrs. A. U. Smith, S. M. Spedon.

Edison—Marc MacDermott, Miriam Nesbitt, Gertrude McCoy, Mabel Trunelle, Robert Connes, L. W. McChesney.

Problem Raised By Edison Film

Reviewed By Charles R. Condon

A WELL-EDUCATED and refined girl's inability to cope with the world, because she has no practical knowledge of its work, when thrown upon her own resources, leads to a number of exciting incidents and puzzling complications in the three reel melodrama, "What Could She Do," which is to be the regular Edison program release of November 20.

There is a small vein of romance in the story, but it is so very small that its prominence is superseded by the plot's snappy action and quick, exciting developments. Faultless photography, good-looking settings, and splendid acting all contribute their share to the picture's success.

To John Collins belongs the director's credit, and to Gertrude McCoy, that of playing the leading role as Sylvia Fairfax. Miss McCoy receives excellent support from the remainder of the large cast, a few of whom are Bigelow Cooper as Colonel Fairfax, Robert Brower as John Atkinson, Richard Tucker as Robert Gray, Harry Beaumont as Billy Banners, and Marjorie Ellison as Hetty Sharp.

The story begins with conversation between Colonel Fairfax and John Atkinson of Boston, in which the latter boasts to the colonel that each of his daughters is able to earn her own living, and advises him to train his daughter the same way. The colonel takes exception to the suggestion, proudly stating that his daughter was brought up to be a lady.

A short time later Atkinson reads of Fairfax's bankruptcy and subsequent death from the shock. He sends a letter of condolence to Sylvia, the colonel's daughter, and offers to secure her a position as maid in his daughter's family. Being unfamiliar with work of any kind, and therefore at a greater disadvantage if employed by a stranger, Sylvia gladly accepts Atkinson's generous offer, and leaves for the North.

Some time previous to this and while at school Sylvia made the acquaintance of a Robert Gray, a



A tense moment in Edison's "What Could She Do?"

young northerner who fell in love with her and obtained permission to call at the Fairfax home during the next vacation. He sets out to keep the engagement on his first day in town, but, on arriving at the address given him, finds the place deserted and the windows and doors boarded up.

In the meantime Sylvia has arrived at the Atkinson home, and taken up her duties of caring for and tutoring Mr. Atkinson's grandchildren, Charlotte and



Scene from Edison's "What Could She Do?"

Russell Windermere. All goes well for a time, but finally Mr. and Mrs. Windermere decide that Sylvia is not capable of managing the children, and give her notice to leave, offering, however, to keep her as their guest until she is able to find another position. But Sylvia's pride will not allow her to accept even this form of charity, and she moves to a cheap rooming house. One of the girls staying at the place, Hetty Sharp, takes a liking to Sylvia and obtains her a position as clerk in the store in which she is employed.

As time passes the girls become closer friends, and Hetty assumes a sort of responsibility for her less sophisticated friend. One day Sylvia is called to the manager's office and there accused of stealing lace. She denies it in the face of incriminating circumstances, but refuses to name the thief, feeling instinctively that Hetty is the guilty one. The two girls are taken to jail and questioned. Hetty gets off easily, but Sylvia is put through a nerve-racking examination, at the end of which she still refuses to name the person who she claims thrust the package of lace into her hand. Just then Hetty bursts into the room, and confesses her guilt.

The police captain is impressed with Sylvia's show of grit, and offers her a position on the detective force. She is assigned to special cases, and soon becomes known as a quick-witted, capable detective. One day notice is received at headquarters that Helen Gray has mysteriously vanished from home. On investigating Sylvia finds that Helen Gray is the little sister of her former friend, Robert Gray, whom she met while attending school in the South.

Under an assumed name Sylvia is employed in the Gray household as a servant girl. She becomes suspicious of the little girl's maid, Lizzie, and by a clever ruse tricks her into disclosing the location of the kidnappers' rendezvous. A raid is made upon the

place, the whole band captured, and little Helen rescued. Shortly afterwards Sylvia announces her engagement to Robert, and resigns from the detective force. While presenting her resignation she is de-



Nursery scene in Edison's "What Could She Do?"

lighted to learn that Hetty has been released on good behavior. Sylvia visits her old friend, and promises her a good home and a happy future in gratitude for her kindness.

To Fight Legalized Censorship

There has been a union of forces between the United Managers' Protective Association, whose membership includes at the present time the managers of more than 2,700 theaters, and the National Board of Censorship, so far as the fight against all forms of legalized censorship throughout the country is concerned. According to the terms agreed upon, the United Managers' Protective Association agrees to co-operate and to subordinate its efforts in all matters referring to censorship to the National Board's direction. They promise a very hearty co-operation along lines peculiarly their own in the fight which the National Board is making.

There were present at the conference in Mr. Binder's office on Saturday, October 24, Ligon Johnson, chief counsel of the Protective Association; W. D. McGuire, Jr., executive secretary, and Dr. Orrin G. Cocks, advisory secretary of the Board, and J. W. Binder, in charge of finance and publicity. The officers of the United Managers' Protective Association are: President, Marc Klaw; vice president, Lee Shubert; second vice president, E. F. Albee; third vice president, H. W. Savage; fourth vice president, Sigmund Lubin; treasurer, Sam A. Scribner; secretary, Charles A. Bird; executive committee, A. L. Erlanger, William A. Brady, Alf Hayman, E. F. Albee, Walter Vincent; executive committee (motion pictures), J. Stuart Blackton, Carl Laemmle, Samuel Long, Adolph Zukor, P. A. Powers.

The course above outlined is being carried out in response to a resolution of the board of governors of the United Managers' Protective Association, recently passed.

Has Thoroughly Modern Studio

Popular Plays & Players Inc., which is releasing through the Alco Film Corporation has established extensive studios and laboratories at Fort Lee. Every improvement known to the most advanced directors and film men has been installed. A feature of the studio lies in the fact that five directors worked simultaneously. The Jersey country lying back of the studio affords wide variety for outdoor scenes. Of course when it is necessary to go further away to some special location, the producing corporation will take its company to as great a distance as necessary. With the establishing of its new plant, this enterprising producing concern will greatly increase its output. That this producing corporation expects to be very active is shown by the fact that contracts have just been closed with the Estate of the late Hugh Conway for twenty-two of his biggest successes. The contracts cover ten unproduced plays.

Reliance Company Changes Policy

A new policy was recently established by the Reliance company, relative to special features, when announcement was made to the effect that in the future the special features will be sold on a state rights basis instead of being released through the Mutual Film Corporation.

"The Avenging Conscience" or "Thou Shalt Not Kill," a six-reel D. W. Griffith special feature, and "The Escape," Paul Armstrong's wonderful dramatic production, also produced in film version by Mr. Griffith in seven reels, are the first two of these special features that will be sold in this way.

In an interview H. E. Aitken, president of the Reliance and the Mutual Film Corporation, said: "I have always felt that such features as D. W. Griffith has produced are far too wonderful to attempt to handle and to do justice to by so large an organization as I am associated with. When it is remembered that Mr. Griffith is considered to be the premier director of the picture business today, and that his productions are different, inasmuch as they will be as new five years from now as they are today, I have decided that the only way to really do justice to pictures of this caliber is to sell the rights to reputable state rights people who will exploit them in a manner befitting their importance."

Tyrone Power in "Aristocracy"

Tyrone Power, the famous "legitimate" star whose wonderful portrayal of the drainman in "The Servant in the House" thrilled the whole country, makes his first appearance in motion pictures in the Famous Players four-part film adaptation of Bronson Howard's noted society play, "Aristocracy," released Nov. 16.

In "Aristocracy," a drama renowned in two continents, Tyrone Power again plays the role of a man of the people, who backs the aristocracy of worth against that of birth. The astonishing success of the original stage production made the play famous throughout the world, and the film version even enhances the power and charm of the drama.

"Aristocracy" sounds the shallows and the depths of the exalted circle that provides the title of the subject. It criticizes with relentless vigor and earnestness the false pomp and superficial grandeur of the vain set that parades itself before the eyes of the world in the superlative dress of the idling rich, and is at moments overpowering in its fearless attacks on the shams and shames of the circle it exposes.

"The Perfect Thirty-Six"

Reviewed by Charles R. Condon

IN producing "The Perfect Thirty-Six" the director took particular pains to make the most of every comedy situation, and to display at their best the individual talents of the cast without allowing the action to border upon slapstick. The result is a four-reel comedy with a good, substantial plot and a definite purpose in its action. It is from the Pathe German company, and is, without doubt, one of the best and funniest multiple reel comedies that has ever come from that studio.

The story is much on the order of Montague Glass' "Potash and Perlmutter," though that inimitable writer was not connected in any way with the film's production. He does, however, play a prominent part as regards the sub-titles, having written them all. They are extremely humorous, and purport to be the observations of one Moritz Abramowsky, who knows the cloak and suit business both forwards and backwards, but who remains the firm's scapegoat because the boss refuses to recognize his sterling qualities and brilliant salesmanship abilities. One of his



The Mayer firm takes a life partner in "The Perfect Thirty-Six."

answers to an unreasonable situation is that "blood is thicker than water only when your relatives don't live in the same town with you."

Aside from the great amount of detailed care and attention which comedies invariably demand in their direction, "The Perfect Thirty-Six" also received the artistic arrangement and construction of settings accorded a society drama. One scene that is especially commendable, both for its size and extravagant furnishings, is that of the gown display and sales room. To complete this scene in atmosphere as well as in artistic appearance a number of the most famous models in Berlin were employed to appear in it.

The story opens with Moritz' statement that Gertie is returning home from boarding-school, not because she has graduated, exactly, but because the teacher said she was through. Gertie proves to be a wild, mischievous sort of girl about eighteen years of age, who is addicted to smoking cigarettes when she is reasonably sure that there is no danger of her being caught. One day her mother, who keeps a hat and gown establishment, receives a visitor in the person of the salesman of the cloak house of Mayer & Nathanson. Phillippson lives up to his reputation and sells Mrs. Bauerspein a number of capes and gowns for which she will never have any call.



Gertie, "the Perfect Thirty-Six," makes a hit with the princess.

Gertie wanders into the shop while he is there, and innocently aids the drummer in selling her mother an expensive fur cloak by consenting to try it on. The effect is wonderful. It transforms her from a plain school-girl into a stunning young lady. Phillippson is so impressed with her appearance in the cloak that he wires the home office at once, telling them that he has discovered a perfect "thirty-six," and asking if they want her as a model.

Mayer, the "head boss," answers in the affirmative, and is astonished a few days later to be handed a letter of introduction by a commonly dressed girl who, he inwardly declares, does not impress him as being even a good-looking "thirty-six." He employs her



The debonair Phillippson is a favorite with all of the models.

with the confirmed opinion that he is losing money by dong so. Some time later Phillippson returns from his trip, and exhibits his many and large orders to the beaming Mayer, who praises Phillippson's diligence

to Moritz in an effort to arouse ambition in the lazy fellow. When the drummer hears himself lauded and asks for an increase in salary as a reward for his work, he is told that the words of praise were only used for effect on Moritz and were not meant for him.

One day Mayer receives notice that the princess is going to call to choose a gown. He is greatly excited about it, and instructs the models to be careful to appear at their best. As the girls slink past the royal party in the fashion of the day Mayer feels exultant until Gertie appears. She is dressed in a rather plain gown, and Mayer is afraid she will cast a reflection on the stylish appearance of the other girls. Instead, she makes a decided hit with the princess, who purchases the gown in preference to the others.

The next morning Gertie receives an offer from a rival concern at double the salary Mayer is paying her, and sends her landlady down to the office with word that she has resigned. Consternation follows the woman's announcement, for the morning mail has brought a letter from the princess instructing them to have Gertie deliver her gown, and stating that hereafter no one else is to wait upon her in the store.

But one course is open to Mayer, and that is to marry Gertie in order to prevent her leaving the firm. Both Phillippson and Nathanson are paying attentions to the girl, but in spite of this rivalry Mayer succeeds in winning her, and adds another member to the firm of Mayer & Nathanson.

Authors Collaborate on "Zudora"

Dr. Daniel Carson Goodman and Harold MacGrath, novelist, met recently for the first author's conference on the new Thanhouser serial, "Zudora." The photograph here reproduced shows them sitting in the mystic apartment used in the opening scenes of the wonderful photoplay which is the creation of Dr. Goodman, and of which Mr. MacGrath will write the novelization. Dr. Goodman detailed to Mr. MacGrath, who fictionized "The Million Dollar Mystery," the early action of "Zudora."

"I expect great things of this new production,"



Harold MacGrath in conference with Doctor Daniel Carson Goodman, creator of "Zudora." Mr. MacGrath will novelize the photoplay for the newspapers.

says the novelist, who is known among his literary contemporaries as "the sage of Syracuse." "It is a new construction in photoplay writing of extraordinary interest, and I shall enjoy my part of the collaboration."

Selig One-Reel Animal Pictures

The wonderful demand for Selig one-reel animal pictures immediately following the announcement of a series to be released, has demonstrated beyond a doubt that this class of photoplays is desired by exhibitors. Mr. Selig has been working on this series for some time and a number of exceptionally interesting scenarios have been prepared. A large number of these have been produced, and dates for their release will be announced later.

It is the intention of Mr. Selig to release one of these animal pictures every week, as quickly as the series can be announced. The first of the series, introduced as an experiment, was "The Loyalty of Jumbo," which was released September 20. It was received by exhibitors with unexampled enthusiasm and they began to inquire when other one-reel animal pictures were to be released. Then "The Rajah's Vacation," released October 21, "A Tonsorial Leopard Tamer," released October 23, and "The Grate Impeeryul Sirkus," released October 30, were snapped up by exhibitors far in advance of their release dates.

In most of the following Selig one-reel animal pictures, Kathlyn Williams will be featured, which naturally will furnish an added attraction and render them additionally profitable to exhibitors. All these releases will be made through General Film Co., and will constitute part of the Selig program.

In view of the great demand already evidenced for these Selig one-reel animal pictures, it will be advisable for exhibitors to make a special request at their exchanges in order to book them early.

"Master Key" Company In Frisco

The better to stage a number of scenes in the third chapter of "The Master Key" series, which calls for San Francisco settings, the Rex company under the direction of Robert Z. Leonard, will leave Los Angeles for the northern city within a few days. With him will go, in addition to the regular cast of Ella Hall, William Highby and Harry Carter, the author of the story himself, John Flemming Wilson. His idea in accompanying them is to place at Mr. Leonard's disposal his unusual knowledge of the water-front and other sections of the city, which will be invaluable when it comes to running down proper locations for the scenes to be photographed.

Mr. Wilson is eminently well-fitted to fill this part in the work, as during two years he covered the water-front and kindred sections of the city for the San Francisco papers. Later, he worked out of that port as a sailor before the mast, in search of local color for subsequent stories.

Harry Lauder Visits Universal City

During his stay in Los Angeles, where he appeared at the Majestic theater, Harry Lauder, his wife, and William Morris, his manager, were guests at the Universal's west coast plant. Under the personal guidance of general manager Isadore Bernstein, the little party was introduced to several Universay photoplayers, countrymen of the comedian. After watching several of the companies at work at the studio, the party motored to Universal City, where Mr. Lauder was initiated into the mysteries of production of several of the big features the company is staging at present.

Sans Grease Paint and Wig

By Mabel Condon



Thomas Wise.

"WERE you always — plump?" I asked Thomas J. Wise across the long wide table in the square room that is an inner of inner offices in the World Film Corporation suite in the Leavitt building, on Forty-sixth street.

"Plump?" queried Mr. Wise from the side of the room that he almost filled. "Yes," he answerd as his mouth that is like unto a half-moon and good to look at, elevated its corners and told me, "Yes, I've always been plump. I started my existence that way; it was in England and they tell me I weighed fifteen pounds at the start. Ever since I've been increasing the capital and paying interest on that start."

"But," I suggested, "imagine a plumpless 'Gentleman from Mississippi.'"

It wouldn't be ethical for me to imagine such a thing," answered the man who has made that role famous. "And I am not sorry that I am—fat, except," he added, "it is what prevents me from going back to England and fighting. I'd love to go back to England and fight," he repeated and there was no elevation of the corners of his mouth; in place of the glad expression that his blue eyes had held until just then, there was one that meant a longing to do this thing that he decided was best he should not do. Then of a sudden, the glad light returned and Thomas Wise offered the why of his not shouldering a gun in the cause of England.

"I'd make too good a target for the enemy. Though I came to this country when I was three," he continued, "the love of England is strong, with me. My mother brought seven of us here, when my father died. Seven of us," he repeated and his mind went back to what he could remember of that journey across the states. "It was forty-seven years ago and we crossed in a canvas-topped wagon. We lost one of us on the journey; he was the oldest boy, fourteen, and the one who would have been the biggest help to my mother right then."

He paused; memory, though vague, was compelling, and in the pause it occasioned, I became aware that the radiator in the corner had begun to sizzle and that the rain which had softly ushered in the morning, had become querulous patter. The cheery voice of Mr. Wise brought back himself, as a subject of interest, and he went on with his story as though memory, sad and sweet, had not beckoned.

"Yes, we crossed clear to California; no in-between state would do. There was gold in California, and we went. Well, I grew up there. William A. Brady and I were boys together; I've known him since I was eleven. We did amateur work. I was always ready to take part in any entertainment or show that anybody was giving and when I was eighteen I was in a little company that Joseph R. Grismer, Brady's partner had out there. Then William Gillette came along with a regular show; he was a young leading man and offered to take me to New York with his show. I came with him and have been here almost ever since. And," he added as an after-thought, "William Gillette is still a young leading man."

"And Thomas J. Wise is best known as the middle-aged 'Gentleman from Mississippi.'" I said.

"Yes," agreed Mr. Wise, running his plump hand over the high forehead, that wasn't always forehead, and over the graying hair that curls up over his ears and makes the more becoming, the wide-rimmed soft hat he wears.

"Yes," went on Mr. Wise, "I'm best-known as 'A Gentleman from Mississippi,' and so it was one of the first Brady releases chosen by the World Film. I played it first in Chicago in 1900 and since then I've played it in almost every big city in the states. But being the 'Gentleman' in front of a motion picture camera was like playing a new role. That helped to make it the more interesting. For I found it an occupation full of interest.

"At first, the crowds that formed on the side-lines, watching us make the exterior scenes, gave me my nearest approach to strage fright. In Washington, Pennsylvania avenue was flanked by thousands, when we made scenes in that street. But there was nothing difficult about the work; I knew I wasn't to look at the camera and I was told to work slowly. That, though as rather difficult, as the stage part called for quick work. I'm to do another picture to be made by the World Film. It's 'The Life of P. T. Barnum'—and it ought to be good," he commented.

"And how," I asked the man with the half-moon mouth, "do your stage friends like you in pictures?"

Mr. Wise, his elbows on the table, rubbed his plump hands together and chuckled. "They said," and he stopped to chuckle some more, "'Wise, you're a male Mary Pickford.'"

"But," I asked, taking my own umbrella from among the many in the corner holder, (though Mr. Wilk, publicity manager, had told me to take my choice), "have you seen Mary Pickford?"

"That's it," returned Mr. Wise as we went through the doorway, one at a time, necessarily, "she is the screen star I have seen most." And again he chuckled.

"Last night," he said, as we piloted our umbrellas toward Broadway, "I was elected councilman of the White Rats by 200 out of 225 votes. And on an independent ticket," he finished as we reached the corner.

"Well, good-bye," we said to each other, interfering, meanwhile with traffic on Broadway.

"Good-bye," we each returned. And then Mr. Wise turned toward Longacre Square and a twelve o'clock rehearsal of "The Song of Songs," and I splashed across the street for a cup of tea.

News of the Week as Shown in Films



The Belgian retreat from Antwerp. Copyrighted 1914 by Hearst-Selig News Pictorial.



Belgians in armored auto returning with war trophies. Copyrighted 1914 by Universal Film Mfg. Co.



Fifty lives lost in mine disaster at Royalton, Ill. Copyrighted 1914 by Hearst-Selig News Pictorial.



England's prisoners of war at Detention Camp, near Aldershot. Copyrighted 1914 by Universal Film Mfg. Co.



Buying horses in New York for the Allies' armies. Copyrighted 1914 by Hearst-Selig News Pictorial.



Arrival of English wounded at West Ham Hospital. Copyrighted 1914 by Universal Film Mfg. Co.

Taking Moving Picture Panoramas

Described by Scientific American

HOW interesting it would be to combine the panorama's illusion in space with the moving picture's illusion in time! Why not have "animated panoramas?"

As far back as fifteen years ago, a French inventor designed a "kinetorama," destined to project such panoramas on the walls of a circular hall, but the method used, a battery of ordinary kinematographs, each covering a given portion of the circumference, was too complicated to be adopted in actual practice.

A Bavarian engineer, Dr. Hans Goetz of Munich, has simplified the problem by using the ordinary moving picture camera suitably modified.

Ordinary panorama cameras are known to be based on the rotation of an objective round a vertical axis, this objective recording on a semicircular film a panorama covering an angle of 140 degrees as a maximum. Another type of panorama camera is arranged to rotate round its stand, while a film in its interior passes in front of the slot.



Fig. 1. Sections from a panoramic film.

The accompanying diagram is a top plan view of such an apparatus: *a* is the vertical axis around which the camera *b* rotates. The objective *c* comprises an adjustable slot *d*, below which a film *e* is arranged to pass under the action of a gearing controlled by the axis, while unwinding from drum *f* on drum *g*.

When this apparatus is made to rotate once round its vertical axis, the whole panorama is reproduced photographically, or, as it were, unwound, on the film. However, it suffices to provide for a continuous rotation at a speed corresponding with the normal rate of moving picture projection (that is, about fifteen revolutions per second), in order to produce a most unexpected conversion, and to transform the camera into an ideal panorama kinematograph. The pictures thus obtained, at first sight, do not seem to have anything in common with moving picture films, and are nothing but a panorama continually unwound, comparable to a wallpaper border (Fig. 1). However, on examining the panorama more closely, the pictures are seen to differ from one another, any moving objects occupying more or less different positions, as on the sections of an ordinary kinematograph film. In fact, the only distinctive feature of the pan-



Interior of experimental mechanism.



Experimental panoramic camera.

orama film is the substitution of a single, continuous picture for an intermittent succession of film sections.

This picture has to be projected on the walls of a large circular hall, so as to cover simultaneously the whole of its circumference. In an ordinary kinematograph, films are, of course, projected by an intermittently operating mechanism, each section being successively illuminated, projected, and advanced in one-sixteenth of a second. The projection of moving picture panorama films is by no means more difficult, provided the camera described be supplemented by some illuminating means.

In order to facilitate the understanding of the underlying principle, let the film be supposed to be lighted intensely by a lamp arranged close behind it, above the axis of rotation *a*, thus converting the camera into a lantern projecting on the screen a narrow picture, in accordance with the width of the slot *d*.

Suppose the apparatus, installed in a circular hall with white walls, to be set rotating slowly: Narrow pictures, corresponding with each point of the original scene, will appear successively at the various parts of the circumference. If a tree was standing on one side of the scenery, in taking the kinematograph record, and a house on the other side, the tree will be projected *in succession* on opposite sides of the hall. Owing, however, to the persistence of visual impressions, the human eye will perceive simultaneously successive parts of the picture, provided the apparatus be turned round at a sufficient speed. In fact, the narrow bands composing the projection will melt into a single continuous picture covering the whole circumference of the hall like a real panorama. A similar principle has been embodied in the "photorama" designed by the Lumière brothers, where rotating objectives were arranged to project a photograph wound on a glass

In actual practice it is, of course, impracticable to arrange the lamp immediately behind the film. A powerful searchlight is therefore installed outside of the apparatus, the light of which is thrown by mirrors through the hollow axis of rotation.

The astonishing result obtained by Dr. Goetz's apparatus may be described as follows: The Lumière "photorama" at each rotation projects an always identical picture, the picture passing before the slot of this apparatus is seen to vary continually, each turn bringing a new phase of the original motion into view. In fact, the projection thus obtained is a real moving picture panorama, performing its natural movements, where houses and other immovable objects, of course, remain in position, the same as on an ordinary kinematograph film. The apparatus, it is true, requires an intense illumination; since, however, the insertion of a glass trough containing an acidulated 1 per cent solution of copper sulphite eliminates heat effects to 96 per cent nearly, this does not entail any danger.

Moving picture panoramas literally place the spectator in the midst of a given event or scenery. He sees himself transferred to the center of traffic in a city where vehicles and pedestrians converge from all sides, to aerodromes, where airships and aeroplanes unceasingly perform their maneuvers, to horse, bicycle and automobile races, football matches and other sporting events, processions, popular festivals, expositions, etc. He is afforded an opportunity of watching from the "Officers' Hill" the startegic operations of armies, and from the conning tower of a battleship the maneuvers of a fleet. He is able, in the moving picture theater, to fancy himself aboard a steamer or in an open carriage, traversing the most fascinating scenery.

Panorama films may as well be cut into sections and projected intermittently on a plain screen, like ordinary kinematograph pictures.

Current Educational Releases

Dakar—Principal Port of French West Africa.—Pathe. The harbor of Dakar is one of the busiest commercial centers on the Atlantic coast of Africa. The bay is a beautiful body of water, deep enough to accommodate all sorts of steam and sailing craft. The tourist always sees many interesting sights along the roads and at the station. Like a fortress, the governor's palace looms high above the surrounding country. The Sengalese troops present a unique and pleasing appearance. Among them are to be found some of the best sharpshooters on the West African coast, not only of the ordinary small arms and rifle but of the latest designs of the rapid fire machine gun. Senegal is intensely tropical and many luxuriant palm trees along the National boulevard go to make this a most beautiful thoroughfare. The market place of Dakar filled with its throngs of busy bargain hunters is one of the most interesting parts of the town.

Arab Troops (French Algiers).—Pathe. Swift of foot, like lightning on his wonderful horse the Arab soldier has long been the subject of art, poetry, and prose. Oven burning sands and in desert places where the ordinary man may not pass, the Arab is at home and happy. The farther his horizon of desolateness stretches away from civilization, the better he likes it. Greatly feared and respected as a warrior down through the centuries from the days of the ancient Carthaginians, the Arab soldier today forms a most serviceable branch of the great French army. Unlike the other European armies, however, but better suited to his particular desert needs he has an added branch or fight force—the camel—cavalry which is one of the most efficient of the military departments. Due to his adaptability to desert marches the camel fast of foot and almost tireless can take the Arab soldier where man or horse could not go. As a fighting machine the camel seems to recognize his worth and seems to delight in the drills and long rangy canters over the desert plains and uplands. All the pictures here shown of the Arab troops were taken during the recent inspection of Monsieur Noulens, the French Minister of War in Algeria.

Typical Russian Dances.—Pathe. Not newly discovered Brownies, but real Russian dwarfs, the leader of who is twenty-eight years old and less than two feet five inches tall, introduce themselves in various Russian dances. Most interesting of these is the sword dance performed by six little fellows no one of whom is over thirty inches in height.

Brevities of the Business

"Kell," he is known to fellow members of the press and when he signs "Fraternally, Kell," he means it. He is big in mind and body and he thinks nothing of writing reams of publicity gratuitously for friends, for the reason that he likes to write and he is alone, all alone, in the statement, "I don't need the money; I make enough with my other work." The "other work" consists of writing scenarios and serving as "from screen to the stage" booking agent, at intervals. The yellow sheets that come from 67 Morris street, New Rochelle, bear the letterhead "John William Kellette,—Scripts" and always the yellow sheets are sure to contain chatter that is breezy and original. "Kell" is a valued member of both the Inquest and Ed-Au Clubs and, the following is his own outline of his life history. Born, Lowell, Mass., Feb. 8, 1872. Quit school, aged 9, because of death of both parents. Bootblack-newsboy in Boston during blizzard, 1888. Went to Northboro, Mass., hired out to farmer for chance to grow up and learned printers' trade on *Home News* there, 1890, staying until 1896, going back to Boston to become foreman of S. Wing & Co's. print shop, where he remained a year. Became city editor of *Chronicle*, North Attleboro, Mass., 1897, and when war broke out in '98 enlisted in Sixth Massachusetts Volunteers, private, Company F., and was a war correspondent in Porto Rico until close of war. Mustered out in Marlboro, Mass., January 21, 1899, and on Feb. 8, 1899 married Leora Elizabeth Osborne, at Shrewsbury, Mass., and resumed work on *Telegram* until 1904, in which year "Kell" began the study of linotypes, taking charge, in October, 1904, of the *Rutland Herald's* linotype plant, remaining for five years. Came to New York after trip through South from Maryland to South Carolina in 1910 and 1911, settling in New Rochelle in June, 1912. Wrote first script in August, 1912, sold to Universal, and since then have written 128, sold 76, with rest pending. Wrote words and music for two songs and chatter about "The Million Dollar Mystery" for Bracy & Farrington and booked them direct through Loew's Booking Agency, managing the act on a proposition that allowed "Jones the Butler," and "Braine the Conspirator" to work in pictures during the day and give night performances only. Is a thirty-second degree Mason, an Elk, a Shriner, and never entered a beauty contest.



Lionel Belmore, who has recently appeared with William Faversham, has been engaged by the World Film Corporation, to appear opposite Clara Kimball Young in the screen version of the Owen Davis play "Lola." Mr. Belmore is directing the rehearsals of "The Marriage of Columbine," which is to be the opening attraction at the Toy Theater, in addition to his work in "Lola."

Kathlyn Williams is making a thorough study of her role in "The Rosary." This Selig star never fails to make a most searching investigation into the character of the person she is to represent, while the possibilities of her role never are slighted.

Edwin August, managing producer of the Eaco Films Inc., is busily engaged in the filming of an unusual photoplay entitled "Failure versus Success," in which he portrays a dual role. It is a psychological study in twenty-two episodes and two hundred and ten scenes, portraying that the conditions of success and failure, as regarded from a worldly standpoint, often depend largely upon opportunity and environment.

Cabbages are all grown. That is why Wm. Garwood of the "Flying A" forces in Santa Barbara is worrying. The Chinese cook who rules his household seems to be unable to understand his master's restlessnes. Garwood's clubs seem to have lost their soothing qualities. The studio of course quiets, but to cure seems impossible.

Pauline Frederick is under exclusive contract with the Famous Players Film Company, for whom she is to appear in a series of important film productions. The Famous Players will present Miss Frederick within a short time, in the motion picture version of Henri Bernstein's emotional drama "Sold," and later in Hall Caine's "The Eternal City."

Helen Gardner, with a company including Nicholas Dunaew and Rex Hitchcock, has gone to Sparkhill, New York, under the direction of Charles Gaskill. This locality was found extremely characteristic of the pictures which Mr. Gaskill wrote, some of them being produced entirely in the open.

J. P. McGowan of the Kalem Company is now working on the seventh installment of "The Hazards of Helen" which features Helen Holmes. Each reel is virtually a separate story and some thirty of them will be issued.

Scenario writers are advised that all scripts intended for the Selig Polyscope Company should be addressed to the executive offices, 20 East Randolph street, Chicago, Ill. This rule applies to California and coast writers as well as others.

Billy Weiss, roadman of the Pittsburgh branch of the World Film Corporation is reported to be making a "clean-up" in getting business for that office, according to reports.

The Red Cross Society, during its bazaar at the Grand Central Palace, wishing to introduce moving pictures as an added attraction appealed to the Vitagraph Company of America for a contribution. "A Million Bid" and "Goodness Gracious," were contributed to the program.

The newest announcement from the World Film Corporation is that Lew Fields is to be seen in their photoplay service. General Manager Lewis J. Selznick has arranged to have Mr. Fields make his first appearance in "Old Dutch," which was one of the most successful plays in which he was seen while operating the Broadway Theater. Among the players engaged by the World Film Corporation to support Mr. Fields are Vivian Martin and George Hassel.

A little time back, Francis Ford of Universal produced a romantic two-reel drama written by Grace Cunard around some fanciful, principality and excellently acted by two of them. So successful was this that orders came from the powers that be, for more of the same style of story and the result is they are putting on another fanciful two-reel feature called "The Madcap Queen" by Miss Cunard.

Stella Razeto, leading woman of Director E. J. Le Saint's company, is the champion lawn-moweress of the Pacific film colony. At least the Selig star claims the title. She managed to do her own extensive lawn in less than a week, but hubby found her in tears at the close of the last day. She found the grass, where she began, had all grown up again.

Weekly Film Market Quotations and Gossip

Supplied by A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	107	none offered
General Film Co.	50	53½
Mutual Film Corp. *pref.*	50	53
" " " *com.*	62	64½
New York Motion Picture	60	63
Thanhouser Film Corp	84	87
Thanhouser Syndicate *pref.*	50	65
" " " *com*	50	62½
Syndicate Film *pref.* and *com*	120	150

The first four weeks' bookings of "Zudora" (produced by the Thanhouser Syndicate Corporation) have made a very auspicious showing, as results are about 100% greater than those secured by the "Million-Dollar Mystery" in the same period of time.

The most conspicuous jump in the motion picture stocks last week was in Syndicate Film Corporation; 120 is bid now with only a few shares offered at 150. We are advised that if the books were closed today the Syndicate Film Corporation could liquidate and pay out well over 150 on the common as well as on the preferred.

The demand for General Film Company preferred is weak at the present time, but we understand their earnings are satisfactory.

Harry Weiss, manager of the Chicago office of the World Film Corporation, has signed the Saxe Circuit of houses in Wisconsin on Shubert and Brady features. This makes a total of 14 Milwaukee houses on the books of the Chicago office for Shubert and Brady features.

Reina Valdez is leaving the Santa Barbara company, Aubrey M. Kennedy having taken his own two companies to the studios in the coast town. Miss Valdez is undecided just what she is going to do and has two flattering offers but is inclined to take a short rest before resuming work.

Jack Cohn, editor of the Universal Animated Weekly, has instigated the writing of a story, the title of which will be "Save Your Children's Lives." In it will be brought out the fact that if the clothing of the children is washed in a certain solution of ammonia it will be made fireproof. It was through the suggestion of the Coroner of the Borough of Brooklyn that Editor Cohn did this.

Henry P. Rhinock, brother of Joseph Rhinock, the theatrical magnate, secretary of the Shubert Theatrical Company, arrived in Cincinnati from New York to join the World Film Company's selling force.

. A specially selected company is busily at work in the studios of the Balboa Amusement Producing Company, Long Beach, Cal., preparing a series of twelve photoplays, varying from two to three reels in length which will thoroughly treat one of the most vital questions of humanity. Each episode will be separate and at the end a prize will be offered for the person who gives the best answer to the question "who pays?"

The Picture Playhouse Film Company has opened a new office, located at 202 Andrews Building, Dallas, Texas, and has installed Mr. P. A. Block as Manager. Mr. William J. Lee, general manager of the exchanges, has spent some time in Dallas arranging for the opening of this office and has already received a number of advanced bookings on the Picture Playhouse Film Company's releases.

Great compliments are being paid Ashley Miller for the bevy of pretty girls he selected for the cast in "His Chorus Girl Wife" with Gladys Hulette, the Edison ingenue, in the leading role.

The Forty-fourth street theater, where Andrew Dippel's opera comic company began an engagement last Wednesday in "The Lilac Domino" is equipped with a Radium Gold Fibre screen, the product of the Atsco department of Alco.

John Harvey, owner of the wonderful dog Shep, is producing "The Doctor's Sentinel," a one-reel Thanhouser-Mutual drama.

The next release of the Cosmos Feature Film Corporation will be Mrs. Thomas Whiffen in the five-part photoplay "Hearts and Flowers." The great feature of this picture is the wonderful acting of Mrs. Whiffen, the "grand old lady" of the American stage, for twenty-eight years leading character woman for Charles Frohman.

Mable Trunnelle has a pet monkey named "Commodore" that plays an important part in "A Gypsy Madcap," the first of the series of "Olive's Opportunities."

Bryant Washburn who plays the villain in the Essanay drama "His Dearest Foes," was saved by his dog "Kewpie," a four pound full blooded bull terrier pup given him by one of his admirers, from a "savage" attack by E. H. Calvert, hero, during the taking of one of the scenes. The pup didn't understand it was only acting.

Irving Cummings, known widely both in the legitimate and in photoplays as a leading man, has been engaged by B. A. Rolfe of B. A. Rolfe Photoplays, Inc., for prominent parts in a number of forthcoming releases through the Alco Film Corporation.

Hudson D. Maxim, son of the famed inventor of high power explosives, is now managing the studio of the Colonial Motion Picture Corporation at 226 West Thirty-fifth street, New York City. Young Mr. Maxim is a Yale graduate and prior to the outbreak of war in Europe was engaged in the film business in London in the capacity of continental sales manager for the Transatlantic Film Company, which distribute the Universal brand abroad. He is now up to his shoulders in work, co-operating with T. Hayes Hunter, the Colonial director-in-chief, and F. A. Coigne, the acting director of the "Adventures of Wallingford" comedies. This Wallingford series consists of separate stories in pictures, to be released one a month.

A series of cartoons by A. B. Frost, the famous artist, in the *Century Magazine* furnishes the basis of the plot for "Dizzy Joe's Career," produced by Eddie Dillon of the Komic-Mutual Company at the Reliance and Majestic-Mutual studios in Los Angeles.

The work of establishing the Alco programme in Canada has begun. A. C. Langan is in the Dominion to the north of us in the interests of the Alco Corporation. Since August this concern has opened seventeen exchanges, covering the entire United States.

In the three-part Edison "What Could She Do?" Gertrude McCoy performs a feat of great daring. After surprising a band of kidnappers in their den, she climbs a swinging ladder four stories to the roof of a tenement and makes a drop through the skylight to the floor below, a distance of fifteen feet.

That it will take the motion picture business several years to adjust itself, but that when it does it will be a vital power in controlling the public opinion is the theory which was advanced by John Bunny during his recent stay in Chicago. "As water runs over the pebbles in a brook it is clarified and as two or more bodies rub together both become smooth," said Mr. Bunny, "and it is the same with this great industry of ours—problems must be solved and obstacles surmounted until the fittest men rise to the work of guiding the silent art to the position it is entitled to."

The $1,000 prize scenario, won by Miss Elaine Sterne in the *New York Evening Sun* contest, is now in course of production by the Vitagraph Company under the direction of Ralph Ince. Anita Stewart essays the leading female character and Earle Williams the leading male part.

So beautiful was the enlargement of the photograph taken by Gilbert Warrenton of Edna Maison as the Madonna with baby that the Universal Company have had a number of copies of the pictures finished to give to exhibitors the country over.

Edward J. Le Saint, the Selig producer seldom goes to a motion picture show. He says that all his spare time is taken up in preparing, altering and thinking over the photoplay which he puts on and he goes over each scene in his mind for the following day's work.

"Stop! Stop! My mustache's coming off!" shouted Jack Richardson, erstwhile villain of the "Flying A" studios, as he rushed out of the middle of a scene in "Old Enough To Be Her Grandpa." The detached appendage resulted from his vigorous impersonation of the rejuvenated grandpa. Incidentally, Mr. Richardson is making much of the title role in this comedy, and the Richardson smile is worth going some distance to see.

Fred Thompson, who left the Vitagraph Company to go with the Imp and came back to the Vitagraph and went to the Famous Players Company and came back to the Vitagraph Company, has accepted a position as director for the Jesse L. Lasky Feature Company. He has gone to California to start work with them as soon as practical.

Otis Turner, has had a full sized, old fashioned brick house built at the Hollywood, Calif., studios for the production of a two-reel criminologist story. The house has taken two weeks in the building and is a sample of the thoroughness which Mr. Turner insists upon in his productions.

Myrtle Stedman of Bosworth, Inc., will be one of the prominent people who will appear at the gambol of the Photoplayers Club at the Mason Opera House on the nights of October 30 and 31.

Conforming to the policy recently inaugurated, of presenting a new program every two weeks, the Vitagraph Theater will offer on Monday, Oct. 26th, and for the two weeks following, two new feature pictures, a four-act psychic drama entitled the strange story of "Sylvia Gray," featuring Helen Gardner, and a three-part burleque, "The Fates and Flora Fourflush."

The films made by Joseph De Grasse of the Universal in the hills, featuring Pauline Bush have been run and have furnished a big surprise to many, for few people have credited Pauline Bush with a vein of comedy, simply because she never acted in anything which called for the lighter vein.

The picture business is no respector of seasons, much to the frequent discomfort of the players. The other day found Miss Fischer of the "Beauty" company, looking more cheerful than might have been expected, bundled up in bed under a beating sun in the glass studio and Mr. Garwood of the Flying A Company a little later, wearing a heavy winter overcoat at a temperature of ninety in the shade—only he wasn't in the shade—far be it that this should ever be said

of Mr. Garwood. Scenarios calling for bathing suits and babbling brooks and other coolish things would be mighty welcome to the participants these warm days.

In a recent issue of a New York paper there appeared an article about Mrs. Edwin Carman and a statement from Dr. Edwin Carman that his wife had been offered a proposition from the Vitagraph Company to pose in a six-reel feature introducing the murder scenes. The Vitagraph Company wishes to state that it has never made any such proposition to anyone and states most emphatically that it does not believe in such portrayals, and never has or never will desecrate the art of motion pictures to the level of morbid sensationalism.

During the absence of Al E. Christie Eddie Lyons will direct the Nestors as well as act in them.

The K. C. Booking Co., Incorporated, which handles all of the features made or otherwise controlled by the Kinetophote Corporation, of 126 West Forty-sixth street, New York, signed contracts this week with C. R. Scott, of the Dallas Film Company of Dallas, Texas, to take all of the output of the Kinetophote for Texas, Oklahoma, Louisiana and Arkansas.

A private showing of "The Path Forbidden" and "The Key to Yesterday" was given at the Ziegfeld theater, Chicago, Ill., last Sunday morning for the benefit of exhibitors who contemplated booking them.

The Famous Players Film Company will shortly begin the production of "The Love Route," the famous comedy-drama of love and railroads, by Edward Peple, author of "The Spitfire" and the recent success, "A Pair of Sixes." The film version of this noted modern romance will be produced in the west with Marguerite Clark, the dainty star of "Wildflower," who left last week for Los Angeles, to appear in a forthcoming production for the Jesse L. Lasky Feature Photoplay Co., to which company the Famous Players loaned the services of their star for a limited time.

C. A. Taylor, who is traveling through New York state in the interests of the New York Alco Film Service, reports to the home office that he has closed contracts for the Alco program in the leading cities of the state.

Through an agreement entered into by Webster Cullison, director-in-chief of the Eclair producing forces and the faculty of the University of Arizona, a complete film is now in process of making for the purpose of advertising that well known school of the Southwest.

Directly following the important announcements that the Famous Players Film Co. have secured two such celebrated dramatic successes as "David Harum" and "The Old Homestead" comes an authoritative statement from that company that it has now obtained the film rights to the great emotional drama, "Zaza." In the film version of this great dramatic triumph, the Famous Players will star Pauline Frederick, who has won unusual distinction in the current success, "Innocent," and who has already completed engagements in two forthcoming Famous Players productions, "Sold," and "The Eternal City," the first of which will be released during the next two months.

M. J. Slopack of the Globe Theater of New Haven, was a visitor the other day to the New York Alco Exchange. Mr. Slopack secured exclusively for New Haven the Alco program.

Luke Wilson, seventy, and still active as an acrobat, is having his troubles. Ever since it was announced that he was looking for a convenient ravine in which to stage the big scene of "The Span of Life," which the Kinetophote Corporation is filming, he has had to suspend his practice period answering letters offering ravines all over the country. Luke says that since he is to be one of the trio making up the human bridge over which the heroine flees to safety, he wants to see the ravine before he accepts any one of the scores offered.

Mayor Carter H. Harrison of Chicago, and Andrew M. Lawrence, publisher of the *Chicago Examiner*, were guests of George Kleine at a recent private exhibition of Mr. Kleine's big, new six-part spectacle, "Julius Caesar."

Cecil R. Wood has returned to his old post as chief operator for the New York Alco Exchange. Mr. Wood spent the past few months in the South selling Radium Gold Fibre screens.

The Alco Film Corporation announces that its next release, that of Nov. 16, will be Mrs. Frances Hodgson Burnett's story of child life in the English nobility, "Little Lord Fauntleroy."

George Kleine announces the early release of "Mme. Dubarry," featuring Mrs. Leslie Carter in the title role. In addition to the splendid work of Mrs. Carter, the picture is characterized by lavishness of production and a wonderful attention to detail.

Three seals have been acquired by the Universal Film Manufacturing Company and added to the company's zoo at Universal City, Cal. The seals will be used in motion pictures.

The camels at the animal farm at Universal City, Cal., were sheared recently, principally as a sanitary precaution, and the resulting camel's hair was sold for $350.

Manager Guy C. Smith of the Broadway theater, Oakland, California, signed a contract with the Alco Film Corporation of California, which is said to be one of the largest ever executed in Oakland. The amount involved is one hundred thousand dollars. Manager Smith has contracted for the Alco program for a period of five years.

Mary Fuller, the beloved Victor star, has had a dressmaker busily preparing a handsome costume to be worn at the ball of the Cinema Exhibitors' Club of the Bronx. Miss Fuller will lead the grand march.

The Famous Players Film Co. have secured the exclusive motion picture services of that celebrated young star, Marie Doro, who has one of the largest metropolitan followings of any of the younger stars on the American stage. The Famous Players will present Miss Doro in her greatest dramatic success, "The Morals of Marcus," by William J. Locke.

William K. Hedwig, well and favorably known in the trade, has sold out his interest in the Harvard Film Corporation, and with headquarters in the Knickerbocket theater building, is busily engaged in preparing a series of productions which will shortly be placed on the market.

Scarcely a day passes without the entrance of some new concern to the film industry. The latest one to be announced is the Egan Film Company, with offices at Room 703, Columbia theater building, New York City.

ROLL OF STATES.

ARKANSAS.

A suit styled the State of Arkansas for the use and benefit of Pulaski county, ex rel. Robert L. Rogers, prosecuting attorney, vs. the American Photo Play Theater Company, was filed in the Circuit Court October 13, for judgment for $1,000. It is alleged that the defendant, a corporation organized under the laws of Arkansas in that it is doing business in Argenta, as the laws of rkansas in that it is doing business in Argenta, as the Aptco theater, without having filed its articles of incorporation with the secretary of state as required by law. The suit is to collect a penalty for violation of this law.

CALIFORNIA.

Articles of incorporation of the Robert A. Hazel amusement company have been filed. Its purpose is to handle picture films, and its place of business is Palo Alto.

The Liberty theater, the new picture playhouse located on Market street, San Jose, opened a few days ago. It is a very pretty playhouse and represents the latest ideas in arrangement and equipment.

Work has been commenced on a new motion picture house on Adeline street north of Felton, Berkeley. The seating capacity is to be 1200 and the cost $10,000. It is to replace a structure now there, the property of William F. Krohn, who secured the permit for the new work. This makes the fourth moving picture playhouse of permanent constructive type now under way. The others are the new $60,000 building on Kittredge street east of Shattuck, a $10,000 building on Durant avenue adjoining the new Elston & Clark block, and a $10000 theater at Ashby and College avenues. All of these houses, it is planned, will be in operation before January 1.

E. J. Arkush, the new manager of the Bell theater, in Redwood has decided to make improvements in the building which will add both to its appearance and accommodations. The plan will include the remodeling of the front, doing away with the steps at the entrance and providing a lobby. An addition of 11 opera chairs will be made and improvements in the service as promised.

Walter Evans has opened his new motion picture theater the Mission, in Dinuba. It has a seating capacity of 600 and equipped throughout with the finest opera chairs. The building and furnishings cost in the neighborhood of $12,000.

COLORADO.

Manager Hyde, of the Crystal theater in La Salle, has changed his film service from the Mutual companies to the General Film company.

Mr. Wrightsman, who formerly ran the picture show at Brush, will shortly open a show at Fort Morgan.

FLORIDA.

The new Republic theater on West Forsyth street, Jacksonville, is nearly completed and will be ready for opening about November 1.

The Prismatic Film Company, of New York, is considering a winter studio in Jacksonville.

The Consolidated Film and Supply Company, of Atlanta, exclusive agents for the Universal Film Manufacturing Company, has arranged to open a distributing office and werehouse in Jacksonville and the contract has been let for furnishing and equipping the office at 330 West Forsyth street. The Jacksonville office, which will be independent of any other office, will be in charge of John Barton, who for a number of years has been connected with the Atlanta office.

ILLINOIS.

Mrs. G. M. Browning, proprietress of the Colonial picture theater, in Girard, will open the theater on Tuesday, Thursday and Saturday evenings.

Arcmore Theater Company, Chicago; dissolved.

Lloyd Anderson has sold the Dreamland picture theater on West Fort street, Peoria, to D. E. Sheesely of Canton.

Cecil Jones and Charles Townsend of Oak Creek have purchased the moving picture show at that place from F. E. Newberry.

The beautiful new Lyric theater in Earlville has been opened.

The Majestic theater, at the corner of East Main and Water streets, built and operated by the Majestic Amusement Company, will shortly be opened. The Majestic Amusement Company is a corporation whose stock is owned by A. A. Rose, W. W. Wolfe and Fred W. Whittemeir, of Champaign, and which intends to build and operate a chain of twenty theaters within a radius of one hundred miles of Champaign. The new theater has a seating capacity of about 300. It is very prettily decorated and has a perfect ventilation system.

The Palace theater in Monmouth has been purchased by Frank O. Conley.

Johnson Brothers will open a motion picture parlor in the new building in course of erection at 1024 Fourteenth avenue, Rockford. The new theater will seat about 300. The building is constructed of steel and brick and will be absolutely fireproof.

National Ad Film Service (Incorporated), Chicago; capital stock, $20,000; deal in motion picture films. H. G. Carnahan, Hugh C. Young and William W. Young.

Standard Program Association, Chicago; capital stock, $2,500; deal in moving picture films, machines, parts and accessories. William A. Hopp, Patrick T. Richmond and Otto E. Reinhart.

The Moline bluff district is to have another moving picture house in the near future. John Pepping of the Pepping Bakery Company, will be the owner, his plan being to erect a $6,000 structure at 1848 Sixteenth street, which will be adjacent to the bakery. Rudolph Dorbeck has the contract for the new building. The seating capacity of the theater will be between 500 and 600.

INDIANA.

The College theater on Oakley avenue, between Sibley and State streets, Hammond, now in the hands of John T. Whitfield, a man of wide theatrical experience, and Tony Miller, has reopened.

The new moving picture theater which Mrs. John Burns has had erected at 407 Willard avenue, Michigan City, is completed and will shortly be opened to the public. It will be known as the Willard.

Demas Deming will convert the First Baptist church building of Terre Haute into a moving picture theater.

The Woodlawn, the new picture house on Main street between Missouri and Oregon streets, Evansville, has been opened. The management has spared no expense to make this one of the most attractive picture theaters in the city and to safeguard the health and comfort of its patrons in every possible way.

The reconstruction of the old Jefferson Avenue Presbyterian church, 123-25 Jefferson avenue, Evansville, into a theatrorium has been completed. For several months, workmen have been remodelling the building and it is now one of the most up-to-date theaters in the city. Morris Pfohl is the proprietor.

B. W. Stover of Chicago, has purchased the Orpheum theater, in Plymouth from L. J. Dunning.

IOWA.

E. Long has commenced the excavating for his new theater building on Ninth street, Sheldon.

The Eclectic theater in Hawarden has re-opened..

The Empire theater in Decorah has been purchased by L. L. Dolsoi, of Sac City.

The Lyric theater, under the new management of Hal Kelly, of the Temple Grand of Creston, and Lawrence Garrett, of the same place, held its successful opening October 8. The latter will have charge of the theater.

The Mystic moving picture show in Alton is soon to change hands. J. J. Homan having sold out to E. M. Leitch.

Harry Brower has leased the Lyric theater in Greenfield to Hal Kelley, manager of the Temple Grand at Creston. The house opened under the new management October 1.

Iver Egenes has sold his motion picture theater in Story City, to Messrs. G. H. and Charles Peterson and E. L. Madson, of Belmond. These gentlemen will conduct the business under the firm name of Peterson Brothers. G. H. Peterson will be thc resident manager.

S. R. Peake, manager of the Lyric, theater, Albina, has installed a Powers 6-A Cameragraph machine.

The Colonial moving picture house in Marshalltown, has been sold by M. G. Stephenson to Dell Hoes, who has taken possession.

Buntley Bros. are making preparations to open a moving picture theater in Sheldon.

A. J. Robinson of Woolstock, will establish a third motion picture house in Webster City in a new theater he will erect especially for motion pictures.

Mr. Leitch, formerly proprietor of the Phoenix hotel in Sheldon, has bought a moving picture show at Alton.

Colo is to have a new moving picture house. E. B. Bowers of Maxwell being the promoter. The local managers are to be George Benfer and Ward Searles.

KENTUCKY.

The Thoroughbred Film Company, Beechmont; capital $50,000. Incorporators, D. W. Boner, Harry Plock and J. Reginald Clements.

A moving picture theater will be erected on Third street, north of Avery, Louisville, in the near future, according to Louis Ditmar, manager of the Majestic theater

National Theater Company, Louisville; increasing capital from $300,000 to $390,000.

LOUISIANA.

The United Photo Plays has been incorporated in Louisiana, with W. S. Delaney, E. S. Clemens, P. A. Kunkel, P J. Prosser, Sr., and P. J. Prosser, Jr. of New Orleans, as incorporators, with a minimum capital of $15,000 and a maximum capital of $500,000. The purposes of this company will be to purchase and operate moving picture theaters and to manufacture motion picture films. Mr. Kunkel states that it is more than likely that the manufacturing plant will be established in New Orleans, as the facilities here are most favorable. United Photo Plays Company has rented offices in the Whitney-Central Bank building.

The Lafayette theater in New Orleans is closed.

Josiah Pearce & Son have plans by F. G. Churchill, New Orleans, to remodel Bijou Dream theater; construct marble and mahogany front entrance; install indirect lighting system, exhaust fan heating system, etc.

MARYLAND.

Jean C. Havez, formerly a Baltimorean, but for the last fifteen years engaged in theatrical work in New York, is in this city, accompanied by his partner, Frederick Block, a New Yorker, whose intention is said to be to found a moving picture studio and plant in the neighborhood of Baltimore.

Picture Theater, Baltimore; plans in progress; John Freund, Jr., architect.

The Lincoln theater, which is to be built by the Mutual Amusement Company, on the site of the old African Methodist Episcopal Zion Church, Pennsylvania avenue, between Hoffman and Dolphin streets, Baltimore, will be equipped to furnish vaudeville and motion pictures for colored people. It was designed by Theodore Wells Pietsch, architect, and will have a seating capacity of 1,300.

MASSACHUSETTS.

Vernon-square theater is the name selected by Samuel Kumin, 311 Main street, Worcester, for his new motion picture house at the junction of eight streets at that point from which the name is derived. The contracts for the construction of the theater have been signed and call for its completion January 1. The theater will have a seating capacity

of 600 and will be on the second floor of a two-story brick building.

Swampscott will have its first moving picture house in Railroad avenue, nearly opposite the Boston & Maine railroad station. Harry B. Lombard, from plans by Penn Varney, will erect the building and lease it to Allen B. Newhall, manager of a Lynn theater and George H. Newhall, his brother, will be the manager. The building will be of brick and have a seating capacity of about 750. It will be ready for occupancy in November.

MICHIGAN.

Manager Moeller has added a new 1915 model moving picture machine to the equipment at the Temple theater in Howell.

Windsor is to have a new vaudeville and motion picture theater. J. F. Tassie and Eugene Reaume having decided to erect a $11,000 building on Wyandotte street. The building will be 35x115 feet. It will contain two small stores, while the theater will have a seating capacity of about 600. It will be of brick and stone construction. The promoters say it will be ready for business about Christmas.

George Feldman and brother of Pittsburgh, Pa., owners, of the five-story Wilhelm block, in Traverse City, will open on the ground floor one of the largest moving picture houses in the city.

Dondero & Conrad have opened a new moving picture theater in the Armory in Trenton.

Contractors are now submitting figures and ground will be broken shortly for a two-story solid brick photo-play theater, store and office building to be erected on the south side of Victor avenue, near Woodward avenue in Highland Park, for N. Hoffman. Plans and specifications were prepared by Smith & Kohner, architects. The theater auditorium seating 400, will occupy the rear of the ground floor with entrance through a lobby from the front. On each side of the entrance will be a store. The second floor will contain offices and a large dance hall.

Contracts are being let for the Knickerbocker theater, a new $100,000 photo-play house to be erected on the north side of Jefferson avenue, between East Grand boulevard and Field avenue, Detroit. The theater will be owned by a company in which Frederick Ingersoll, Francis O. Caulker and A. C. Stellwagen are stockholders. The company recently obtained a 40-year lease on the property. Plans call for a brick and steel fireproof structure. There will be seats for 1,000. It is planned to open the theater in May.

MINNESOTA.

Use of motion pictures, the victrola and pianola for library purposes was advocated at the annual convention of state librarians at Little Falls, according to Miss Frances Earhart, public librarian of Duluth, who has returned from the meeting.

A permit for a new motion picture theater to cost $3,500, to be erected at 1607 Plymouth avenue, Minneapolis, has been issued to J. E. Anderson and H. A. Winperis, owners. The building will be 115 feet deep with 45 feet frontage, and of frame and plaster veneer construction.

A motion picture exhibition is scheduled for Minneapolis for October 27, 28 and 29. The exhibition will be in conjunction with the semi-annual convention of the Motion Picture Exhibitors' Association of Minnesota. Motion picture plays will be staged and the public will be admitted to view the work. The exhibition and convention will be in the West hotel, where two floors will be reserved. The new motion picture apparatus, the new films, American and imported, will be shown. The morning sessions of the convention will be open to the public and the exhibition will be open at all times.

C. L. Graham has taken out a permit for a $12,000 brick moving picture theater to be located on Maria avenue, between Third and Conway streets, St. Paul.

Before November 1 the Grand theater in St. Paul will open as a moving picture house.

The Albert theater has again changed hands, Roscoe Robinson of Belmont, Iowa, closed negotiations with Proprietor T. C. Thompson, whereby he becomes the owner of the Albert theater on West College street, Albert Lea, and will take possession the first of November.

W. A. Green, 409 Nicollet avenue, Minneapolis, will erect a motion picture theater at 1315 Fourth street, southeast.

Articles of incorporation were filed in the office of Julius Schmahl, secretary of state for the Strand Amusement Company, which will have at St. Paul one of a chain of theaters stretching from East to the West. The Strand Amusement Company will take over the Grand Opera house and will be devoted to motion pictures.

The names of the incorporators are Harold C. Kerr, Joseph Friedman, Charles Friedman and Theodore L. Hays, all of St. Paul.

Arthur Erickson has leased the Pastime theater in Mankota from Don V. Daigneau.

The Empress moving picture theater, opened October 5, under the management of Mr. Pierce. It is Rochester's most beautiful theater, as the building is very attractive and the interior decorations are a show of richness and elegance.

The American Theater Company of St. Paul, capital stock $50,000, filed articles of incorporation with Julius Schmahl, secretary of state. Incorporators, who are also officers of the organization are: Eugene U. Carter, president; Walter G. Smith, vice-president and secretary; Roy F. Smith, treasurer. Mr. Carter states that the company will build moving picture theaters in St. Paul and is now constructing one on Payne ave. and Magnolia st. to cost $10,000.

Cologne will soon have a moving picture theater.

The Mutual Film Corporation has moved into offices at 22 Sixth street, North, Minneapolis. The manager of the corporation is B. N. Judell.

MISSOURI.

Fire in the Empress theater building at 210-24 East Twelfth street, Kansas City, caused by an explosion in the Universal Film Company's shipping room, caused a loss to the building of $10,000, and to the contents $50,000.

The Royal Picture Theater Company of Kansas City filed a statement showing increase of its capital stock from $50,000 to $75,000.

McDaniel & Miller have decided to open a picture show in the opera house in Shelbina during the winter.

St. Joseph is to have a new moving picture theater, as high class an amusement place as any in the city. D. B. Robertson is the owner. The theater is situated at Sixth and Locust streets.

The Apollo theater, 3325 Troost avenue, Kansas City, has been redecorated and a new ventilating system installed.

J. Ott Funkhouser, has purchased of Christ Gregory, the latter's interest in the Colonial theater, the largest photoplay house in Hagerstown, having a seating capacity of 1,200.

NEBRASKA.

E. M. Sass has purchased the Ideal theater at West Point.

The Lyric theater in Hartington, formerly under the management of W. A. Marx has been sold to Mr. Muetling, of Bloomfield.

NEW JERSEY.

Articles of incorporation were filed in the County Clerk's office in Trenton by the Robinson Amusement Company, organized to conduct the moving picture business in all its branches. The capital stock of $25,000 is divided into 100 shares. Harry H. Robinson holds five shares, Mayer N. Robinson four, and Elizabeth Robinson, one.

N. V. Costa, manager of the College Inn at Keansburg, has secured a lease on the Majestic motion picture theater on Monmouth street, Red Bank, of which he will soon take possession.

NEW YORK.

Sunbeam Feature Film Company, Inc., Manhattan mfg. and deal in motion pictures, etc., capital $150,000. Incorporators: Frederic C. Fearing, Samuel J. Wagstaff, B. A. Wordemann, all of 115 Broadway, N. Y. C.

Foy's theater on Broadway, Saranac, has been purchased by David Harmon and Harry Fridman, who will remodel and practically rebuild the theater.

Iola Photo Play Company, New York. Theaters, moving picture shows; $3,000; John Brown, Anton Gronich and Abraham Frank.

Interstate Program, New York. Motion pictures, $10,000; S. Lewine, L. L. Schacht, A. K. Deutsch, 1,034 Kelly St.

Chalia Grand Opera Co., moving pictures, $25,000; R. Chalia Herrara, L. G. Fuhrmann, G. S. Abbott, 1,476 B'way. New York.

Atmospheroid Screen Company, manufacturing screens for motion pictures, $10,000; Gustav and William H. Schacht and Abraham Lipshes; attorney, William A. Schacht, No. 261 Broadway, New York.

Herbert L. (Hub.) Taylor, who, in his seven years experience in the motion picture business was connected respectively with Miles Bros., Motion Picture Distributing and Sales Company, Film Supply Company of America and the Exclusive Supply Corporation, has purchased, with a partner,

The new picture theater on Broadway, near Harrison avenue, Albany, will open shortly. Hackman and Maloy are managers.

Flamingo Film Company, Inc., Manhattan; theatrical motion pictures, etc.; capital, $200,000. Incorporators: F. H. Tinker, E. L. Stevens, W. E. Atkinson, New York city.

Geneva is to have another picture theater, according to negotations closed recently by Charles H. Sweeney, Edward D. O'Riley, of this city, and H. H. Hooven, representing Hooven & Degraff, of Scranton, Pa. It is proposed to build upon the site of the present O'Riley block, in Exchange street, at a cost of $50,000.

Fred G. Stanton has recently opened a new moving picture theater in Schnectady. The theater is called the Broadway and seats nearly 1,000.

W. C. Allen & Son will open the new Casino theater in the New Courts block, State street, Watertown, in a short time.

Griffiths & Pierce will begin work at once on the new $200,000 theater which the American Motion Picture Company, incorporated, will erect at Lafayette street and Broadway, Utica. The new theater will cost $85,000. Work is now under way and it is expected that the building will be ready for occupancy in the spring.

Prismatic Film Co. Inc., Manhattan. Motion pictures, etc.; capital, $400,000. Incorporators: G. O. Leavitt, G. F. Leavitt, New York City; C. C. Field, Brooklyn.

The Frisco Amusement Co., (Heilbraun, Abraham & Rubin) purchased from Harry J. Woronow the plot 50x150 on the west side of Graham avenue, 125 feet north of Grand street, Brooklyn. The new owners have had plans filed by architect Messinger for a motion picture theater with two stores. The building is to have an open roof for summer performances, and is estimated to cost about $28,000.

Plans have been filed for altering the moving picture theater at 48 East Fourteenth street, New York, through the block to 53 East Thirteenth street, New York, at a cost of $8,000.

Plans have been drawn for a new moving picture theater seating more than 1,000 people, to be erected on Franklin street, near Public Square, Watertown, within a few months. It will be two stories high.

Gibraltar Films, Inc., Manhattan. Motion picture film business; capital, $100,000. Incorporators: S. Dalton, H. Linge, G. Fleming, New York city.

Martha L. Garson and Edward Butcher of Troy are among the directors of the Exhibitors' All Feature Film Company of Albany, incorporated recently with the secretary of state with a capital of $18,000.

A permit has been issued to Frank Centolella and Frank Pope for the erection of a motion picture theater at Sunset avenue and Spring street, Utica, to cost $6,000. The building will be 41x83x25.

The new Mitchell H. Mark theater, one of the largest moving picture theaters in the city, is soon to take its place in the heart of Buffalo's residential district. It occupies one corner of West Ferry and Grant streets and will seat 2,500 people.

European Film Developing Company, Inc., Manhattan, capital $20,000. Incorporators: Timothy K. Schwartzah, 29 East Fifty-eighth street, New York City; Herman Horowitz, 129 East Fourth street, New York City; Henry C. Simmers, 152 Thirteenth avenue, Astoria, Long Island, N. Y.

Leo Scott of Corning will shortly open a motion picture theater at Big Flats.

SOUTH CAROLINA.

The Broadway, the new motion picture theater, at 1426 Main street, Columbia, has been opened. The new film theater is owned by D. R. Carver, who is interested in a chain of moving picture theaters in Virginia, North Carolina and South Carolina. N. C. Nelson will manage the new Broadway for Mr. Carver. Its seating capacity is 450.

NORTH DAKOTA.

R. F. Jarvis of Glen Ullin expects to open up a moving picture show at New Salem in the near future.

It is reported that a picture show will be started in Courtenay.

A new moving picture theater has been opened up at Temple.

OHIO.

H. L. Kahle has purchased the Rex theater in Ottawa.

A. D. Hamilton of Toledo has opened up a moving picture show at Luckey.

The new Wilson Avenue theater in Youngstown was opened October 8. The theater is owned and managed by Thomas McVey.

The Haltnorth Company, Cuyahoga building, will start construction within a month on a moving picture theater at East Fifty-fifth street and Broadway, Cleveland. Plans have been completed by Walker & Weeks, architects, and call for a structure thoroughly fireproof and to cost $30,000. The theater will have a capacity for over 1,000 people.

Plans have been completed and work is scheduled to start immediately on a three-story pressed brick building with stone trimmings on the southwest corner of Woodland avenue S. E. and E. 31st street, Cleveland, for Henry Spira. The first floor is to contain five stores and a picture theater, while the other floors are to be given over to offices and apartment suites.

The Lyric moving picture theater in Alliance has been reopened after being newly decorated and refitted.

The American Biograph Company on September 27, obtained a writ of replevin for two reels of motion picture films, which it asserts are being wrongfully held by the Box Office Attraction Company, 615 Columbia building, Cleveland. This is the third replevin suit brought by the Biograph Company within two days. In each case it sued for $5,000 damages.

Work on the new Jackson theater in Fremont is rapidly gaining headway.

The Moving Film Advertsier Company, Cleveland, picture advertising, $16,000; by G. Stockton, R. W. Spring, R. G. Dodge, Margaret Hill and J. O. Brooks.

Fire damaged the Princess moving picture theater, St. Clair street, Toledo, to the extent of $500.

A theater, store and aprtment building, which will cost in the neighborhood of $25,000 is to rise on the southeast corner of Woodland avenue and Woodhill road S. E., Cleveland. Plans have been completed in the office of Architect E. H. Goldfein and the owner's name is being withheld. The building will be 63x130 feet, three stories high, brick, steel and stone. Part of the first floor will be made into a theater and the other part divided into three store rooms. The theater is to be built of fireproof materials and is designed to seat between 500 and 700 persons.

G. E. Dennis, of Bloomdale, has purchased the People's theater, a picture show, at Bowling Green from Robert Young.

The Main Amusement Company, Cincinnati, pictures, $50,000; J. W. Papp.

Permits for two new moving picture theaters have been issued by the department of buildings. One to the Haltnorth Company, Cuyahoga building, for the construction of a $30,000 building at East Fifty-fifth and Broadway, Cleveland. The Crawford Company, 309 Superior building, will erect a theater at 14704 St. Clair avenue, also of Cleveland, costing $7,000.

Managers of film exchanges in Dayton, are forming a new association to be known as the Feature Film Renters' Association.

The Wigwam theater located on the north side of the square, Altus, has been taken over by Marvin Wooldridge, manager of the Southern Electric Company. The Wigwam was formerly owned and operated by M. K. Smith.

The Chidester theater in Bowling Green has been sold by Mrs Frank A. Baldwin to Robert and Alfred Place.

The Victoria Amusement Company Cleveland, $25,000. M. T. Campbell.

Ground will be broken for a new structure which will contain a moving picture theater, at Hillman street and Ina avenue, Youngstown.

PENNSYLVANIA.

Lunalite Company of America, Philadelphia. Capital stock, $50,000. To manufacture, sell and deal in and with projection screens, moving picture accessories, etc. Incorporators: J. Walter Douglass, Thomas M. Smith, both of Philadelphia; W. I. N. Lofland, Dover, Del.

M. J. Boyle, proprietor and manager of the Majestic theater, is now lessee of the Nemo, a moving picture theater in Johnstown.

The New Compbell moving picture theater that is being erected on the site of the old Luzerne House on West Broad street, Hazelton, will be ready by November 15. It will be named after the well-known contractor, H. L. Campbell, the owner.

Work will be started immediately on a new moving picture theater to be erected by the Columbia Amusement Company. The theater will be located in East avenue, between Seventh and Eighth streets, Erie. The managers of the company expect to have the new building opened about January 1.

Film theater, 46th and Market streets, Philadelphia. One story, brick and terra cotta; to seat about 800 persons. Revised plans in progress by E. Allen Wilson, architect.

At a cost of $20,000, J. Richard Jackson is to build a moving picture theater for Jacob Ridgway on the south side of Allegheny avenue, east of Front street, Philadelphia. Work will begin immediately. The building is to be 60x114 feet on a lot with a frontage of seventy feet. It is to be one story, of brick and concrete, after plans by Peter Kuhn.

Brief Stories of the Week's Film Releases

General Program

Pathe Daily News No. 73—Pathe November 2.—Elizabeth, New Jersey, is shown celebrating its two-hundred and fiftieth anniversary, Governor O'Neill of Alabama, celebrates good roads day at the old Jefferson Davis' home in Montgomery, views of the 100-mile automobile race in which Burman smashes the world's record at Galesburg, Illinois, opening of the Massachusetts Homoepathic Hospital at Boston, where the use of the new anesthetic, known as "twilight sleep" is being made famous, together with intimate views of the devastation wrought by the war in Europe, shown by scenes taken at Kambras, Arras, Hazebrouck and Paris, France, make this issue vividly interesting.

Hearst-Selig Pictorial No. 71—Selig—November 2.—Speed test of the United States battleship "New York." Close up view of Miss Christobel Pankhurst, the famous England suffragette. The race between Directum First and William at Grand Rapids, Mich. Mine disaster in New York harbor and other interesting topicals are given. In the war section, we see the Belgian army retreating from Antwerp, the sons of well known English families erecting their own barracks and interesting views are given of the Belgian infantry in action beyond the fortification of St. Nicholas.

Hearst-Selig News Pictorial No. 72—Selig—November 5.—Pictures of the terror stricken refugees fleeing from Ghent, English recruits being drilled at Aldershot, and close up views of a batch of German prisoners makes the war section of this topical interesting. This weekly also includes views of the mine disaster at Royalton, Illinois and a picture of the new military aeroplane built by Glen Martin, being tried at San Diego, Calif.

A Better Understanding—Biograph—November 9.—The pretty daughter of the country boarding house keeper has a faithful suitor in the hired man, and when a young composer from the city comes to the home, she falls in love with him. Despite the objections of her rural lover and her father, she marries the young composer. They live happily until the composer becomes infatuated with his accompanist. The wife then returns to her country home, and the husband, after discovering that his accompanist has another lover, follows her there, where, at the cradle of their baby, the two arrive at a better understanding.

With Slight Variations—Edison—November 9.—Bob Harding receives $50,000 and decides to see the world. Writing a note to Evelyn, his sweetheart, he departs on a steamer, where the crew discover his wealth and relieve him of his valuables and toss him overboard. Evelyn pursuades her father to let her go with him on a sailing cruise and by accident they arrive on the same island on which Bob is marooned. Bob has discovered a trunk on the island, filled with female attire, and, feeling lonesome, manufactures a companion by dressing up some sticks. Cannibals inhabit the island and Bob has a strenuous time routing them in an effort to save the party, but eventually succeeds. William Wadsworth and Bliss Milford featured.

Sweedie, the Trouble Maker—Essanay—November 9.—Sweedie has two admirers and though her parents favor Fritz, Sweedie prefers Leo, an actor. To overcome the objections of Sweedie's parents the actor makes up as a French count and calling upon Sweedie and her parents so impresses them with his wealth, nobility and importance in the world that Sweedie's parents are only too willing to give their consent to his marriage with their daughter. Sweedie of course knows all about the deception and even assists Leo in helping to hoodwink her parents, the two exchanging sly winks and nods during all the time that the wedding arrangements are being made. The wedding over, Sweedie's father discovers that he has been deceived, the police are summoned and in a free-for-all fight that results Sweedie shows her prowess as a white hope. Wallace Beery featured. N.G.C.

The Riddle of the Green Umbrella—Kalem (Two Reels) November 9.—Helmar, an old professor, owns an umbrella, the handle of which was once used to poison the victims of the Borgias. Reynolds and Lloyd are rivals for the hand of Dorothy, Helmar's daughter. Reynolds, charged with having stolen funds of the college, is ordered to return the money at once. Reynolds has been experimenting with racinus, a deadly poison, the fumes of which cause instant death, and when Helmar is found dead in the barber shop next day, Madeline Mack suspects Reynolds. The latter tries to fasten the crime on Lloyd by the umbrella. When Madeline enters Reynold's apartment, she is threatened with death and Reynolds confesses that he killed Helmar by placing racinus in his shaving mug. Just as Reynolds is about to give Madeline a drug, the girl hurls a vial of racinus into his face and he crumples up as the detectives arrive. Alice Joyce featured.

Lord Cecil Plays a Part—Lubin (the "Beloved Adventurer No. 9") November 9.—Lord Cecil, returning to England, meets Harry Ashton and Ethel, his wife, going abroad on their wedding trip and business. When Harry falls into the clutches of a couple of crooks and is swindled out of all his money, he embezzles $10,000 of his employer's, besides acting so brutal toward Ethel that the miserable girl is about to throw herself overboard, when Lord Cecil interferes. He recovers the stolen money by out-cheating the swindlers and returns it to Harry. Realizing that Ethel no longer respects her husband, Cecil resolves upon a difficult part. Waiting until Harry is watching him, he seizes the girl in his arms and kisses her. At Harry's interference Cecil laughs and Harry knocks him down. Ethel, believing her husband now a real man, loves him once more. The crooks, thinking Cecil still in possession of the $10,000 steal into his stateroom, but meet with a grim reception. Arthur V. Johnson featured.



Miss Tomboy and Freckles—Vitagraph—November 9.—The daughter of Judge Moore, sometimes called "Tommie," is continually tormenting her larger sister, the "duchess," particularly in regards to Frederick Barry, who calls upon the duchess. The duchess and Barry go autoing and Tommie and Freckles, her little friend, steal the lunch. When the autoing party discover that their lunch is gone, Barry goes back to look for it. He finds Tommie and Freckles enjoying it and cannot resist joining them. Tommie learns that she is falling in love with Barry and, following a barn dance, Barry sends a sentimental note by Freckles to his sweetheart. Lillian Walker featured.

The New Magdaline—Biograph (Two Reels)—November 10.—Mercy Merrick takes the first false step on the downward path when she is left alone in the world and eventually is arrested for shoplifting and, though innocent, sentenced to prison. Following her release, she is taken to the House of Refuge, but everyone she comes in contact with shrinks from her after learning her story. Going to the church for consolation she is inspired by the sermon of Rev. Julian Gray and determines to become a red-cross nurse in the Franco-Prussian war. On the battlefield she meets Grace Roseberry, who is going to the home of Lady Jeanette Ray. When a shell injures Grace, Mercy decides to impersonate the supposed dead woman and so gain a chance for a new life. Back in England, she is accepted as Grace Roseberry at the home of Lady Jeanette and falls in love with Horace Homecroft, a war correspondent. Meanwhile the real Grace Roseberry has been saved by a famous surgeon and returns to denounce Mercy as an impostor. Her

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

conscience troubles her, even though others are willing to accept her as the real Grace and eventually she confesses to her lover, who turns from her. She finds refuge at last in the arms of the Rev. Julian Gray, who comforts her with the words "though the flower is crushed, it yet exhales a sweeter perfume."

The Heritage of Hamilton Cleek—Edison—November 10—This is the last of the Cleek series. Cleek's father is the ruler of a small principality across the sea. On dying he requests that his son be found and restored to the throne. At Cleek's marriage to Miss Lorne the ambassador informs him of his heritage. The famous detective refuses it saying that this country is his kingdom and his wife, his throne.

Within the Three Hundred Pages—Essanay—November 10.—A necklace belonging to Mrs. Stuvysant, which was years before smuggled from China, is stolen while she is in Lawyer Smirney's office. Chief Knox, of the police department, is about to arrest Smirney for theft, when he finds a diagram in Smirney's pocket which leads him to the hiding place of a necklace. Spider, a reporter, however, proves this necklace to be paste and eventually discovers that Ho Fing-Tang, a Chinaman in Smirney's employ, is the real thief and has concealed the real necklace within the three hundred pages of a big book in the lawyer's office. Ho Fing-Tang is killed in an automobile accident and the reporter wins fame for solving the mystery. Richard Travers featured. N.G.C.

The Widow's Might—Kalem—November 10.—When Tom introduces his uncle, Jones, to Gloria Gay, a dashing widow, Jones loses his heart. The widow, in fun, tells him the man she marries must woo her like a knight of old. Accordingly, when he finds her alone, Jones grabs here by the hair and begins to drag her away. The widow turns upon him and slaps him so hard and so fast that poor Jones flees in terror and is only saved by the arrival of the police, and then he discovers that he is being taken to a lunatic asylum. John Brennan featured.

A Bargain Table Cloth—Lubin—November 10.—Sally Huffy and Mollie Hardins, neighbors, are each given money by their husbands to buy a new tablecloth and, unknown to each other, each purchases a table cloth of the same pattern. Listless Looey, a tramp, steals Sallie's table cloth, which he sells to a peddler, who, in turn, sells it to Mrs. Doocey, wife of Police Sergeant Doocev. Sallie, noting Mollie's table cloth on the line, thinks it her own and, following a mixup between the Huffys and the Hardins, both families land in the police station. Meanwhile Looey has stolen back the table cloth from Mrs. Doocey's line and when he and the peddler are arrested the tangle is straightened out.

Butting In—Lubin—November 10.—John Brown tosses away his cigar and Weary Nigger, with no cigar and less money, seizes the butt. John, the cop, not allowed to spend money for cigars, sees a chance to secure the butt and gives Weary a lively chase. Weary is very unfortunate, for he encounters many obstacles which prevent his enjoying the butt. John, the cop, eventually captures Weary, secures the butt and smokes to his heart's content.

The Ranger's Romance—Selig—November 10.—A thrilling Western production, whose rapid action and beautiful backgrounds will make it popular. Tom Mix appears in the principal role. The plot is slight, but the incidents used are thrilling. The photography is very good. A settler and his daughter leave for the settlement but are attacked by Indians



who have been furnished whiskey through a bootlegger. The ranger learns of their danger and leads the cowboys to the rescue. The wheel of the prairie schooner, in which they are riding, comes off, leaving the settler and his daughter at the mercy of the Indians. The ranger and cowboys arrive in time to effect a rescue and the ranger is rewarded by the girl's love. C.J.C.

The Senator's Brother—Vitagraph (Two Reels) November 10.—Henry and Paul Zanes, brothers, are country lawyers. Paul is ambitious politically and Henry is satisfied to remain in his modest surroundings. Paul meets and falls in love with Dorothy, but neglects to tell Henry of his engagement. Henry offers his brother the secretaryship of a senator, the position calling for an unmarried man. Paul quietly marries Dorothy, but in Washington pretends to be a single man. One day Henry is



called to the bedside of a dying woman and learns that she is Dorothy, his brother's wife. He cares for her baby, named Dorothy, and disowns his brother. Fifteen years elapse and Henry has brought up Dorothy in ignorance of her parents. Paul has become senator for his native state and married a wealthy society woman. Paul's vote proves the deciding one in defeating a bill, but Henry will not consent to Paul's claiming Dorothy as his daughter, so the latter lives alone when his wife deserts him. William Humphrey, Anders Randolf and Leah Baird featured.

Andy Falls in Love—Edison—November 11—This is the best of the "Andy" series, and marks Andy Clarke as being one of the cleverest child-comedians on the screen. Not only is the plot amusing, but it affords Andy excellent opportunity for displaying his powers of mimicry and his funny little mannerisms. Andy falls in love with an actress, calls on her in her dressing room, and presents her with a bouquet. While he is waiting to take her out to dinner he meets her husband and grown-up son, and decides that he isn't as much in love with her as he thought.

The Everlasting Triangle—Edison—November 14—A tragic story, well acted and splendidly photographed. The ending is strong and severe, and to some, possibly, disappointing inasmuch as it does not leave the characters either comfortably situated or happy, but instead, ends with the death of two of them, leaving the third facing an empty, friendless world. Mabel Trunnelle and Frank McGlynn play the leads. The director's work is especially commendable.

Andy Falls in Love—Edison (12th "Adventures of Andy") November 11.—Lanky shows Andy a paper in which is the picture of a pretty girl named



"Lizzie Weldon." When Andy voluntarily washes his face and hands and, later, surprises his mother by blacking his shoes, fears for his sanity are felt. A week later Andy discovers that Lizzie is to appear at the local theater as the star of a musical comedy and when he is unable to get by the stage doorkeeper, he weeds a garden to earn enough money to buy a bouquet which he takes to the theater, but when he drops on one knee and proclaims his love for the lady, he is surprised to have her husband and grown son appear. Disconsolate, Andy walks out to the end of a dock and hurls the bouquet into the river. Andy Clark featured.

Three Boiled Down Fables—Essanay—November 11.—A single reel subject containing three of George Ade's immitable fables in slang. All uproariously funny. Harry Dunkinson and Gerda Holmes are featured in "The Household Comedian." Wallace Beery and Charlotte Mineau in "The Prevailing Craze," and other talented players in "Why Essie's Friend Got the Fresh Air."

N.G.C.

A Midnight Tragedy—Kalem (Two Reels) November 11.—Dr. Warren, engaged to Marjory, breaks their engagement when he is dismissed from the hospital for his negligence. Marjory then weds Priestman, a scientist, who is blind. Through an accident Warren and Marjory are thrown together and Priestman, sensing their love, resolves to make it possible for her to wed the man who

holds her real love. Priestman learns that a burglar is in the house and deliberately follows the thief expecting to be shot. The thief, however, sees that Priestman is blind and will not shoot, until the latter fires in the air and then the burglar sends a bullet into Priestman's heart. Warren and Marjory rush into the room and when the police bring in the burglar, neither she nor Warren know of the husband's deliberate sacrifice. Alice Hollister featured.

The Quack LUBIN (TWO REELS) NOVEMBER 11.—James McDonald, known as "Slim Jim," succeeds in fleecing a stranger and escapes from the police by sliding down a rope from the top of a twelve-story building. After killing a detective, Slim Jim becames a fugitive with a price on his head. McDonald's wife and baby struggle along with poverty and, ten years later, the baby, now a good sized boy, locates in a Western city. McDonald, located in the same city and now known as Dr. Reed, has built up a successful business selling "Dr. Reed's Celebrated Universal Spe-



cific." Young McDonald is a victim of consumption and is dosed with the "famous" remedy exploited by Dr. Reed and all the time grows worse. Meeting Reed on the street one day, the wife recognizes him as her husband and when Reed, in his car, hastens to the bedside of the child, he finds his own son to be a victim of his quack remedy. L. C. Shumway and Velma Whitman featured.

Peggy of Primrose Lane—SELIG—NOVEMBER 11.—Peggy leaves her home and her country lover to come to the city and become an actress. She is befriended by a soubrette and her artist friend and through them manages to earn a bare living. A band of counterfeiters use her as a tool and only through the influence



Scene from Selig's "The Telltale Knife," released Nov. 3.

of the artist is she saved from arrest. Her lover comes for her and she returns home with him. The character drawing is the chief merit of this picture, though the setting and photography are adequate. Stella Razeto, Adda Gleason, Lamar Johnstone and George Hernandez have the principal roles.

C.J.C.

In Bridal Attire—VITAGRAPH—NOVEMBER 11.—While Mary, the bride-to-be is waiting, John, the groom, loses his collar button, rips his vest and is annoyed in other ways. Mary and her father arrive at the church and soon begin to grow worried when the groom fails to appear and they eventually return home. Meanwhile John gets dressed and starts for the church. The auto has a blowout, but he rides on trucks, trolley cars and runs down the street like a madman, but eventually arrives at the church after the wedding party has departed. Mary and her father depart for their country home in an automobile and John and the minister follow on a motorcycle and eventually John and Mary are married. Billy Quirk and Constance Talmadge featured.

The Fleur-de-lis Ring—BIOGRAPH—NOVEMBER 12.—A young girl, with whom a peasant is in love, is seized by a friend of the landlord of a tavern in the neighborhood. Rushing up, the lover frees her from the arms of the stranger, though not until the girl's arm has been bruised by a fleur-de-lis ring which the stranger wears. The lover and the girl's father vow vengeance, and that night the landlord and the stranger quarrel over the latter's cheating at cards, and the outcome of the affair is that the landlord is killed by the friend. Suspicion falls upon the peasant lover and the girl's father. Eventually the girl proves that a mark on the dead man's forehead was made by the fleur-de-lis ring on the finger of the stranger, thus freeing her father and lover.

Sophie and the Man of Her Choice—ESSANAY—NOVEMBER 12.—Slippery Slim, in love with Sophie, is abducted by Sophie's father and Mustang Pete, but outwits them and is carried to the preacher's house in a trunk where he emerges from his strange vehicle and marries Sophie, much to the surprise of Mustang Pete and Sophie's father. Victor Potel featured. N.G.C.

In the Hills of Kentucky—LUBIN (TWO REELS) NOVEMBER 12.—John Schultz and his son, Don, discover a vein of coal in the Kentucky hills and try to buy the land from Lafe Herron and his pretty wife, Roxie, without disclosing its value, but Herron refuses to sell. Having noted that Roxie seemed interested in Don, Schultz tells his son to attempt to win Roxie away from Lafe, so that he will be willing to sell. Bill, Roxie's brother, escapes from prison and stumbles into the Schultz's camp, where he is captured. His identity disclosed, Schultz arranges to have Lafe witness a meeting between his wife and Bill, the latter to be dressed in Don's clothes. Lafe sees the meeting and resolves to sell the land and leave the hills forever. Old Blazer, who has been a guide for the Schultzes sympathizes with Roxie and eventually tells her why Schultz wanted the land. Roxie then dashes for town to prevent Lafe from selling the land and arrives just in time to prevent his being swindled. Douglas Sibole and Louise Huff featured.

Lola, The Rat—VITAGRAPH—NOVEMBER 12.—Carlo, the head of a gang of crooks, ill-treats his Italian waitress, Lola, nicknamed "The Rat." Dr. Chester overhears Lola's cries when Carlo abuses her and interferes and sends her to a hospital. Lola, not knowing that Dr. Chester is engaged to Amy Thornton, secretly falls in love with him. She goes back to find work in an Italian laundry near Carlo's. Carlo and his gang plan revenge on Chester, but Lola overhears them and summons the police. As the police break into the room where Chester is being tortured, Carlo shoots Lola and the girl dies, happy in the knowledge that she has given her life for the man she loved. Maurice Costello and Estelle Mardo featured.

Life's Stream—BIOGRAPH—NOVEMBER 13.—On a fishing trip a young man meets a mountain girl, with whom he falls deeply in love. The young man's aunt and fiance journey to the mountains to "bring him to his senses" and the aunt threatens to disinherit him if he will not give up the girl. The girl, reminded of her lowly station in life, tells her lover that if, after two years, he still cares for her, he can come back. She then goes off to school, where she soon develops into a well-bred young woman, more cultured even than her lover, for the latter, compelled to work for a living, has taken to drink and sunk to a far lower station in life. However, he regains his manhood and by the stream where they first met, the two plight their troth.

The Heritage of Hamilton Cleek—EDISON (13TH OF "CHRONICALS OF CLEEK" SERIES) NOVEMBER 10.—Cleek is about to be married when the Apaches, whom he has so long pursued, again attack him. Cleek's enemies capture Miss Lorne, his sweetheart, but Cleek, suspecting immediately who is at the bottom of the abduction, traces the girl to a deserted house, where the entire band is captured. Just as the wedding ceremony is finished a royal councillor of Mauravania arrives and proclaims Cleek heir to the throne of that kingdom. Cleek informs the royal councillor that his kingdom is in England and his queen the new Mrs. Cleek. Ben Wilson and Gertrude McCoy featured.

A Question of Identity—EDISON (TWO REELS) NOVEMBER 13.—An adaptation from Mary Imlay Taylor's story, "The Window that Monsieur Forgot," in which the action takes place in France and revolves about the mistaken identity problem. Twin brothers, separated in infancy, grow up ignorant of each other's existence. One commits a crime and the other suffers for it, until the mistaken identity is revealed. See review on page 501, issue of October 31. Augustus Phillips featured.

The Prince Party—ESSANAY (TWO PARTS) NOVEMBER 13.—Prince Francis of Fourania, on a visit to America, is invited to become a guest at the Ogilvie house party, but declines at the last moment. He assumes the disguise of a tramp and appears on the grounds of the Ogilvie home and is induced by Mrs. Ogilvie to play the part of the prince, who has failed to appear. He accepts, and later saves the Ogilvie diamonds from being stolen by Atteridge, a society crook, and for his heroism is rewarded by the hand of Betty Ogilvie. Francis X. Bushman and Beverly Bayne

featured. A review appears on page 635 of the November 7 issue of Motography.

Ham, the Piano Mover—Kalem—November 13.—Ham and Bud deliver a new piano at the home of Mrs. Newlywed. Despite Mrs. Newlywed's objections Bert Chasem, a flirt, follows her home and when Mrs. Newlywed gives Ham $5.00 to throw Bert out, the latter mistakes Mr. Newlywed, who has just returned, for his victim and hurls him out. Mr. Newlywed returns with a policeman and the tangle is eventually unsnarled when Bert is discovered and captured. Ruth Roland and Lloyd Hamilton featured.

The Trap—Lubin—November 13.—Rita Hermanez, daughter of General Hermanez, is loved by Captain Raymond Orizba, a Mexican officer, and Charles Ross, an American traveler. When Rita shows her preference for Ross, her father demands that Ross leave town immediately. Orizba leaves town to hold up a pack train of gold, and when the pack train is attacked by the bandits, all are killed but one, who goes back to the border with the news of Orizba's treachery. Ross sends a note to Rita by her maid, asking her to elope, but the maid betrays them and Rita's father follows to surprise them at their trysting place. Orizba, now an outlaw, determines to seize the girl and enters the grounds of Rita's home, where he is seized and dragged away by the soldiers, who believe him the girl's lover. Rita escapes in an auto with Ross, and Orizba next morning atones for his treachery before a firing squad. L. C. Shuman and Velma Whitman featured.

Cupid Turns the Tables—Selig—November 13.—Too many characters in secondary roles take the vigor out of this story, but Lyllian Brown Leighton and John Lancaster make up for this fault



Scene from Selig's "C. D.," released Nov. 4.

by the clever portrayals they give the roles for which they are cast. A rich widow is so bothered by money seeking suitors that she disguises herself as an old maid. In this guise she meets Mr. Batch, a woman-hater, who saves her life. Many complications follow, all of which are aided by several young people who take an interest in the affair and at the end the widow and Batch discover that they are in love. C.J.C.

The Rocky Road of Love—Vitagraph—November 13.—Emmeline Burr, a spinster, drops her purse on the street in an endeavor to meet Simon Giggs, a bashful bachelor, but unfortunately the latter is seen picking up the purse and arrested. Emmeline turns and explains the affair. Learning that Giggs is a painter and decorator, she orders him to decorate and paint her home. He commences work at once, but knocks over a stepladder which strikes Emmeline and she falls in his arms. Other catastrophes follow and when he is declaring his love he knocks over a lamp which gives him a chance to rescue Emmeline and prove himself a man. Flora Finch and Jay Dwiggins featured.

The Deadly Dispatch—Biograph—November 14.—The ambassador's ball is a nest of international spies and when two of them are caught, a girl spy discovers that a dispatch she has will save them, she rides to the rescue. A policeman, attracted by the shooting, demands to know what is going on and they gather round him and explain, "it is only a moving picture."

His Wife's Pet—Biograph—November 14.—"Love me, love my cat," is the ultimatum delivered to Jones by his wife, so he has two of his friends take his wife to a picture show, while he chloroforms the cat. The fumes of the chloroform overcome him and while he is asleep two burglars enter and steal the silver. They escape with the wrong bag, however, and when Jones steals out of the house, he is arrested as a thief. Mrs. Jones returning home, is summoned to the police station, where the thieves have now been captured and she not only receives back her silver, but compels Jones to kiss the cat before she will forgive him.

Helen's Sacrifice—Kalem (1st Episode of the "Hazards of Helen") November 14.—Helen, night operator at Lone Point, learns that the daughter of Benton, the day operator, is critically ill. Benton receives a message ordering him to sidetrack freight train No. 245 until the fast mail passes, but Benton is so tired that he falls asleep ere he can carry out the order. Helen, reporting for work ahead of time, reads the message, after the freight has passed and mounting a horse takes a short cut, which necessitates a leap from a fifty-foot cliff into a river, and stops the freight train just in time to avert a horrible wreck. A report of the incident reaches headquarters and, knowing that Benton cannot afford to lose his position, Helen assumes the blame for failure to sidetrack the freight train, though it costs her her position. Helen Holmes featured.

Beating the Burglar—Lubin—November 14.—Liza Sniggs, engaged to Hi, a rube, flirts with Jerry, a burglar, who has entered the house next door for a week's rest. Hi is angered at Liza's flirtation and so breaks the engagement. Jerry, who has learned of the wealth of Liza's father, determines to marry the girl. Hi has discovered a number of disguises in the house occupied by Jerry and getting several small boys to accompany him, dressed in the clothes found in the house, Hi goes to the minister's, where Jerry and Liza are to be married, and represents himself and the children to be Jerry's wife and family. Meanwhile Liza's father has discovered that Jerry has robbed him and, with a policeman, rushes to the minister's and has Jerry arrested as a thief and Liza marries Hi. George Welch and Eva Bell featured.

The Everlasting Triangle—Edison—November 14.—Kate marries Santley of the West, much to Philbin's surprise. The latter returns East and, years later, writes kate, painting glowing word pictures of the delights of the East. The lonesomeness of the mountains is beginning to have its effect and the girl, in desperation, writes Philbin to come after her. During Santley's absence, Philbin and Kate depart together and



Santley, returning, follows their tracks and discovers that they have gone into the desert instead of toward the railroad. He pursues them for days and eventually shoots two of the three horses, compelling his wife and her lover to draw cuts for the other one. Chance favors Kate, but she fails to reach the railway. Thirst in the desert causes Philbin's end and Santley dies with the name of the woman he had loved upon his lips. Frank McGlynn and Mabel Trunnelle featured.

Broncho Billy's Decision—Essanay—November 14.—An out of the ordinary Western picture in which G. M. Anderson, appears in citizen's clothes, as the division superintendent of a railroad. In running an extension, the road plans to cut off the home of an old man and his daughter, but when the division superintendent learns that the line, as pro-



jected, would run across the grave of the old man's wife, he changes the route and saves the home of the girl, with whom he has fallen in love. G. M. Anderson featured. N.G.C.

Magazine Cooking—Lubin—November 14.—Ernest Forrest and Dolly, his wife, are a loving young couple, but Dolly knows nothing about cooking and when their cook departs, Dolly, after reading the menus in a column of a lady's magazine, decides to prepare luncheon "all by herself." She tells her husband to be sure and return home for luncheon. Ernest rashly invites his employer to luncheon with him, but when Dolly's fearful and wonderful dishes are served the situation becomes serious. Eventually the chief article on the list turns out to be a laughable surprise and the ludicrous aspect of the affair averts disaster for Ernest. Burt Butcher and Sadie Midgley featured.

The Fatal Note—Selig—November 14.—This is a very pleasing comedy acted

on a dramatic scale. Several rain scenes are well handled and the interior settings are rich and well arranged. A scene showing a donkey standing under a tree in the rain with a jealous hus-



band creeping up upon him, thinking him his wife's lover, will probably be good for a hearty laugh in the average house. Tisdale discovers a note signed by his wife's lover and goes to meet him at the appointed place, prepared for a slaughter. He sees the bushes move and creeps up on him, but it proves to be a mule. The kick Tisdale receives puts him out. When he is revived his wife tells him the note is one that he wrote her before their marriage. The ending is rather obvious. Adele Lane and Edwin Wallock have the leads. C.J.C.

Ann, The Blacksmith — VITAGRAPH (TWO REELS) NOVEMBER 14.—After her father's death, Ann with her brother, Eddie, continues to carry on the blacksmith business. Eddie has a weakness for liquor and she has difficulty in getting him to leave the saloon. That night the saloon-keeper is robbed and Eddie, awakened by the commotion, is mistaken by the saloon-keeper for one of the robbers. The following morning Eddie is arrested and Ann starts on the trail of the bandits. She attempts to capture them, but they overpower her and she is only saved by the arrival of the sheriff. Ann, the blacksmith, eventually becomes Ann—the sheriff's wife. Anne Schaefer featured. On the same reel is an educational subject, entitled, The Making of a Newspaper, 638 feet in length.

Mutual Program

A Slice of Life — AMERICAN — (TWO REELS) — NOVEMBER 9 — The authoress searches for a slice of life and becomes interested in a man whose mind has been made blank by a fall. She falls in love with him only to give him up to his wife when she appears. A complete review will be found on page 651 of this issue.

Our Mutual Girl — CHAPTER 43 — RELIANCE—NOVEMBER 9—After a tour of shopping at Wanamaker's Margaret motored over to Paterson, N. J. to view the silk-workers' parade from Governor Fielder's box. Farly that morning she had had a call from Ralph telling her that he had inherited his uncle's silk mill, and that one of the will's conditions was that he take charge immediately and show that he was capable of handling the business on profitable terms. After the parade she decided to pay her friend a visit at his factory. While waiting in the superintendent's office she overhears a plot to overcharge the machines and burn the mill. She disguises herself as the superintendent's accomplice, and fools him for a time, but he soon sees through her scheme. In anger he attempts to throw her into the whirring machinery, but she struggles fiercely and attracts Ralph's attention. A blow sends the foreman unconscious, and Margaret embraces her hero.

His Trysting Places—(TWO REELS)—KEYSTONE—NOVEMBER 9 — Clarence and Ambrose are both married, and both are completely under their wives' control. They meet in a restaurant one day, get into a quarrel, and in the maze of flying dishes and other loose decorations they get their overcoats mixed. What their wives find in their overcoat pockets is not exactly to their credit, and they are whipped accordingly. The quartet finally comes together, and the affair is straightened out. As a parting blow Clarence gives Mrs. Ambrose the love note he found in Ambrose's pocket, and he and his wife walk off while poor Ambrose is being disciplined by his enraged wife.

Motherhood—BEAUTY—NOVEMBER 10—This delicate subject, handled in a most appealing manner by Director Harry



Pollard, and filmed amid rarely beautiful floral gardens, makes an offering worthy of praise from every point of view. The acting of Miss Margarita Fischer, who has been absent from the screen for several weeks, is a real treat, as she rises to the heights of emotion in several of the scenes. Little Kathie Fischer as Cupid is also pleasing. A girl and a man meet in the garden of love and discover the flower of love. They are married and find happiness and contentment in their little vine-covered cottage, until the call of motherhood comes to the woman. She is rebellious, repulses her husband and flees to her room, where she dreams of the coming of the child, of the growing resentment and separation which results because he was an unwelcome guest and the violent parting, where the son pushes his mother away and strikes the father. The woman awakens, and rejoices that it was but a dream. She realizes that there is no fear in love and goes into the garden to find her husband and to atone for the ache her rudeness has caused him.

C. J. C.

The Niggard—MAJESTIC—NOVEMBER 10—Elmer Kent's small salary is more than eaten up by his expenses. In addition to being his mother's sole support he is burdened with paying weekly installments on their cottage. Several times the payments are late, and now two weeks have elapsed since he made the last. On Saturday morning he receives a foreclosure notice from the real estate agent. At noon he rushes over to his office with the money, but the agent has gone for the day. He follows to the beach hoping to meet him, but his mission is ended on his meeting Wirt, a care-free friend. To make matters worse Wirt meets some girl friends and the quartet goes off on an amusement tour, Wirt paying all the bills. Finally the girls taunt Elmer with being a tightwad. To vindicate himself he spends all of his salary. Monday he pleads for an extension of time with the agent, but is refused. Elmer and his mother are forced to move into a stuffy suite of rooms, and Elmer again takes up the struggle of life. A tag shows the girls enjoying themselves ignorant of the misery caused by their remarks.

The Terror of Anger—(TWO REELS)—THANHOUSER — NOVEMBER 10 — Gilbert Rawlings' first awakening to the fact that his wife does not love him comes with his finding a note from her stating that she has gone forever. He takes up pursuit, but the chase does not last long for the elopers' auto goes over the edge of a cliff, killing its occupants. Returning home and seeing his baby boy sleeping, Rawlings is filled with hatred for all womankind. He dreams that he trains his boy to despise the opposite sex, and that, in a quarrel over the question he is about to kill him. Just then he awakens and realizes that, because his own wife has proven untrue, is no reason to believe that all women are the same.

The Stolen Masterpiece—AMERICAN—NOVEMBER 11—Acting and settings excel in this drama of society and the underworld. An appealing human interest touch is given the story by the silent pleading of a woman of the slums when her husband is tempted to return to the life of crime he formerly led. Ed Coxen injects a thrill by climbing hand over hand up a ladder several stories from the



ground. Winnifred Greenwood plays the woman lead. One unplausible point is noted where the society man takes the picture from the crook, who supposes him to be his pal, although he looks directly at his face. The offering as a whole is very worthy, A young clubman loves the daughter of a wealthy man but her father objects to the match, as he thinks the young fellow is not capable of supporting his daughter. The father is a lover of fine pictures and has one of great value, which a band of crooks steal, despite the pleading of the wife of their leader to be straight. The leader, an artist of no mean ability, makes a copy of the original and returns it to the millionaire's home but the clubman manages to place the crooks under arrest

and restores the original picture, whereupon he wins the girl's hand.

C. J. C.

Destiny's Night—(Two Reels)—Bronco—November 11—During the absence of the Bordens "Educated Dan" Miller gains entrance to the house and begins ransacking the upstairs. Maude Dunwoodie also visits the house with the same intention and begins work on the first floor. Miller hears her, sees that she, also, is a thief, and decides to pose as the house owner. Maude begs mercy, telling him the story of her life, and pointing out that she never got a chance. They are startled by the bell ringing. Miller goes to the door, and there finds a deserted baby. The sight of Maude with the baby in her arms affects him, and he asks her to marry him and help bring up the baby right. Just after she consents Borden enters, having returned to the city on a hurry call. He takes a liking to the pair, and allows them their freedom on the condition that they name the baby after him.

The Widow's Children — Reliance — November 11—A barn on the Widow Kelton's farm is directly on the line surveyed for a line fence by the Mountain Water Company. Not understanding, she refuses to have it removed, and they set it afire. One of the little children runs into the barn in an effort to save the two horses, and is saved by the superintendent of the fence gang. This serves as an introduction to the family, and the friendship which grows out of their acquaintance finally results in the marriage of the widow and the superintendent.

The Friend—(Two Reels)—Domino—November 12—Grant Keller, a wealthy young artist, falls in love with his model, Daisy Edwards, but because of the difference in their social positions he marries a girl of his own set. Later Daisy inherits some money, and through hard work, aided by her little inheritance, she becomes a successful miniature painter. Bruce Livingstone, a friend of Grant's, falls in love with her, and they become engaged. When Grant learns of it he commands Daisy to tell Bruce of the past, and, on her refusal, tells him, himself. Maddened with jealousy Bruce breaks the engagement. Daisy seeks forgetfulness in high life and a year afterwards drowns herself in the river.

In the Clutches of the Gangsters—(Two Reels)—Kay Bee—November 13—Molly Mason recalls her invitation to Chick Hodge to call when she learns that he is a member of the "Corrigan Gang." He is seized with a longing to reform and be considered good enough to call upon her. He obtains a position, saves money, and wins Molly's consent to marriage. While buying the furniture he finds that he is short of money and goes to the bank to draw some out. Sandy, a member of the gang, follows him, and attacks him in the hallway. Molly hears the struggle, and assists Chick in routing the gangster. Chick finds in an easy conscience and home life full repayment for his breaking with the gangsters.

The Folly of Ann—Majestic—November 13—Ann leaves her country home to make her way in the world as a writer. She is unable to sell any of her stories, and is ejected from her rooming house for not paying her rent. She rests on a doorstep, but soon afterward is driven away by a policeman. Further down the street she sits down on another doorstep, and accidentally finds the house key under the mat. Seeing a policeman approaching she takes the key and enters the house. The resident returns home, finds the key gone, and enters through a window. Thinking he is a burglar Ann grabs a revolver and orders him to throw up his hands. She then tells him her troubles, and he informs her that he is one of the publishers that have refused her stories. He consents to reread them, and a romance begins which makes Ann's life story end happily.

The Floating Call—(Two Reels)—Reliance—November 14—Bella fights her way through professional jealousy until the reporters finally acknowledge her as "one of the boys." A big counterfeit story is in the wind but will not break until the whole gang and their outfit is captured. To get on the inside track Bella takes up the trail herself, and by some clever sleuthing manages to learn the location of the counterfeiters' headquarters. She notifies Connors, the Secret Service man who is one of the suitors for her hand, and leads a raid on the place. Bella secures the "scoop" for her paper, and is shortly afterward announced as Connors' bride-to-be.

A Fortune in Pants—Royal—November 14—A young messenger entrusted with the delivery of a famous precious stone is left at a small way-station, and while waiting for a train, goes in swimming in the river. A tramp steals his trousers, rifles them of everything but the stone and throws them in an ash-can. Here they are found by a clothes dealer who sells them to an actor. Clad only in the shower shield the messenger goes in search of his trousers. The clothes dealer tells him of finding them and they go in search of the actor. Under the doors of a barroom the messenger spies his trousers, and dives in after them. When the tramp, clothes dealer, and actor see him extract the precious stone from the pocket of the pair of trousers they collapse.

Out Again, in Again—Komic—November 15—Mr. Henpeck, being anxious to join the boys, arranges with two pals to dress as policemen and he will feign insanity. At a given signal they are to rush up and take him out. In the meantime a crook chased by two cops takes refuge in Henpeck's kitchen. Mrs. Henpeck gets wise to hubby's game, locks him in the kitchen, and gives the signal as arranged. The crook compels Henpeck to change clothes with him, and when the friends arrive they find themselves looking into the muzzle of a thirty-eight. The real cops find Henpeck and rush him off to the cooler. Mr. Henpeck is finally released promising never again to try to put one over on wifey.

The Odalisque—(Two Reels)—Majestic—November 15—May and Annie, stock girls, are courted by Joe and Eddie, wagon drivers. Curtiss, an oily-tongued buyer, is impressed with May's beauty and grace, and obtains a position for her as a model. Daily contact with nice clothes and wealthy people cause May to regard Joe as too coarse for her. Her salary as model is more than balanced by her expenses, and she manages to get along only by the attention, suppers, etc., given her by Curtiss. He has an object in all of this, thinking to get May into his power by obligating her. He lays a trap for her by having her visit a woman friend of his, but his plans are interrupted by the entrance of Joe who has followed May to the adventuress' home. A free-for-all fight results in his successfully rescuing May from the danger into which she has fallen by living beyond her means.

Universal Program

Animated Weekly No. 139—Universal—November 4.—Views of the opening of the new $6,000,000 lock at Sault Ste Marie, Michigan; U. S. torpedo destroyer "Paulding" run ashore off Cape Charles, Virginia; view of Champ Clark, Oscar Underwood and Congressman Lieb in 63rd congressional session which passed $125,000,000 bill, together with thrilling views from the European war zone, showing Major General Sir Alfred Turner inspecting the English artist volunteer corps in London, the camel cavalry from Bombay, India and the huge caterpillar siege gun of the French army enliven the war section.

An Ill Wind—Sterling Reliance—November 9.—The proud and haughty police chief of Pumpkin Center rules his force with an iron hand. After much drilling he departs for home intent on signing some valuable papers. While doing this, one of the papers is blown into the room of a girl, and the only way to recover it is to crawl into the room by the window, which the chief does. While there the girl returns and the chief takes refuge in a folding couch. She, hearing the noise, mistakes him for a burglar and her screams soon bring her policeman sweetheart. The chief is roped in the couch, bundled into the patrol wagon and taken to the police station. The couch bursts open, and the policemen are all horrified at discovering their prisoner to be none other than their chief. He immediately takes revenge on all concerned in the affair.

His Heart, His Hand, and His Sword—Victor (Two Reels) November 9.—This is the first of the "Terrence O'Rourke, Soldier of Fortune" series. Terrence O'Rourke finds himself in Paris without funds, and, in a spirit of recklessness, pawns a watch given him for bravery and enters a prominent Parisian restaurant to dine. While there an incident occurs which makes him greatly admired by Princess de Grandlieu, and thoroughly hated by her husband, the prince and her legal adviser, Chambret. After dinner O'Rourke tries his luck at the gaming table and loses the balance of his money. Meantime the princess receives a note by messenger telling her that her brother's life is in danger. This is one of the prince's schemes, for on the brother's death his fortune will revert to the princess, and the princess, therefore, will have control of more money. The princess organizes a rescue party, and requests O'Rourke to lead it. He consents much to both the prince's and Chambret's discomfiture. What results from this venture will be told in the second release.

The Life Savers—Crystal—November 10.—Joe and George come to the seashore and ask a policeman to direct them to a hotel. Having heard that a wealthy young widow is staying at one of the hotels, they are anxious to meet her. The policeman directs them to an

insane asylum and they beat up the cop. He picks up a brick and throws it, hitting another arm of the law. The two cops pursue Joe and George. Later, hearing that an enormous reward has been paid to two life savers, they decide to take the part of life guards. While on the beach they see a man drowning; the widow begs them to save him, as he is her brother. They back out at the last moment and run away. The widow, learning the truth about the two fakers, has them placed in the asylum.

The Last Trump—Gold Seal (Three Reels) November 10.—The fourteenth installment of the "Trey O' Hearts" series ended with the fall over the cliff of the motor car containing Marraphat and Jimmie. At the opening of the fifteenth installment Alan and the party are seen gazing down into the canyon at the wrecked machine and its inanimate occupants. Later while Alan lies asleep in the bunk house Judith kisses him. Rose sees this and is about to shoot herself in her insane jealousy, but Alan awakes in time to stop her. Trine's auto is seen approaching, and the party captures it and turns it to their own use. Seated in the rear seat Trine secures Judith's revolver, and attempts to shoot Alan. She interferes in time to save him, but the bullet lodges in the chauffeur's shoulder. He loses control of the machine and it shoots over the embankment. Trine is the only one injured by the fall. Alan decides to marry Rose at once. At the last moment Judith determines to attend the ceremony. Trine hears her go out, and to his astonishment, on trying to get out of bed, finds that the accident has cured him of his old infirmity, and that he can walk. He proceds to the chapel and attempts to shoot Alan, but just then a bolt of lightning strikes in the aisle killing Trine and Rose. Much against her will Judith consents to Barcus' plan of deceiving Alan into believing that it was Judith that was killed instead of Rose. Alan recovers consciousness and he and Judith embrace. End of series.

The Two Thieves—Nestor—November 10.—A burglar enters a bank and finds the cashier dead, a note to his wife telling that he is short in his accounts. A woman's picture on the desk recalls to the burglar's mind the days of his boyhood when he shielded this very girl from a group of toughs who had thrown her books in the mud. He then rips open the cashier's shirt, musses the office up to indicate a struggle, blows open the safe, and departs. The next day he reads about how the gallant cashier died protecting his employers' money. Reminiscently he draws from his pocket the fruit of the night's work, a letter and a woman's photograph.

The Yellow Streak—Eclair (Two Reels) November 11.—"Kid" Donovan is hailed by the fight fans as the coming champion. His sweetheart warns hims that if he doesn't quit the ring immediately she will break off their engagement. He consents and withdraws his name from the coming championship battle. The papers and fans score him as being "yellow" but he remains firm in his promise. Unable to find work elsewhere he secures an appointment in the fire department. Shortly afterward the girl is injured in a big fire and is rescued by Donovan. It is necessary to send her away for her health, but funds are short, and finally the "Kid" challenges the champion. He wins, and with his purse sends his sweetheart to the



Scene from Eclair's "The Strike at Coaldale," released Oct. 28.

country. She forgives him for breaking his promise and accepts him as her champion for life.

The Frankfurter Salesman's Dream—Joker—November 11.—Heiny is a sausage manufacturer and does a thriving business through the co-operation of a friend who is the town's dog-catcher. One day one of his customers at the beach finds a dog license in her purchase, and Heiny is pursued by an angry mob. At home he falls asleep and has a gruesome dream in which he is placed at the mercy of hordes of dogs and bears.

Peg o' the Wilds—Imp—(Two Reels) November 12.—Stephen Wright kills a man, partly in self-defense, but instead of waiting for the law to justify the killing he kisses his sleeping wife goodby, picks up his little baby and flees to the mountains. Fifteen years later two detectives, Noble and Dean come into the mountains in search of moonshiners. Noble meets Peg, now a wild, pretty slip of a girl, and they fall in love. Some time later Dean also meets her, and attempts to become unduly familiar with her, but Noble interferes. Dean learns that her father is wanted in the East for murder, and wires her mother to come to the mountains to make certain his identification. Wright dies shortly after her arrivel, and the whole party returns to the East where Peg and Noble become married.

The Shoemaker's Eleventh—Rex—November 12.—Joe Cassano, a poor cobbler, has ten children. When his wife presents him with an eleventh child he becomes desperate and determines to get rid of it. He leaves it on a doorstep, but a policeman who has seen him forces him to return for it. To his surprise there are two babies there now. The officer insists that he take both. On unwrapping the strange child at home they find $500 in bills tucked in its clothes, and a note stating that the money is to pay for the child's care for a year at the end of which time its parents will call for it. Overjoyed at their good fortune the cobbler and his wife give thanks to heaven.

The Dog Raffles—Sterling—November 12.—A gentleman thief has a trick dog for an assistant, and things go fine until one night the dog, in entering an apartment, finds a stick of dynamite which another thief has placed upon the safe. When he appears outside with it in his mouth his master flees panic-stricken. He runs into a police station, the dog following, and in a second the place is vacated. The chase leads to the river, and after the danger is all over the police march the crooks back to the station house.

Siss Dobbins, Oil Magnet—Powers—November 13—One day Siss Dobbins overhears a conversation between two city men in which one tells the other of finding oil on the Dobbins farm, and of the low figure at which he is buying the property, its owner being ignorant of its real worth. Dobbins changes his mind about selling when he learns this, and puts wells of his own in the ground. The family becomes wealthy within a short time, and Siss leaves for the city to attend school. Three years later she returns, and attempts to renew her acquaintance with the storekeeper's son who was her constant companion when they were young, and who is now a lawyer. She finds him distant and shy, and finally decides that it must be because of her fine clothes. The next time she sees the young lawyer she is dressed in calico as she was before the oil strike. This makes the fellow feel more like her equal and he proposes.

When the Girls Were Shanghaied—Nestor—November 13.—Mrs. Newlywed and her girl friends make up a slumming party. Newlywed gets wind of it, and he and a number of friends deck themselves out in sailor attire, shanghai the women, and put them to work on a ship, furling sails, swabbing the deck, etc. The girls have made their trip in men's attire and cannot back out now that the tide is turned against them. The men allow them to escape, and then hurry to get home before them so they can deliver their lecture with proper dignity.

A Girl of the People—Victor—November 13.—When Hilda and her father come to America the latter sends her to work in a sweatshop under Michael, an ignorant and cruel foreman. Six years elapse, and Hilda has grown to beautiful girlhood. Michael complains to her father because Hilda refuses his attentions, and the girl is beaten for repulsing her employer. She runs away, and becomes a member of a band of gypsies. Rigo, the leader, becomes enamored with her, and to protect herself from him she steals his revolver. Soon after she shoots a young farmer while in the woods in the belief that he is Rigo following her. When she discovers her mistake she flees to the city, thinking that she has committed murder. There she becomes famed as a dancer. Rigo takes advantage of Hilda's belief that she is a refugee from the law and threatens her with exposure unless she buys his silence. One night while dancing in a cafe Hilda meets a man who befriended her years before. He is an artist and engages the girl to pose for him. One night shortly after their engagement Rigo comes upon them in a cafe. As he is denouncing Hilda for refusing to grant him money the young farmer walks in. Rigo loses no time in getting out, and Hilda is no longer shadowed by a supposed crime.

The Silent Peril—101 Bison (Two Reels)—November 14.—The newspapers report the invention of a "powerless boat," invaluable to its owners and a positive menace in the hands of an enemy. The Secretary of State calls upon a secret service man, Jack Parsons,

to ascertain if the boat is the wonder that it is heralded. Tully, a clerk, overhears the conversation between them and sells his information to Baroness Aldax who buys and sells diplomatic secrets. She and a foreign agent agree that Parsons should not be allowed to reach his destination, but Jack recognizes them on the boat and fools them. During the trip Jack has fallen in love with Marie Von Glahn, and on landing he meets her father. Parsons, himself an electrical expert, plans the destruction of this wonderful boat. He sees the boat leave shore, throws a switch on his transformer, and, in the battle of science, the boat is rendered a complete wreck. Marie arrives, breathless, and asks his assistance for her father who is in the control station on shore. He accompanies her and discovers that the alien wave that has caused the boat's destruction has also killed its inventor, the father of the girl to whom he has given his heart.

Defeat of Father—Joker—November 14.—Old man Clod strenuously objects to having Foots as a son-in-law, but he and Tootsie elope anyway. Clod follows them, but has not gone far before he falls before the wiles of Trickie Tread. Trickie's husband then collects hush money. The elopers have seen all of this without being seen, and they also collect their share—namely, his consent to their marriage.

Her Own Home—Eclair—November 15.—When Mildred's father dies, she sells the home, to a Dr. Foster, and seeks work in the city. She becomes disgusted with the conditions, and decides to answer Dr. Foster's ad for a housekeeper, disguising herself with a wig and glasses. In the meantime the doctor has found one of Mildred's pictures about the house and fallen in love with it. He learns that the original is his housekeeper, and they shortly come to an understanding.

Feature Programs

Alco

Salomy Jane—California (Six Reels)—November 2.—Salomy Jane Clay and her father emigrate from Kentucky to Hangtown, in the primitive West. The Man arrives at the same time and after standing her and her father in several exciting incidents, which brand him as an outlaw, the three leave together, Salomy and the Man marrying. Complete review on page 649.

Box Office

Message of the Mind—Balboa—(Three Reels)—November 10.—Doctor Rolla, an Italian revolutionist misappropriates legacy funds belonging to his wards, Arthur Rice and his sister Rosa. Fearing exposure, Rolla instructs two of his associates to place Arthur in an asylum When the men attempt to take Arthur away, a struggle takes place, in which Rolla's ward is killed. Rosa is singing in another part of the house, and the shock of the murder causes her to lose her mind. Harry French, a blind young man wanders into the hallway, just as the murderers drag their victim away. Two years later, Harry regains his sight, and falls in love with Rosa when they meet on the street, though neither know they have met before. Rolla's companions induce Harry to marry Rosa, and not until after the ceremony does he learn that his wife's mind is weak. One evening Harry plays the tune Rosa sang the night her brother was slain, and it restores her memory. The conspirators are captured as revolutionists in Milan, Italy, and shot by the soldiers.

To Love and to Hold—White Star (Two Reels)—November 10.—John and George met May and Rose at a party, which takes place at a country resort. George shows affection for Rose, and John falls in love with May. A year later finds John and May married, while George and Rose are engaged. John spends most of his evenings gambling, and one night George and Rose visit May, while he is out, and George comforts the heartbroken wife. John returns home and sees them talking to each other. He goes away believing that his wife and friend are false to him. Several months pass and George and Rose are married, and while on their honeymoon, they save John, who has become a derelict. That night they explain the true condition of affairs to him and he returns home, where May and her new born babe await him.

Little Jack—Balboa—(Three reels). November 3. Little Sunbeam, an orphan, adopted by an uncle who is the leader of a band of thieves, is dressed as a boy and called Jack. When Dan Moran, a wealthy lumberman, is about to be robbed by the band of thieves little "Jack", who has overheard the plan, warns Moran and then escapes to the city, where, after many exciting adventures she again manages to save Moran from being indicted for murdering his partner, and eventually proves his innocence. Free once more, Moran installs Sunbeam as mistress of his home and his lifelong partner.

The Mask—White Star—(Three reels) November 3. Henry King, star man of an Australian detective agency arrives in California to help the police round up a gang of criminals. When Dorothy Stevens is kidnapped in broad day-light, King follows the kidnappers to their hiding place and is there surprised and overpowered by them. Learning that the gang are about to escape next morning on the schooner "Blanche," King manages to get a note to the police and the next morning traps the whole party as they are leaving and rescues Miss Stevens. Dorothy Davenport and Henry King featured.

Bitter Sweet—Nemo—(Three reels) November 3. Clare Mason, working in the city, becomes infatuated with Bob Storm and agrees to marry him. Bob obtains money from Clare with which he entertains other women, and when she discovers his perfidy, she attempts revenge, but is saved from committing a crime by Carl Knight, a college student. Clare returns home and later Carl, now in love with her, follows and purchases an adjoining ranch. Bob Storm, accused of robbery in the city, reaches the Mason's ranch in time to see Carl leaving some money with Clare's father. Later Carl leaves for the city, taking the money with him unknown to the Masons. That night Bob calls upon Clare and demands that she marry him or he will steal Carl's money, so to save her sweetheart's funds, Clare consents. Next morning her parents discover her absence and that of the money and think she has stolen it. Eventually things are explained. Bob arrested and Clare returns home to marry Carl. Belle Bennett and Henry King featured.

Eclectic

The Perils of Pauline (17th Episode)—Pathe—(Two Reels).—Pauline loses a dog which has been given to her by a friend, and in attempting to find it is captured by Owen's confederates. Harry manages to effect her escape, however, just as the cabin in which she is imprisoned is blown up. A complete review will be found on page 656 of this issue.

The Perfect Thirty-Six—Pathe German Studio.—Gertie, a model, attracts the attention of the princess and when the royal lady refuses to have anyone else in the cloak store wait on her, the model sees an opportunity to raise her salary, and threatens to join a rival firm. Her employer finds a way out of the difficulty by marrying her. Complete review will be found on page 667.

The Taint—Pathe American Studio.—While employed by Madam Bartlett, a biologist, Vera Knight falls in love with Chilton, the madam's secretary, but he proves untrue to her, and deserts her and their little son. Chilton attempts to rob Madam Bartlett, and when she discovers the robbery, Vera is arrested, and, as circumstantial evidence is strongly against her, she is convicted and sentenced to life imprisonment. Vera is freed twenty years later, when she succeeds in foiling the plots of the convicts. Her son has been raised in ignorance of his parents identity, and when Vera becomes a secret service officer, she learns that the boy has fallen under the influence of Chilton, who now styles himself a baron. She manages to save her son from being connected with the crime which Chilton perpetrates, and pursues the man who bertayed her. He is killed when a runaway locomotive, on which he is riding, leaves the track.

The Crown of Richard III—(Three Reels).—The duke of Gloucester poisons the king in order to secure his throne. He then finds that the king has two little sons and sets out to take their lives. The queen and Buckingham flee to the sanctuary of Westminster Abbey, and Gloucester, himself, afraid to enter the sacred place, hires some ruffians, who capture the king's sons and carry them off to the tower, placing them under the guard of Tyrrel. Gloucester bribes Tyrrel to free them, but it is too late, as the ruffians strangle the heirs to death. The queen is heart-broken, but escapes death herself when the outraged kingdom rises against Gloucester, and compels him to pay for his crimes.

Mother's Darling Little Boy—All Comedy Films.—Mother's darling boy, who is the leader of a boy gang, captures and ties Mr. Tipple Suds, who is enjoying "a morning after a night before." They place him on an old wagon, and carry him to their cave, and then steal the lunch of a band of picnickers in order to feed him. Some tramps liberate Mr. Suds, and eat the lunch, whereupon the darling boy and his followers secure the aid of the picnickers and give the tramps a ducking. Evening

approaches, and mother finds her boy and puts him to bed with the remark that he is an angel child, as she knows nothing of his doings during the day.

General Special

The Invisible Power—KALEM (FOUR REELS)—NOVEMBER 1.—Major Dean's developed mental powers have enabled him to control other peoples minds. He saves a girl from a dance-hall brawl and takes her West with him and by concentration makes her believe that she is his daughter. Lorenzo, the dance-hall proprietor angrily follows them. In the West an old sergeant named Whitney thinks Mabel is his daughter. Lieutenant Sibley falls in love with the girl and rescues her when Lorenzo attempts to kidnap her. The fight betwen Whitney and Lorenzo takes place on another occasion and the man who attempted to ruin Mabel's life is killed. Dean tells Sibley of the girl's past, but he says it makes no difference to him and they are married.

The Tell-Tale Hand—ESSANAY—(THREE REELS)—Annie Fango is accused of the murder of her father. Broncho Billy befriends her and proves that Tim Cantle is the real murderer of Fango. See review page 653 of this issue.

Paramount

Behind the Scenes—FAMOUS PLAYERS—(FIVE REELS)—OCT. 26.—Dolly Lane, a poor but pretty musical comedy soubrette, devotes her entire life to her career. One night in the final scene of the play, one of her comrades throws confetti into the audience, nearly blinding Steve Hunter, who is sitting in the front row. Dolly expresses her sympathy for him and a romance takes place ending in Steve and Dolly becoming man and wife. Steve is called West on account of the sickness of an uncle and Dolly again devotes all her time to her work. An accident occurs to the leading lady and Dolly is told to prepare for the part. Steve returns home the heir to his uncle's great wheat farm, as the old man has passed away, and insists that Dolly give up her career. She does so and returns West with him. She soon wearies of farm life and returns to the stage, where a wealthy man backs her in a new production. She gains success, but finds she is not happy. The "angel" comes to her dressing room, locks the door and demands the price of her triumph. At the same moment, Steve arrives at the theater and comes to her dressing room. He discovers them together and leaves without hearing her explanation. Dolly has learned her lesson and resigns from the cast to return West. In the golden wheat fields she explains all to Steve and tells him she has given up the footlights forever.

What's His Name—JESSE LASKY—(Five reels). Two of the prominent characters in Blakeville are Harvey, Beau Brummel of the village soda water fountain, and Nellie, the banker's daughter. They are married and when the proverbial show comes to town the wife is seen by the manager and offered $20 a week for her services. She accepts. The rise of Nellie Duluth, as she is now known, is rapid, though with her rise Harvey becomes—er—you know—what's his name, the husband of Nellie Duluth. Harvey returns home disgusted, as he beholds Nellie holding banquets in her dressing room at which Fairfax, a millionaire, is the honored guest. Nellie is about to go to Reno for a divorce when a telegram arrives which says her little daughter is dangerously ill. The next scene shows Nellie kneeling at the bedside of her child, who has passed the crisis and will recover. Max Figman and Lolita Robertson featured.

Sawyer

The Fatal Night—(FOUR PARTS)—Catherine, the queen mother of France arranges the marriage between Margaret de Valois and Henry, the Hugenot king, in order to gather all the Hugenots together in Paris, the plan being to slay them on the feast day of Bartholomew. Marie de Mornay, daughter of a Hugenot nobleman is engaged to a childhood friend of the family, whom she does not love. She decides to marry him, however, to save her father from ruin. At midnight the massacre is started and during the fatal night Raoul de Tournay a Catholic nobleman, who had met Marie at the feast, forces her to marry him, thus saving her from the horrible death which the others meet. For twenty-four hours the slaughter continues, and when Marie sees what Raoul has done for her, she realizes that she loves him, despite the harshness of his ruling.

Thais—LOFTUS FEATURES—(FOUR REELS).—Paphnuce, a young Roman who has been converted to Christianity, falls in love with Thais, who rules Alexandria's youth with an iron hand. When Thais becomes indifferent to his affections, Paphnuce turns to the church for consolation. He becomes a monk, and for five years preaches among the wandering tribes of the desert. He then returns to Alexandria court and succeeds in converting Thais to the church. She enters the convent of the White Sisters, to remove the stain of her past life. Paphnuce, however, finds that his love for the woman is stronger than his steadfastness to Christianity, and goes to the convent to seek Thais, only to have her die in his arms.

Nell of the Circus—(FOUR REELS)—Margaret, banker Morris' daughter, marries Bob Wilson, a circus performer, and leaves home with him. Morris makes Phillip Lee, his nephew, his sole heir. Four years later, the circus again comes to town, and with Margaret's baby daughter, Nell, who is the devoted friend of Prinsey, the clown. Lee meets Marie, a performer in the circus and falls in love with her, and in a dispute over the fortune, Lee hits Bob over the head, causing him to lose his mind. Margaret is killed when the circus tent blows down, and Prinsey takes little Nell in charge. Lee follows the circus to another city and marries Nell, but eighteen years later, he has deserted her and their child. Nell is now leading bare-back rider of the show and, when they again come to town, Lee takes Ned Tracy and his sister, with whom he is in love, to see the performance. Marie recognizes her husband and Nell and Prinsey help her prove her marriage. Numerous complications cause trouble to come to Prinsey and Nell, but eventually all ends happily when Nell returns to her grandfather, and Ned asks her to marry him. Marie and Prinsey are promised a good home.

The Spirit of the Conqueror—PHOENIX (Four Reels).—A powerful labor play which begins with Lincoln, Lee and the spirit of Re-Incarnation in conference on the River Styx. A messenger from earth arrives and tells them of the struggle of Labor and Capital. They decide a change shall be made. Re-Incarnation takes the messenger through the clouds to the home of Peter Morgan, steel magnate, where a baby boy is born with the spirit of Napoleon, dedicated to good and to the extermination of evil wherever it be found, in his body. Years pass and James Morgan, now grown to manhood, returns from college to take his father's place. Peter Morgan by means of a crooked contract has obtained a valuable invention for very little and when the inventor's daughter begs him to give her father what is rightfully his, he refuses. James interrupts and after a quarrel with his father is disinherited and offers himself to the laborers as their leader. In time he is made president of the "United Workmen of the World." To force Capital to grant Labor's demand he orders a strike and after two years, Capital gives in. All the industry of the world had been paralyzed during this time and at the moment of victory, the boy dies, having given his life to the cause. The spirit of Napoleon then returns to the Styx. Frank Newburg featured.

Warners

Even Unto Death—ALBUQUERQUE—(FOUR REELS).—Jack Livingston saves the life of Dorthea Gordon, when she falls into a whirlpool, and they love. Jack antagonizes Walter, her overbearing brother, and he opposes the match. One day the gossips see Jack climbing down from the porch, which opens off Dorthea's room. Walter, glad of the chance to avenge himself on Jack, attacks him, but is killed in the fight which follows. Jack escapes to an uninhabited island after burying Walter's body in the sea. The body is found, and a search is instituted for the murderer. Dorthea becomes ill, and Jack's brother tells him. He returns in time to take her in his arms, as she passes away. Jack then walks out into the sea carrying Dorthea's body and is drowned.

The Price of Crime—ALBUQUERQUE—(THREE REELS)—Dorothea Vale marries Jack Conway and lives with Conway's mother. He drifts away from her and she devotes herself to his mother. After a time he steals from the bank in which he is employed and is sent to prison. Dorothea keeps the mother in ignorance of what has happened and labors to provide a home for her. Conway escapes from prison and goes West, where he joins a band of outlaws. The mother's health forces her and Dorothea to go West. The outlaws hold up the train on which they are travelling, but the sheriff's party arrive and plan to rout the robbers and Conway is fatally wounded. His mother hears his voice and he passes away in her arms. The shock breaks her feeble life and she too dies and Dorothea is left alone.

Hunted Down—U. S. FILM CORPORATION—(THREE REELS).—Jack Davis is elected sheriff of Sagamon Center and

Boyle, his rival candidate, determines to get even. Grace, loved by both men, is about to elope with Boyle when his true character is exposed to her and she marries Jack. A year later while the sheriff is at his wife's sick bed, he learns that Boyle and a band of lawless followers are raiding the town. He arrests Boyle, but takes him to the border and sets him free. He returns and finds his wife dead and a new-born daughter left to claim his love. Eighteen years pass and Davis is still sheriff. His daughter, Doris, is the pride of her father's heart. Boyle returns and determines to even his score with Davis through the daughter. He is successful in ruining the girl and she sees but one way out of her plight—self-destruction. Davis is told to find a murderer wanted in another county and the photograph looks familiar, though he cannot place the face. He saves Doris from taking her own life and learns that the man he wants as a murderer is also the man who ruined his child. He sets out to find the man and after a long chase captures him. After he has brought him to the ground with a bullet from his pistol, he finds that it is Boyle. The renegade repents and is taken back to town by the sheriff, where he marries Doris just before he passes away.

World

One of Millions — Dyreda (Four Reels)—November 6.—Gladimer Kubelow, a young soldier, leaves his mother and sweetheart, Maria, when war is declared. The mother realizes what a serious thing it is, but Maria thinks only of the glorious part of it. The girl realizes the horror of it, however, when a neighbor staggers into their home, wounded by the fire of the enemy. He tells of the last he saw of the man both love, when he was shot down on the battlefield. That night, the mother and Maria find Gladimer's dead body. Maria's mind is affected and the mother goes to the doctor, who gives her some medicine, telling her that three drops will bring sleep, but more will bring death. She returns home just as the general of the opposing army demands lodging for the night. Her hatred overcomes her, and she poisons his wine with the medicine which the doctor gave her. The general crawls to the room in which the girl and her lover lie prostrated, and there he expires. The mother crazed by the events which have taken place, touches a torch to the house, and the bodies of all within are cremated, thus bringing out forcibly one of the many horrors of warfare.

The Wishing Ring—Shubert (Five Reels)—November 9.—Giles, son of the Earl of Bateson, is expelled from college, because of his carousals, and arrives at his friend Annesley's rose gardens just as the latter's gardener quits his job, because he has been accused of stealing roses, which were really taken by Sally, daughter of a poor parson. Giles is appointed gardener by Annesley, and the next time Sally attempts to secure a rose, she is caught by him. He is attracted by her and they become friends. One day they visit a gypsy camp, where she is told she will marry a nobleman's son. Giles buys a wishing ring for her. At the party Sally and the parson discover from a letter the earl sent, that Giles is his son, and must earn half a crown before he can return home. They resolve to bring father and son together, but when she attempts to an herb, which will cure the earl's gout, she falls from a cliff and is injured. The earl learns of her injury, and sets out to find her. Other developments lead to the earl eventually giving Giles the half crown which he desired, and which enables him to prove to his father that he is worthy of forgiveness. Sally and Giles are then free to love.

Across The Pacific—Blaney—(Five reels) November 2. When Mr. and Mrs. Escott, enroute to Montana with their little daughter, Elsie, are slain by the Indians, Elsie is found safe and unharmed by Lieutenant Joe Lanier, who is out scouting, and taken to the home of Lanier's mother, where she grows up into a charming and lovable girl, with whom Joe has fallen in love. Bob Stanton, a handsome stranger, visits the city and becomes attached to Elsie, though Joe warns the girl against him. Elsie resents his interference and Joe re-enlists when war is declared with Spain. Elsie later learns that Stanton has deceived her and starts for the Philippines to seek Joe, whom she now knows she loves. En route Willie Live, a war correspondent, assists her in many ways and helps her finally to land disguised as a young volunteer. Joe has been made captain of his company and Stanton, who belongs to the same regiment, is sent through the enemy's lines to defend block house No. 7. Joe's force is besieged and he begs re-enforcements. General Lawton sends Elsie, still disguised as a soldier, with the message that help is coming. After many adventures she and Willie reach the block house and just as the natives are about to wipe out the little band help arrives and the enemy is put to flight.

Miscellaneous

Saving the Colors—Cosmofotofilm—(Three Parts)—Roland, injured in an accident, is taken to a hospital where he meets, falls in love with, and marries Ruth Williams, his nurse. Ruth, later, installed in Roland's aristocratic home is overwhelmed by her surroundings and a quarrel results between the husband and wife. The declaration of war against Germany gives opportunity for many graphic war scenes and Ruth goes to the front as a nurse. Roland, awakening from a spree, answers his country's call and is sent to Belgium where in the battle of Mons he rescues his country's flag from capture and becomes a hero. The picture finishes with Ruth and Roland united.

The Mystery of Mr. Marks—Hepworth—(Three Reels).—Mr. Marks is a suitor for the hand of Isabell Denton, whose father is indebted to Marks for a large sum. Gerald Lee is also in love with Isabell. At a house party given by Mr. Denton, Marks and Gerald quarrel. The next morning, Marks is found strangled and Gerald is arrested. It later develops that Mr. Denton is a somnambulist and, following the reading of a book entitled, "The Stranglers", had killed Marks. Denton that night falls off the roof of his home while walking in his sleep. Isabell tells of her discovery and Gerald is released from jail. Picture is well handled and capably acted.

For King and Country—Picture Play House—November 2.—The King of Servia abdicates his throne and a regency is established until the crown prince can succeed him. Prince Francis rebels against the regent, but is crushed at the battle of Zura, and retires to Paris with his beautiful daughter. The crown prince, while completing his studies in Paris, falls in love with Francis' daughter and marries her. Several years later he returns to be crowned, and Princess Sonia wishes to marry him, and when she is repulsed by him she plots his ruin, but through the aid of the regent and other loyal members of the court, who conduct a series of counter plots, his crown is saved, and the young ruler and Francis' daughter ascend the throne together.

Too Late—Orpheum—Four Reels).—Suzanne's father loses his life in defending his country and her mother dies of a broken heart. Suzanne goes to sea and is saved from death in a storm by Prince Leander. They fall in love and when Leander's country becomes engaged in war, he refuses to leave the girl. His father pleads with her to go away and she does. When peace is restored, Leander seeks Suzanne, but when he finds her, she is merely a shadow of her former self and he does not recognize her. Heartbroken he returns to his royal home and has the girl placed in a convent where she finds solace in spiritual consolation.

The Robbers—Cosmofotofilm. — Karl von Moor loves his cousin, Amalia, and is very happy while attending a university. Franz, his brother, blackens his character in his father's eyes and then writes Karl that he has ben disinherited. Karl and several school comrades, who have also met with ill-fortune, become a band of robbers and terrorize the country. Franz, to bet rid of his father, manages to have him imprisoned in a dungeon. Karl visits his home and sees that Franz desires Amalia for himself. Franz tries to poison Karl, but a servant saves the outlaw's life. Karl leaves home and discovers his father, who dies of a broken heart to think that his son was leading such an unwholesome life. Karl leads his followers against his home and Franz, seeing them coming, commits suicide. Amalia is captured and brought before Karl, who is about to leave the band, but his oath forces him to be loyal to his followers. He slays her and then gives himself up to justice.

Moving Picture Scenarios

We are in the market for one and two reel comedies and comedy dramas. Submit in typewritten form to

J. C. BROWNELL
Dept. G.
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Holland Film Manufacturing Co.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

Current Releases

Monday.

D	11-2	All for Business	Biograph	1,000
D	11-2	The New Partner	Edison	1,000
C	11-2	The Laundress	Essanay	1,000
D	11-2	His Inspiration	Kalem	2,000
D	11-2	The Beloved Adventurer, No. 8	Lubin	1,000
T	11-2	Pathe's Daily News, No. 73, 1914	Pathe	1,000
D	11-2	Rosemary, That's for Remembrance	Selig	2,000
C	11-2	Doe Yak's Cats	Selig	200
T	11-2	Hearst-Selig News Pictorial, No. 71	Selig	1,800
D	11-2	The Mystery of Bryton Court	Vitagraph	1,000

Tuesday.

D	11-3	Masks and Faces	Biograph	2,000
C	11-3	A Twisted Affair	Columbus	1,000
D	11-3	Shorty	Edison	1,000
D	11-3	Fires of Fate	Essanay	1,000
C	11-3	Lizzie, the Life Saver	Kalem	1,000
C	11-3	A Boomerang Swindle	Lubin	1,000
D	11-3	The Telltale Knife	Selig	1,000
D	11-3	On the Stroke of Five	Vitagraph	2,000

Wednesday.

C	11-4	Jenks and the Janitor	Edison	500
C	11-4	Buster Brown Picks Out the Costumes	Edison	500
C	11-4	The Fable of "How Uncle Brewster Was Too Shifty for the Tempter"	Essanay	1,000
D	11-4	The Prison Stain	Kalem	2,000
D	11-4	The Sorceress	Lubin	2,000
T	11-4	Pathe's Daily News, No. 74, 1914	Pathe	1,000
D	11-4	"C D"	Selig	1,000
C	11-4	The Evolution of Pereival	Vitagraph	1,000

Thursday.

D	11-5	Butterflies and Orange Blossoms	Biograph	1,000
C	11-5	Slippery Slim and the Impersonator	Essanay	1,000
D	11-5	The Stolen Yacht	Lubin	2,000
T	11-5	Hearst-Selig News Pictorial, No. 72	Selig	1,000
D	11-5	The Choice	Vitagraph	1,000

Friday.

C	11-6	A Regular Rip	Biograph	500
C	11-6	Getting the Sack	Biograph	500
D	11-6	The Pines of Lorey	Edison	2,000
D	11-6	His Dearest Foes	Essanay	2,000
C	11-6	The Indian Suffragettes	Kalem	1,000
D	11-6	Love Triumphs	Lubin	1,000
C	11-6	No Wedding Bells for Her	Selig	1,000
C	11-6	Thanks for the Lobster	Vitagraph	1,000

Saturday.

D	11-7	The Dole of Destiny	Biograph	1,000
C	11-7	Getting the Ball Game	Edison	1,000
D	11-7	Broncho Billy's Mission	Essanay	1,000
D	11-7	The Man in the Vault	Kalem	1,000
C	11-7	Kidnapping the Kid	Lubin	500
C	11-7	The Honor of the Force	Lubin	500
D	11-7	The Losing Fight	Selig	1,000
D	11-7	In the Land of Areadia	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Columbus, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Columbus, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Columbus, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Columbus, Selig, Vitagraph.

Advance Releases

Monday.

D	11-9	A Better Understanding	Biograph	1,000
C	11-9	With Slight Variations	Edison	1,000
C	11-9	Sweedie, the Trouble Maker	Essanay	1,000
D	11-9	The Riddle of the Green Umbrella	Kalem	2,000
D	11-9	The Beloved Adventurer, No. 9	Lubin	1,000
T	11-9	Pathe's Daily News, No. 75, 1914	Pathe	1,000
D	11-9	When His Ship Came In	Selig	2,000
T	11-9	Hearst-Selig News Pictorial, No. 73	Selig	1,000
C	11-9	Miss Tomboy and Freckles	Vitagraph	1,000

Tuesday.

D	11-10	The New Magdalen	Biograph	2,000
C	11-10	A Family Intermingle	Columbus	500
C	11-10	Oh! What a Dream	Columbus	500
D	11-10	The Heritage of Hamilton Cleek	Edison	1,000
D	11-10	Within Three Hundred Pages	Essanay	1,000
C	11-10	The Widow's Might	Kalem	1,000
C	11-10	Butt-ing In	Lubin	500
C	11-10	A Bargain Table Cloth	Lubin	500
D	11-10	The Ranger's Romance	Selig	1,000
D	11-10	The Senator's Brother	Vitagraph	2,000

Wednesday.

C	11-11	Andy Falls in Love, No. 12	Edison	1,000
C	11-11	Three Boiled Down Fables	Essanay	1,000
D	11-11	A Midnight Tragedy	Kalem	2,000
D	11-11	The Quack	Lubin	2,000
T	11-11	Pathe's Daily News, No. 76, 1914	Pathe	1,000
D	11-11	Peggy of Primrose Lane	Selig	1,000
C	11-11	In Bridal Attire	Vitagraph	1,000

Thursday.

D	11-12	The Fleur-de-lis Ring	Biograph	1,000
C	11-12	Sophie and the Man of Her Choice	Essanay	1,000
D	11-12	In the Hills of Kentucky	Lubin	2,000
T	11-12	Hearst-Selig News Pictorial, No. 74	Selig	1,000
D	11-12	Lola, the Rat	Vitagraph	1,000

Friday.

D	11-13	Life's Stream	Biograph	1,000
D	11-13	A Question of Identity	Edison	2,000
D	11-13	The Prince Party	Essanay	2,000
C	11-13	Ham, the Piano Mover	Kalem	1,000
D	11-13	The Trap	Lubin	1,000
C	11-13	Cupid Turns the Tables	Selig	1,000
C	11-13	The Rocky Road of Love	Vitagraph	1,000

Saturday.

C	11-13	His Wife's Pet	Biograph	500
C	11-13	The Deadly Dispatch	Biograph	500
D	11-13	The Everlasting Triangle	Edison	1,000
D	11-13	Broncho Billy's Decision	Essanay	1,000
D	11-13	Helen's Sacrifice, No. 1	Kalem	1,000
C	11-13	Beating the Burglar	Lubin	500
C	11-13	Magazine Cooking	Luhin	500
C	11-13	The Fatal Note	Selig	1,000
D	11-13	Ann, the Blacksmith	Vitagraph	1,800
E	11-13	Making of a Newspaper	Vitagraph	200

MISCELLANEOUS FEATURES.

Ready Money	Lasky	5,000
The Tell-Tale Hand	Essanay	3,000
The Straight Road	Famous Players	5,000
Tillie's Punctured Romance	Keystone	6,000
The Second Mrs. Tanqueray	Warner's	2,000
A Factory Magdalen	Sawyer	5,000
Thais	Sawyer	4,000
The Taint	Eclectic	4,000
The Perfect "36"	Eclectic	4,000
The Fatal Night	Sawyer	4,000
Mother's Darling Little Boy	Eclectic	1,000
The Walls of Jericho	Box Office	5,000
The Virgin of the Rocks	Sawyer	4,000
The Wishing Ring	Shubert	5,000
One of Millions	Dyreda	4,000
Julius Caesar		
The Serpent of the Slums	Benned	3,000
Shore Acres	All Star	5,000
Salomy Jane	California	6,000
The Wife	Klaw & Erlanger	3,000
The King and Country	Picture Playhouse	6,000
The Man from Home	Lasky	5,000
Prince Charlie	Superba	
The Story of the Blood Red Rose	Selig	3,000
Little Jack	Balboa	3,000
The Kask	White Star	2,000
Bitter Sweets	Nemo	3,000

Mutual Program

Monday.

D	11-2	The Ruin of Manley	American	2,000
D	11-2	Our Mutual Girl, No. 42	Reliance	1,000
C	11-2	Lovers' Post Office	Keystone	1,000

Tuesday.

D	11-3	The Turning of the Road	Thanhouser	2,000
D	11-3	False Pride	Majestic	1,000
C	11-3	The Tightwad	Beauty	1,000

Wednesday.

D	11-4	The Desperado	Broncho	2,000
D	11-4	When the Road Parts	American	1,000
D	11-4	The Miner's Peril	Reliance	1,000

Thursday.

D	11-5	In Old Italy	Domino	2,000
	11-5	Title Not Reported	Keystone	
T	11-5	Mutual Weekly, No. 97	Mutual	1,000

Friday.

D	11-6	In the Clutches of the Gangsters	Kay Bee	2,000
C	11-6	When Vice Shatters	Princess	1,000
D	11-6	The Chasm	Thanhouser	1,000

Saturday.

D	11-7	A Woman Scorned	Reliance	2,000
	11-7	Title Not Reported	Keystone	
C	11-7	Max's Money	Royal	1,000

Sunday.

D	11-8	The Tear That Burned	Majestic	2,000
C	11-8	Ethel's Roof Party	Komic	1,000
C	11-8	Keeping a Husband	Thanhouser	1,000

Monday.

D	11-9	A Slice of Life	American	2,000
D	11-9	Our Mutual Girl, No. 43	Reliance	1,000
	11-9	Title Not Reported	Keystone	

Tuesday.

D	11-10	The Terror of Anger	Thanhouser	2,000
D	11-10	The Niggard	Majestic	1,000
D	11-10	Motherhood	Beauty	1,000

Wednesday.

D	11-11	Destiny's Night	Broncho	2,000
D	11-11	The Stolen Masterpiece	American	1,000
D	11-11	The Widow's Children	Reliance	1,000

Thursday.

D	11-12	The Friend	Domino	2,000
	11-12	Title Not Reported	Keystone	
T	11-12	Mutual Weekly, No. 98	Mutual	1,000

Friday.

D	11-13	The Hateful God	Kay Bee	2,000
D	11-13	Seeds of Jealousy	Princess	1,000
C	11-13	The Folly of Anne	Majestic	1,000

Saturday.

D	11-14	The Floating Call	Reliance	2,000
	11-14	Title Not Reported	Keystone	
C	11-14	A Fortune in Pants	Royal	1,000

Sunday.

D	11-15	The Odalisque	Majestic	2,000
C	11-15	Out Again, In Again	Komic	1,000
D	11-15	The Man with the Hoe	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	11-2	The Turn of the Tide	Imp	2,000
D	11-2	His Big Chance	Victor	1,000
C	11-2	The Wall Between	Sterling	2,000

Tuesday.

D	11-3	The Trey o' Hearts, No. 14	Gold Seal	2,000
C	11-3	They Didn't Know	Crystal	1,000
D	11-3	The Star Gazer	Nestor	1,000

Wednesday.

C	11-4	The Hoodoo	Joker	1,000
D	11-4	The Return	Eclair	2,000
T	11-4	Animated Weekly, No. 139	Universal	1,000

Thursday.

C	11-5	The Mystery of the New York Docks	Imp	1,000
D	11-5	Let Us Have Peace	Rex	2,000
C	11-5	Dot's Chaperon	Sterling	1,000

Friday.

C	11-6	Those Were Happy Days	Nestor	2,000
D	11-6	Nan of the Hills	Powers	1,000
C	11-6	Tale of a Lonesome Dog	Victor	1,000

Saturday.

C	11-7	Two Pals and a Gal	Joker	1,000
D	11-7	The Girl from Texas	Frontier	1,000
D	11-7	The Junglemaster	"101 Bison"	2,000

Sunday.

D	11-8	The Link That Binds	Rex	2,000
D	11-8	At the Crucial Moment	Eclair	1,000
C	11-8	The Fatal Marriage	L. Ko	1,000

Monday.

D	11-9	Terence O'Rourke, Gentleman Adventurer, "His Heart, His Hand, His Sword"	Victor	2,000
D	11-9	The Stronger Love	Imp	1,000
C	11-9	An Ill Wind	Sterling	1,000

Tuesday.

D	11-10	The Trey o' Hearts, No. 15	Gold Seal	3,000
C	11-10	The Life Savers	Crystal	1,000
D	11-10	The Two Thieves	Nestor	1,000

Wednesday.

C	11-11	The Frankfurter Salesman's Dream	Joker	1,000
D	11-11	The Yellow Streak	Eclair	2,000
T	11-11	Animated Weekly, No. 140	Universal	1,000

Thursday.

D	11-12	Peg of the Wilds	Imp	2,000
C	11-12	The Shoemaker's Eleventh	Rex	1,000
C	11-12	The Dog Raffles	Sterling	1,000

Friday.

C	11-13	When the Girls Were Shanghaied	Nestor	1,000
C	11-13	Sissy Dobbins, Oil Magnate	Powers	1,000
D	11-13	A Girl of the People	Victor	2,000

Saturday.

C	11-14	De Feet of Father	Joker	1,000
D	11-14	The School Teacher at Angel Camp	Frontier	1,000
D	11-14	The Silent Peril	"101 Bison"	2,000

Sunday.

D	11-15	The Chorus Girl's Thanksgiving	Rex	2,000
C	11-15	Lizzy's Escape	L. Ko	1,000
D	11-15	Her Own Home	Eclair	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker, Frontier.
SUNDAY: L. Ko, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XII CHICAGO, NOVEMBER 21, 1914 No. 21



ARTHUR V. JOHNSON
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War News Pictures of Vital Interest Direct from European Battlefields Are Shown First Time in America. Twice a Week by the

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RELEASED EVERY MONDAY AND THURSDAY THROUGH GENERAL FILM CO.

Selig Current Releases for Week of November 23-28

Out of Petticoat Lane

RELEASED MONDAY, NOVEMBER 23 TWO REELS

A Selig melodrama written by GILSON WILLETS, and illustrating the romance of a laundry girl. ADDA GLEASON and GOLDIE COLWELL are featured while CHARLES WHEELOCK plays the part of "Biff" Nelson, a typical tough.
On the same reel with "OUT OF PETTICOAT LANE" another installment is given of those clever moving picture cartoons drawn by SIDNEY SMITH of the Chicago Tribune, depicting the ludicrous adventures and escapades of "DOC YAK" that will make you laugh until your sides ache.

Hearst-Selig News Pictorial No. 77

Released Monday November 23 *One Reel*

More news pictures from European battlefields; also the cream of important domestic events shown first time in America. All are authentic.

The Scapegoat

Released Tuesday November 24 *One Reel*

A Selig Western drama, and a typical TOM MIX production, for this versatile cowboy wrote the scenario, produced it and played the leading role. Full of thrills.

The Butterfly's Wings

Released Wednesday November 25 *One Reel*

A Selig drama, the leading parts being played by BESSIE EYTON and TOM SANTSCHI. It depicts the penalty paid by a coquette for flirting.

Hearst-Selig News Pictorial No. 78

Released Thursday November 26 *One Reel*

European war pictures; the very latest and most up-to-date battlefield pictures shown for the first time in America. Also interesting domestic news pictures.

A Surprise Party

Released Friday November 27 *One Reel*

A Selig comedy portrayed by JOHN LANCASTER, LYLLIAN BROWN LEIGHTON, SID SMITH and ELSIE GREESON. It is the story of a mix-up between two couples influenced by jealousy and ending happily. A great laugh maker.

The Fates and Ryan

Released Saturday November 28 *One Reel*

A Selig drama, telling the romance of a mounted policeman, who fell in love with a pretty girl and thereby won promotion, fortune and a wife.

Selig Diamond "S" Specials

RELEASED THROUGH SPECIAL FEATURE DEPARTMENT, GENERAL FILM CO.

The Story of The Blood-Red Rose

In three poetic reels. Written by JAMES OLIVER CURWOOD. Featuring KATHLYN WILLIAMS. Released Nov. 11.

COMING! TO BE RELEASED NOVEMBER 30

In the Days of The Thundering Herd

Five thrilling reels. Written by GILSON WILLETS. Featuring BESSIE EYTON and TOM MIX.

Coming! The Carpet from Bagdad

An Oriental Spectacle written by HAROLD MacGRATH.

Coming! The Rosary

From the celebrated play written by EDWARD ROSE and produced by ROWLAND & CLIFFORD.

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Scenario by Lloyd Lonergan

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—Everytime

The Thanhouser Three-A-Week

Tuesday, Nov. 17th. "The Pawns of Fate"—(two reels) a powerful drama portraying the political life of a governor whose kindness toward an old chief clerk enables him to sustain his duty to the state. Enacted by an all-star cast including Morgan Jones, Virginia Waite, Madeline and Marion Fairbanks, Arthur Bauer, Marguerite Loveridge, Frank Wood, Ethel Jewett and David Thompson.

Sunday, Nov. 22nd. "A Messenger of Gladness"—an interesting adventure of a child who brought good into the lives of several people on Thanksgiving Day. The cast includes Helen Badgley, Gordon Harris, Ethyle Cooke, Rennie Farrington, Nolan Gane, Minnie Berlin, N. S. Woods, Arthur Bauer and many others.

54

Thanhouser Film Corporation
New Rochelle, N. Y.

Head European Office, Thanhouser Films, Ltd., London, W. C. England





One of the interesting interiors in "Little Lord Fauntleroy," a coming release on the Alco Program.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, NOVEMBER 21, 1914 No. 21

American's Drama of the Racetrack

Reviewed by Neil G. Caward

IN "Redbird Wins" the American Film Manufacturing Company will, on November 16, offer one of the most realistic race track pictures that this reviewer has ever seen on the screen.

The story begins with the birth of "Redbird" as a colt, and follows the career of this remarkable little steed, up to the moment that she wins the big event at the county fair, making her owner, Colonel James Dinwidty, the richer by one hundred thousand dollars.

A real southern atmosphere prevades the picture, from the moment that you get your first glimpse of "Redbird," as a tiny colt, until the last inch of film slides through the machine showing "Redbird" bedecked with a floral wreath, and Fern Dinwidty, nattily clad in a jockey's uniform, clasped in the arms of Phillip Pierpont, her Tennessee sweetheart.

The director has splendidly worked up to the climax of the race scene, and the spectator feels all the interest and enthusiasm of a real race, as he sees the horses get away in a bunch, with "Redbird" behind, watches them thunder down the stretch, with "Redbird" gaining, make the turn into the stretch, with "Redbird" running neck in neck with the leader, and, finally, thunder under the wire, a winner.

A real race track and a real crowd was used in the making of this picture, and it is accordingly most



Fern decides to ride "Redbird."

convincing in every particular. Harry Von Meter, as Colonel James Dinwidty, does a splendid bit of character work. Vivian Rich makes a most charming little jockey, and William Garwood a manly "Phillip Pierpont." Jack Richardson and Reeves Eason have the heavy roles, and after cheating the colonel out of several thousand dollars at poker, reward his southern hospitality by trying to "dope" "Redbird," the night before the race. Louise Les-



The finish—Redbird wins.

ter and Perry Banks enact the roles of an old negro mammy and a colored butler, at the Dinwidty home.

As the story runs, Colonel James Dinwidty, father of pretty Fern, is jubilant over the arrival of a new thoroughbred colt, whom Fern names "Redbird." As a result of gambling losses, the colonel finds himself forced to sacrifice, not only the greater portion of his estate, but also all of his thoroughbred racing horses, with the single exception of Redbird, whom he keeps through sentimental reasons.

After Chick Mace and Ray Conners, two low-browed confidence men, swindle him out of several thousand dollars at poker, the colonel is still game enough to display real old fashioned southern hospitality, by asking them to remain as his guests, during the week that they say they are to be in the vicinity.

All but ruined, the colonel decides on one last desperate effort to regain his fortune and borrows ten thousand dollars from Phillip Pierpont, his neighbor and Fern's sweetheart. The colonel bets it all at big odds on Redbird to win, in the big event at the country fair.

Mace and Conners cover the colonel's money and knowing Redbird's chances to win are excellent, they drug the colored jockey and under cover of night, dope Redbird's feed.

Phillip Pierpont learns of the plan in time to

prevent the little thorough-bred from eating the doped grain; the next day watches Fern, the colonel's daughter ride "Redbird" to victory, when the colored jockey, still suffering from the effects of the drug, is unable to remain in the saddle.

Following the race the colonel offers Phil Red-



The gamblers fleece Col. Dinwidty.

bird as a present, as interest on the loan, made at the time when the colonel needed money the most, but Phil replies "No! I want the little jockey," so the colonel gladly unites the hands of the young people and gives them his blessing.

"The Ordeal" Passes Chicago Board

Jesse J. Goldburg, secretary of the Life Photo Film Corporation, returned from Chicago with the last five part feature release of the company, where the production was reviewed by the Chicago board of censors. "The Ordeal" was passed without a single cut or elimination, which is considered quite an endorsement of the picture, in view of the known severity of the attitude taken by the Chicago board on motion picture productions.

While in the middle west, Mr. Goldburg disposed of the rights to "The Ordeal" for Illinois, Iowa, Indiana and Nebraska to the Peerless Film Exchange, of Chicago, and for Michigan and Ohio on "The Ordeal" as well as "Capt. Swift," "Northern Lights" and "The Greyhound," prior releases of the Life Photo Film Corporation, to the Famous Stars Film Alliance of Cleveland, Ohio.

"The Little Girl That He Forgot"

Following "Hearts and Flowers," the Cosmos Feature Film Corporation will release "The Little Girl That He Forgot" a photoplay in five parts.

Miss Beulah Poynter will appear in the title role of this, her own play. Incidently it may be mentioned that Miss Poynter has written a novel along the same lines, which will shortly be published. The exact release date for "Hearts and Flowers" will be announced shortly.

Oliver Morosco Enters Film Arena

As a further indication of the remarkable development of the feature film, it is now officially announced that two such prominent theatrical producers as John Cort and Oliver Morosco, under the name of the Oliver Morosco Photo Play Company, have at last entered the film producing field, having just effected an affiliation with Frank A. Garbutt, of Bosworth, Inc. Among the more prominent dramatic triumphs that have been produced by John Cort and Oliver Morosco, which will now be presented to the motion picture public are "Peg O' My Heart," "Bird of Paradise," and "Help Wanted."

A Selig Three-Reel Special

The fourth of the Selig three-reel special features, released through the special feature department of the General Film Company entitled, "The Story of the Blood Red Rose," was shown to exhibitors on Wednesday, November 4 and undoubtedly made a profound impression. Its release date is November 11.

The Selig press department has referred to the story as "The poetry of picture play making" and, so pretty is the tinting of the scenes, and so romantic the story, and so daintily handled the production, that it really deserves the billing. Kathlyn Williams and Wheeler Oakman are the featured players. Miss Williams appears as Godiva, a beautiful peasant girl of the seventeenth century, while Mr. Oakman is Godiva's lover, Paulo, a sturdy huntsman.

The story concerns the meeting of Godiva and the king of Urania. The king, being smitten with Godiva's charms, has Paulo confined in a dungeon of the palace and later has his minions bring Godiva there also. The queen, meanwhile, having learned of the king's new mistress, plots with Sancha, a spy who loves her, to make away with Godiva. Ere she was captured, Godiva had received from a friend, old Hagar, a witch, a powder which would turn her into a rose in case she was ever in danger. When the king drags her down into the slimy dungeons beneath the palace and shows her Paulo in the oubliette, she makes use of the magic powder and a moment later is a beautiful white rose which falls between the iron bars of the grating and into the hands of her waiting lover below.

Later, when Paulo escapes from the dungeon and becomes a wildman of the forest, his only companion is the beautiful fragrant white rose. A year later, after killing the king as he is hunting one day in the forest, Paulo, himself, meets death at the hands of



Paulo and Godiva visit Hager, the witch

one of the king's bowmen, the arrow piercing the rose in his bosom and his life's blood staining it crimson. This, according to legend, was the first blood red rose that the world ever knew. N.G.C.



Dorothy Gish. *Dorothy and Lillian Gish.* *Lillian Gish.*

Director Griffith and His Methods

By W. E. Keefe

D. W. GRIFFITH has been named "The Wizard of Motion Pictures." Among the countless number of men and women who have gone into this relatively new industry, few have made the progress in developing this wonder of the twentieth century reached by Mr. Griffith. He stands out, not only in the development of the art itself, including the technical parts of the industry, but in the development of the players. In the ability to detect latent dramatic talent in all sorts of persons, and then bringing out this talent and developing it along the lines best suited for the natural characteristics of the player involved, Mr. Griffith is almost without a peer. He seems to possess an uncanny intuition in divining natural talent in all sorts of seemingly impossible persons. His judgment is quick and unerring. He requires little time for study in divining the dormant ability "in the rough," so to speak.



D. W. Griffith.

Mere beauty of face or figure seems to be of no consideration whatever, in his judgment. Perhaps no better illustration can be drawn than his experience with Mae Marsh, the Majestic star, considered by motion picture critics to be one of the foremost actresses in silent drama. Two years ago while Mr. Griffith was director at the Biograph, he saw the young woman for the first time. She had followed her older sister to the studio, where the latter was employed.

Mae, who was then but sixteen years old, had been forbidden by her sister to come to the studios. The elder sister felt that Mae possessed no talent. Mae's curiosity to see the stage was too strong, however, and she followed her sister to the plant and made her way to an obscure part of the stage. She was then at what is known as "the awkward age," when the girl begins merging into womanhood. She was very thin and possessed numerous freckles. Her hair was plastered down tight on her head and tied in two pig tails down her back. Her arms and face were badly sunburned.

Mr. Griffith saw this timid girl standing awkwardly in a corner at the studio. No young woman who ever made a success in motion pictures ever appeared to a more decided disadvantage during her initial appearance at a studio stage than did Mae Marsh. Mr. Griffith saw immediately he had made a find, and Miss Marsh became a fixture at the Biograph, though almost every person at the studio ridiculed the idea of her ever becoming an actress.

Other notable instances are Mary Pickford, Robert Harron and Lillian and Dorothy Gish. One quick look at Lillian Gish when she called at the Biograph studios to see her friend, Mary Pickford, was sufficient for Mr. Griffith to know that he had discovered another find. A short time later, when he saw Lillian's younger sister, Dorothy, he perceived that he had found another star. All of these young women owe much of their phenomenal success in motion pictures to Mr. Griffith.

While each stands out foremost as an emotional



Three interesting and decidedly different views of Mae Marsh one of Griffith's foremost stars.

actress, it was through Mr. Griffith's ability to divine the various shades of emotions best suited to each and developing them along their individual lines, that these young women came to be the popular film stars that they now are.

He perceived that Mae Marsh was phenomenal in intense, emotional roles, and yet a natural mimic. He coached and developed her along both lines. In Lillian Gish, Mr. Griffith saw that he had found a girl who, for natural poise of manner and power of expression, was probably without an equal. He perceived further that although she was wonderfully adapted to dramatic roles, she was entirely unsuited to comedy roles.

Lillian's sister, Dorothy, presented a slightly different problem. While also an adept in portraying deep, emotional feelings, she was equally versatile in depicting a mixture of dramatic and comedy roles. Mr. Griffith here demonstrated his rare ability to differentiate between the various shades of emotional acting possessed by each of the young women. He saw the different natural characteristics possessed by each and developed their individual abilities along the lines to bring out the best that was in them. The same holds true in regard to Robert Harron, who started to work for the Biograph Company as a messenger boy at $3.00 a week, while Mr. Griffith was connected with this organization. A few days after Harron went to work with the Biograph, he delivered a note to Mr. Griffith while the latter was directing a company on the studio stage. Mr. Griffith needed but a glance to assure him that here was some excellent raw material. Harron was engaged immediately to play small parts. Although to an outsider he was the poorest subject imaginable to develop the art of being an actor, he soon proved himself one of the most capable players appearing on the screen.

Mr. Griffith's players love him. He is kind and considerate to all. The novice and extra players in his company receive the same courteous treatment and attention that are accorded the principals. While frank and considerate to his subordinates, he brooks no familiarity. The extra player, while knowing that he or she will receive courteous treatment at the hands of Mr. Griffith, know that there is a certain line beyond which they must not go with this blue-eyed genius.

Mr. Griffith is never averse to receiving a suggestion from the members of his company; in fact, he encourages them in the practice. His success in handling players is phenomenal. He can take a cast of players, half of whom have some sort of a petty feud and grievance against each other, and in no time have them working harmoniously together, as if they had always been the best of friends. This is no small task when it is taken into consideration that actors and actresses are the most temperamental men and women in existence.

How Long Will Projector Last?

The question has been asked—"How long will a motion picture machine last and give good service under present day requirements?"

At a dinner party a couple of years ago, one of the prominent manufacturers expressed the opinion that the average life of a motion picture machine is about two years, but it seems that all manufacturers do not agree on this point.

In December 1907, the Colonial theater, of Kalamazoo, Michigan, then under the management of W. H. Johnson, purchased the first Motiograph machine that was turned out by the Enteprise Optical Manufacturing Company. After having been in continuous use during seven years, the factory has the following letter from the present owner of the machine:

Enterprise Optical Mfg. Co.

I would advise that the machine in question is in very good condition and the results obtained with it are very satisfactory.

Yours truly,
H. H. B.

Some time later, the manufacturers offered within $75.00 of the original cost of the machine, to be allowed as a credit on a new machine, but the offer was rejected. One might judge from this that the machine is giving as good results as a new machine.

Edison Launches New Series

Reviewed By Charles R. Condon

LIFE ceases to be an endless monotony of events for the wealthy Lord Stranleigh in "The King's Move in the City" when he meets the charming Lady Sinclair, who offsets his first proposal of marriage with the smiling statement that he is not eligible as her husband, having never accomplished any real good in the world, and being only the pilot of a vast fortune left him by his ancestors. Goaded by this true but spicy piece of news, Stranleigh arouses himself from the bored atmosphere of the artificial world in which he has been living and determines to win Lady Sinclair's admiration and love.

The chivalrous manner in which this is accomplished is graphically pictured in the two-reel Edison release of November 27, which is the first of the "Adventures of Young Lord Stranleigh." Its title, "The King's Move in the City," is taken from a plan suggested to Stranleigh's mind by reading the manner in which a king of long ago distributed his forces in besieging a town. The series, which embraces four two-reel subjects, is the screen adaptation of the stories by



One of the interiors of Edison's "The King's Move in the City."

Robert Barr which appeared in the *National Sunday Magazine*.

Charles J. Brabin is directing the series, and Marc MacDermott and Miriam Nesbitt are featured in it, the former in the title role and the latter as Lady Sinclair. It is hardly necessary to mention the marked and proven ability of these two stars who played the principal parts in "The Man Who Disappeared" series, and have become endeared to thousands of enthusiasts in this and other Edison pictures. The new series, if anything, affords them a much larger field for their versatility and offers splendid opportunities for playing refined, dignified parts where strength depends upon their own personality.

In addition to, or rather as the result of, its careful direction and well characterized roles, the picture is realistically staged and admirably photographed. Two of the scenes are unusual for a program release. One of them is the stock exchange scene in which hundreds of men are seen dashing back and forth, not aimlessly, but with all the appearances of transacting business. The other is the street scene in front of the burning factory. An overhead view shows the upturned faces of a gesticulating and excited throng watching the thrilling rescue from the top floor of the building.



Marc MacDermott and Marian Nesbitt in Edison's "The King's Move in the City."

Lord Stranleigh meets Lady Sinclair at a reception and so greatly does he admire her that he proposes before the end of the function. To his surprise he is told that the man who marries her must have the performance of some noble deed to his credit, and that he, therefore, is not qualified. Stranleigh obtains permission to accompany Lady Sinclair home. On the way they pass a blazing building, in the upper story of which are two girls calling for help. By offering a large reward Stranleigh persuades two men to risk their lives in effecting their rescue. Then he



A tense moment in Edison's "The King's Move in the City."

turns to his companion to be praised for his noble deed, but instead he meets the discouraging statement that he has as yet done nothing but demonstrate the power of his fortune.

Nonplussed, but inwardly pleased, at this charming woman's utter disregard for his name and position in considering his merits, Stranleigh determines to command her admiration by some achievement. Shortly afterwards the opportunity is presented to him, and he is quick to grasp it. The brokerage firm of MacKeller and Son, tottering on the verge of ruin, due to the crooked work of a ring of promoters, is advised to appeal to the eccentric but sharp-witted and good-hearted Stranleigh for help. Peter MacKeller finds his lordship at his club, indolently sprawled in an arm-chair and absorbed in the operation of polishing his monocle.

He succeeds in gaining Stranleigh's interest and subsequently his promise of assistance. That night, while reading, Stranleigh comes upon an account of how a king of former years completely demolished his enemy's forces in a battle by dividing his army into twenty different commands and making a simultaneous attack from as many different directions. The idea appeals to Stranleigh as being applicable to the MacKeller case and the next day he instructs twenty brokers in his plan.

The result is that the MacKeller stock not only regains its par value, but soars above it. When Stranleigh relates the case to Lady Sinclair, she pronounces it as a noble deed and consents to his proposal.

Lasky Releases "Ready Money"

The tide of hard luck is turned in "Ready Money" when Edward Abeles, as Steve Baird, realizes that financial drain only occurs when a man's bank account appears shaky, and that the man who has money does not have to spend it, but simply show it. When Steve tries to sell mining stock on honest representation he totters on the edge of bankruptcy, but when he is seen with a handful money, counterfeit money at that, he sells $25,000 worth of stock without his company even being subjected to an investigation.

Steve doesn't want to take either the counterfeit money or his friends', but both were thrust upon him. For a time he is in danger of being sent to prison for having counterfeit bills found upon his person, but this danger fades away when he is caught and searched



Steve is snubbed by Mrs. Tyler in "Ready Money."

and the detectives fail to recognize it as fake money. His inquiry to the stranger who gave it to him is met with "Good? It's the best I ever made."

The picture is in five reels, and was the Paramount release of November 5. Supporting Mr. Abeles are Bessie Barriscale, Florence Dagmar, Theodore Roberts, James Neil, Dick Le Reno, and a number of others whose faces are familiar in other Lasky productions. The photography is of distinctly Lasky quality, and the scenes are well made and chosen and are suggestive of their location in the story, whether it be the mining district of California or residence interiors in New York City. One interior scene is a masterpiece in its particular class. It is the cafe scene on New Year's eve, with an electric sign in the background flashing 1915. The scene is both broad and deep, and fairly alive with gay parties welcoming the new year.

What She Thinks of Films

Although Mabel Taliaferro is soon to be seen in the photoplay "The Three of Us," an Alco release, she is not one of the actresses who believe that all other forms of amusement except moving pictures will disappear. Yet she has great respect for the moving picture drama. "I never realized," she said, "how big a thing picture acting could become until I began to rehearse. I never learned so much in my life as I did during those first rehearsals. But eventually, I think that the screen drama will greatly improve. Nothing will be presented in the moving picture theaters except big features with well-known stars. The small screen picture is going out of fashion. All the successful moving picture productions of the future will be big affairs. The screen drama affords such splendid opportunity for the mob element and the public is quick to realize this. But the regular drama will not disappear, nor will the other forms of amusement. We have drama, vaudeville, circus and various forms of opera as well as musical pieces. The moving picture drama is simply a new amusement, a new form of dramatic art added to them."



Mabel Taliaferro.

"Mina" Is New Horsley Brand

Roy L. McCardell, the humorist, is richer today by $250 through winning the prize offered by David Horsley to the person suggesting the best name for the new brand of comedies which Mr. Horsley is producing at his big Centaur studios at Bayonne, N. J. Mr. McCardell suggested the name "Mina," the component letters of which stand for "Made in America." More than 800 suggestions were received, a preponderance of which came from exhibitors, but the list included prominent people in every department of the motion picture industry, and such literary lights as Harold MacGrath, the author, and Frederick Chapin, the playwright.

A Thrilling Eclectic Feature

Reviewed by Charles R. Condon

A SMASHING climax surmounts a long series of exciting events, realistic scenes, and tense situations in the four-reel Pathe feature, "The Taint." The climax is smashing in more ways than one. It is so in a figurative sense, by forming a strong enough ending to give the story a forceful punch, and is also so in a literal sense, as is proven by the wreckage of the wild locomotive which was its vehicle.

One obtains a splendid view of the destruction of the uncontrollable engine, the camera being stationed beside the tracks, and but a few feet from the point of derailment. In fact, so close to the tracks were the director and cameraman when the engine rushed over the embankment that they narrowly escaped being buried beneath the iron mass.

Ruby Hoffman has a most difficult part as Vera Knight, the pretty country girl whose confidence is abused by Jose; who is unjustly sentenced to prison; and who, on being appointed to the secret service bureau, is assigned the task of securing evidence against her own son. Edward Jose as Paul Chilton, and Creighton Hale as Walter do convincing work in their parts, as do the remainder of the cast in their less advantageous roles. Of those supporting the leading characters the most prominent are Miss Francis as Madam Bartlett, M. O. Penn as Warcourt, Louis Hendricks as Senator Bristow, and Sam Ryan as Warden Turner. A better collection of artists is seldom seen in one picture.

Vera Knight secures a position as assistant to the eminent biologist, Madam Bartlett and in her laboratory makes the acquaintance of her accountant, Paul Chilton. Though fearing him, Vera is drawn to Chilton as a moth is to flame, and later pays the penalty. He pays no attention to her entreaties, and the disgraced girl asks for a vacation and returns to the farm.

When Vera returns and begs Chilton to marry her and insure her boy's birthright, he refuses. Madam Bartlett hears her plea, and threatens the man with



Beautiful scenes are a feature of Eclectic's "The Taint"

exposure if he fails to keep his word to Vera. He consents, for the time being, but determines to secure the incriminating evidence against him, and make his escape. He makes the attempt that night, and is surprised by Madam Bartlett. Vera hears the sounds of the struggle, hurries downstairs, and there finds the dead body of the biologist, and near it a revolver. This she picks up. The servants burst into the room,



Just before the derailment in Eclectic's "The Taint"

see Vera with the revolver, and accuse her of the crime. Their evidence is upheld in court, and Vera is sentenced to life imprisonment.

During the years that follow, her boy, Walter, is raised in ignorance of his real parents, thinking himself the farmer's son. He is successful in business, and becomes engaged to the daughter of Senator Bristow. About this time Vera frustrates a planned "jail break" and her sentence is repealed as a reward. Returning to the farm she learns the news of her son's success and engagement. She becomes a member of the secret service bureau, and a short time afterwards is assigned to the task of running down the foreign agent who has been reported as trying to steal the plans of the government's fortifications from Senator Bristow.

The "foreign agent" is none other than Chilton. Walter's love of gambling leads him into his father's net, though the latter does not know his identity, and to extricate himself from his financial troubles the boy agrees to do the man's bidding. At the last moment his conscience exerts its influence upon him, and he backs out. Chilton takes the work into his own hands, shoots the senator, and secures the plans. Vera remembers that in cases of violent death the retina of the eye often retains the visage last seen, and has Bristow's eye photographed. The result is a picture of her own son.

Mother-love overcomes her scruples and she destroys the tell-tale film. Then with a party of secret service men she takes up the case of Chilton who,

abandoning his auto, has taken possesion of a railway engine. With the throttle wide open he fairly flies along the rails until he reaches a spot where the track is torn up. The engine plunges down the embank-



The court room scene in Eclectic's "The Taint"

ment, and Chilton is buried beneath the iron debris. Vera then informs Walter of his relation to the dead man. Anger and repulsion are followed by forgiveness in the boy's mind, and he embraces his mother.

Tenth "Lord Cecil"

"Lord Cecil Keeps His Word" is the tenth episode in the interesting series that the Lubin Company is releasing weekly. In it the Beloved Adventurer gets another set back, but immediately recoups his love affair with Betty and his fortune is permanently established. The followers of the exciting story will be delighted to see that virtue is duly rewarded and the mutual enemy is beautifully beaten at his own game. Betty's love is so strong that she throws aside the conventional and really proposes that she may become Lady Cecil. The worthy couple hasten to Gretna Green, over the Scottish border, and return to spend a delightful honeymoon at Croftleigh Manor. There are five more episodes of the series to be released, all of which are said to be intensely dramatic and to prove Lord Cecil well worthy of the sobriquet "The Beloved Adventurer."

Olga Petrova for "Pics"

Popular Plays & Players, Inc., announces that its December release will be Madame Olga Petrova, the noted Russian-Polish actress now touring the country in "Panthea." Madame Petrova will appear on the screen in "The Tigress," a photo dramatization of Ramsay Morris' legitimate play of the same name. Mr. Morris' play was based upon his novel "The Tigress." In the legitimate "The Tigress" had a long run.

Earns Her Salary

Beatriz Michelena, the star in the photo-drama of "Salomy Jane," is a real athlete. She has to be to fill her role in the scenario of the California pioneer-day play, of which she is the star. They have made her do all sorts of things. She has to race up and down a mountain road several times at top speed. She has to leap through a tangled field, over broken fences and brambles. She has to hop nimbly down a rocky creek-bed with a chance of a sprained ankle at every leap. She has to ride horseback, and, later, ride double in a breakneck race down a rocky road and over a field in a mad escape from pursurers. While fully clad she has to swim a river, clinging to a log for protection from her enemies.

The gamut of "stunts" required of Miss Michelena would test the nerve and strength of a circus performer. This versatile actress, trained for the grand opera stage and not for pantomine, certainly not for strenuous athletic feats, has demonstrated in this one photo-play alone that she has astounding qualities of stamina and courage,—for the things which she is called on to do and does without blinking make her rank with the most advanced type of "outdoor girl."

Lewis Completes "The Thief"

Edgar Lewis as director for the Box Office Attraction Company, has completed his screen production of "The Thief," which is in five parts. The picture is said to be one of the best reproduced from a famous play. Mr. Lewis is now preparing to present a film version of "Samson," another well known drama by Henri Bernstein, author of "The Thief." Mr. Lewis is a believer in stunts of magnitude and the Box Office Attraction Company is giving him a free rein in every particular.

Rex Players Return to Studio

Brown as berries the Rex (Universal) company under the direction of Joseph DeGrasse, has returned to the Hollywood, Cal. studio from the heart of the Sierras on the Angeles National Forest, where they have been camping for the past two weeks, staging "The Lion, the Lamb and the Man" and "An Idyl of the Hills," two stories of the Kentucky mountains.

So well balanced is the entire cast of both productions that it is next to impossible to praise one more than another. Lon Chaney, whose reputation as a character portrayer is well known, has never done better work. Laura Oakley, Millard K. Wilson and Tom Forman in their respective roles, as products of the mountains also carry their parts well. Miss



Director Joseph De Grasse (arms folded) and his company of Rex players in the Los Angeles National Forest. Among those shown are Pauline Bush, Laura Oakley, Lon Chaney, William Dowlan, Tom Foreman and Willard K. Wilson.

Pauline Bush successfully accomplishes in "An Idyl of the Hills" what a score of competent directors and critics have repeatedly said she could never achieve—comedy.

Pathe Planning New Selling Campaign

To Share Profits

THE house of Pathe is to be one of the publishing interests with the novel distinction that the works to be published are films, rather than books. Nevertheless, the house is to be known as that of Pathe, publisher, and the head of this house claims that whatever shall be offered to the exhibitor for purchase, shall bear the bona fide mark of Pathe approval. For the house shall offer none but the best; it is quality first and quantity afterward, though the road will be made so easy for those having films for disposal, that with quality assured, the quantity will follow.



Charles Pathé.

Once a film will have been accepted by the firm of Pathe, publishers, the latter assumes all responsibility for its life thereafter. And it will be to the interest of the Pathe house to make that life as long, glorious and satisfactory a one as possible.

The following is Charles Pathe's direct statement given to the motion picture press in a recent interview at the Pathe studio at Jersey City Heights. Hedley M. Smith, vice-president of the Pathe Company served as interpreter and the occasion was that of the following announcement:

"It was necessary for me, after my arrival, to take a few days to study the general conditions of the American cinematograph market since our situation is altogether different from what it was previously, when we were marketing our films through the General Film Company—and on this account I have to adopt a new scheme.

"I have come over here for a long stay—which will certainly extend to many months—perhaps a year, perhaps longer.

"I shall see all the producers of films who desire to discuss my new combination with me and, more than that, I shall, most of the time, inspect all the negatives that are offered to my company.

"It is my desire to group around me here, in the same manner as I have done in Europe, a number of the most intelligent producers of America who will be stimulated to make the best pictures and earn the most money.

"Since your visit gives me the opportunity to make the request, will you please tell all those who are unaware of our importance in the cinematograph industry and who may have been influenced by newspapers and other false rumors, that Pathe is not closing his business—that he will never close, so that those of his competitors or others who have desired such a result, will know and feel that we are still very much in the field.

"In view of the successive transformations in the cinematograph business its adaptation to the theater will soon be completed. I esteem that the programmes will be, in a near future, composed solely of features and "information" of the style of the Pathe News.

"Producers who heretofore have made it a rule to try to produce a film every week will soon learn that their idea is as false as would be the idea of a dramatic author who tried to produce half a dozen plays for the theater in a year. Three or four films in such a period, properly studied first from the point of view of the scenario, then carefully handled in the execution, such is the programme that must be followed in the future by the producer who wishes really to earn big money.

"The receipts from such productions, in the way I offer, will satisfy the reputation and the interests of the most ambitious film producer in the world.

"Let me mention, in proof of this argument, the case of the celebrated Max Linder—whose films I have no need to offer for sale today as they are always ordered in advance by my regular customers. As an employe in my studios, Max Linder earned 40,000 francs a year; as producer, through my present combination, he earns ten times that sum. Surely $80,000 a year is a prize worth striving for by the most ambitious, is it not?

"My scheme is indeed a simple one; it is, as a matter of fact, nothing more, nothing less than that which exists in regard to the stage and the publishing business, with this difference, that instead of giving a producer of films a disputable and uncertain percentage of the profits arising from his productions, he will receive from us exactly 50 per cent of the net proceeds from his film."

But the Pathe house will not endeavor to supply complete programs, for the reason that its belief is that no one program can offer sufficient variety to make it a worthy one. For no matter how good the product, there is always somebody else who has something good to offer. And the Pathe house further believes that it is the duty of the exhibitor to make

his program a choice of all of the best. An open market, believes Mr. Pathe, is the future of the industry.

The subject of the Pathe manufacture and sale of non-inflammable film was touched upon and Mr. Smith, who has but come from the continent with Mr. Pathe, declared their use over there to be general in many portions of Europe and that a definite date is in sight when the use of non-inflammable film, in other portions, will be compulsory. He declared its use to be much greater in this country than formerly, though no campaign for its use here has been made since the film has become the practical one that it is now claimed to be.

The Canadian market is to be given the minute Pathe attention and altogether, the outlook for the publishing house of Pathe, in its various branches, is a wonderfully bright one.

Booking Offices Cover Country

The K. C. Booking Co., Incorporated, has closed contracts with enough big independent exchanges to cover the entire country with its exclusive programme, which now includes the releases of the Kinetophote Corporation and other features which have been obtained from independent producers.

In New England, the K. C. will book through the American Feature Film Co., of 162 Tremont street, Boston; the Eastern Booking Offices with branches in Pittsburg and Cleveland, will take the K. C. offerings in every instance. The Eastern head office at 1237 Vine street, Philadelphia, will book for Eastern Pennsylvania, Southern New Jersey, Virginia, Delaware, and the District of Columbia. The Pittsburgh branch of the Eastern Company, 432 Wabash building, will take care of Western Pennsylvania and West Virginia. The Eastern company's Cleveland branch, 218 Columbia building, will handle the K. C. films for the entire state of Ohio, and the K. C. is opening a branch office in Chicago to see that the product is properly handled in Illinois and Wisconsin.

In the South, the Atlantic Service Co., of Atlanta, Ga., will look after the K. C. interests in Georgia, Alabama, North Carolina, South Carolina and Florida. The offices are to be situated in Atlanta, Georgia.

The far west and coast territory will be covered by the service of the California Film Service Corporation with offices in San Francisco. This company will distribute in California, Oregon, Washington, New Mexico, Montana, Idaho, Wyoming, Colorado, Nevada, Arizona and Utah. The California Corporation has opened a branch in Salt Lake City, Portland Ore., Seattle, Wash., Denver, Colo., and Los Angeles, Cal.

As announced last week, the K. C. has signed contracts with the Dallas Film Co., of Dallas, Texas, to take over the booking of features for Texas, Louisiana, Oklahoma, and Arkansas and the K. C. headquarters at 126 West 46th street will be the distributing center for New York State and Northern New Jersey.

Correction

Through error, the title of the Warners Features, Inc., review appearing on page 658 of our issue dated November 14, was "The Lost Chord" instead of "The Last Chord," which is its correct title.

Kerrigan Married—No, Not Jack

By outwitting an auto loaded with a gang of wild, hilarious, shouting desperadoes, bent on kidnapping them, Wallace Kerrigan, superintendent of the Universal ranch, and his bride of but a few hours, recently proved that romance and adventure are not all for the motion picture player. Some of it falls to the lot of the ordinary mortal.

Running away from their host of friends in Los Angeles, Mr. Kerrigan, (who by the way is Jack Kerrigan's twin brother) and Nina Richdale, popular member of Santa Barbara exclusive set, made a flying trip to Santa Barbara, where they were married secretly (or so they fondly supposed).

The news, however, leaked out some way and a crowd of their friends, newspapermen, photoplayers and the like from Santa Barbara hurried to the station to capture them as they were leaving, and carry them off, to pay the penalty of having attempted so rash a thing as a secret marriage.

A Film Rogues' Gallery

A rogues' gallery in moving pictures! That is what may result from the offer made to Police Commissioner Arthur H. Woods of New York, by the Hearst-Selig News Pictorial.

Police authorities of the world have had under consideration the plan to make motion pictures of convicted criminals for identification purposes, it being believed that such a record would show much more clearly the individualities and characteristics of a criminal than the ordinary still photography. The Hearst-Selig News Pictorial has offered to send two of its camera men into police headquarters to make moving pictures of "the line-up" of alleged crooks as an experiment, and Commissioner Woods has the matter under consideration. The experiment would be without cost to the city of New York.

Life Photo to California

San Diego, California, is the location decided upon by the Life-Photo Film Corporation for the establishment of a western studio. Life-Photo is another of the allies who release through Alco. The California scenery offers great variety which appeals to the officials of the producing organization. It is entirely possible, they say, to have forests, rivers, flat lands and deserts, prairies (at least moving picture prairies) within easy reach of the central plant. At the same time there is, of course, no restriction on the production in California of modern interiors. Jesse J. Goldburg, secretary of Life-Photo, and Leonard Abrahams, vice-president, are arranging their business affairs so that they can get away in a few days.

New York War Benefits

The Motion Picture Exhibitors' Association of Greater New York, comprising almost every motion picture theater in the city, in conjunction with the War Children's Christmas Fund, of which Mrs. John Hays Hammond is national chairman, and Miss Mary Garret Hay is secretary, will give special performances in the various theaters of New York to assist in the collection of gifts for the war stricken children of Europe. It is estimated that the proceeds of these benefits will make five thousand children in Europe happy on Christmas morn.

Essanay's "Scars of Possession"

Reviewed by Neil G. Caward

SPLENDID and lavish stage settings, odd lighting effects and capable acting by all the members of the cast, make Essanay's two-reel feature "Scars of Possession," the release of November 27, a decidedly worth while feature offering.

The whole theme of the picture centers about a transfusion of blood operation, performed in a city hospital, with neither party of the operation knowing the identity of the other. Francis X. Bushman is featured in the role of Payne Forsythe, the pauppered millionaire, and Beverly Bayne is seen to advantage as Louise, the sister of young J. Dukes Courtwright.



The transfusion of blood operation.

The hospital scenes are worthy of particular mention, since they are exceedingly convincing and careful as to detail, and one is unconsciously impressed by the fidelity to realism in this particular portion of the picture. It is rarely, also, that one sees more lavish stage settings than are seen in the last portion of the second reel, after Forsythe once more regains his fortune and, later still, when he visits at the home of the Courtwrights.

The story opens when Payne Forsythe, just left alone in the world by the death of his father, learns that instead of being the heir to millions, as he supposed, his father was on the verge of bankruptcy, through wild stock speculations. Forsythe in an effort to regain his fortune on the stock market, loses what little remains of his own funds, and then leaves town, vowing never to return.

A year later Forsythe wanders back to the old home, and while dressed in the remnants of his one decent suit, and sitting idly on a park bench, he notices a personal ad in a newspaper he finds on the bench, calling for the services of some young man, willing to give part of his life's blood, that a patient in one of the city hospitals may be saved, through the operation known as the transfusion of blood.

On account of his good health, Payne is selected at the hospital, from a number of applicants, as the man needed for a successful operation, and a few hours later, is wheeled into the operating room, to give up his blood for a girl, whom he is not permitted to see; for the hospital superintendent explains, that on account of the wealth and modesty of the other party to the operation, the name of the patient will not be disclosed, and the operation itself is performed through a screen, set up between the two cots, in which a hole has been cut so that the two arms may be bound together.

Following a successful operation, Forsythe leaves the hospital with a gnawing desire to know the identity of the girl whose life he saved, but the hospital superintendent still refuses to disclose her identity.

Meeting an old friend on the street, Forsythe obtains work in the stock exchange, and three years later is made a partner in the business. His fortune once more on the mend, Forsythe renews acquaintance with the wealthy Courtwrights, whom he had known before his father's death and, with the passing of time, realizes that he loves Louise Courtwright.

Though Louise seems to take much pleasure in



Louise Cortwright wonders who her savior was.



J. Duke Cortwright suspicions the lovers.

his society, his love affair moves very slowly, and Louise rejects his proposal time and again, though she will not explain the reason for her "no" while admitting that there is a reason.

Eventually Forsythe pins her down to a more detailed statement and is amazed to have her reply that she feels that she owes her life to a young man who gave up his life's blood, that she might live. Then baring her wrist, she displays the scar made the year before in the hospital, at the time the transfusion of blood operation was performed.

With a glad cry, Forsythe clasps her in his arms and explains that he was the young man to whom she feels she owes her life. He proves his case by turning back his shirt sleeve and displaying a similar scar on his forearm. A moment later, when her brother J. Dukes Courtwright, parts the portieres, and looks into the room, he beholds Louise clasped in the arms of her lover.

Universal's Feature Offices

Because he believes that big feature films such as "Damon and Pythias," "Neptune's Daughter," "Traffic in Souls," etc., must be handled like the largest legitimate attractions, President Carl Laemmle has instituted the Universal booking offices, its purpose being to take charge of all features of five-reels or over. From these offices, booking will be arranged, advance men will be sent out, advertising campaigns will be attended to and everything will be done on a par with the greatest Broadway success.

The first production to be released from the new booking offices will be the six-reel masterpiece, "Damon and Pythias." Probably among all former features produced by this concern, none stands out as artistically and wonderfully realistic as this picture. At the $1,000,000 Universal City in California, Mr. Otis Turner, known as the genius of the films, carefully mapped and planned the direction of the massive production. Whole cities were built, Grecian gardens were constructed, crude stone chiseled into statuary, the magnificent baths of the ancient Grecians were



Scene from Universal's six reel production "Damon and Pythias"

duplicated and everything done to create proper atmosphere. The leading parts were given to Cleo Madison, Anna Little, Henry Worthington, Herbert Rawlinson and Frank Lloyd, to support them.

Warners "Everyman"

Constance Crawley and Arthur Maude, the stars of "The Second Mrs. Tanqueray," are now being featured in another release of Warners Features, Inc., entitled "Everyman." It is in two reels, and is an



Constance Crawley, Arthur Maude and Rose Gibbons in a scene from Warner's "Everyman."

allegorical subject picturizing the disappointments met with by Everyman in his quest of a companion to answer with him the call of Death. Everyman is a character representing the type of young man who lives with no thought of a hereafter, and no object in life other than to partake of life's pleasures.

One day the reckless young fellow is summoned to appear before his Maker to account for his deeds. The messenger grants his request to take a friend with him, and he sets off in search of one. He visits the various pleasures to whom he has paid tribute during his life, but among them he can not find a former boon companion who is willing to prove himself a real friend, by passing with him into the hereafter. Disheartened by the results of his search thus far, and sincerely repenting the years of jovial emptiness which represent his past life Everyman pays his first visit to Piety with his appeal. His plea is heard, and, accompanied by the angel of Piety, he ascends to the Fnal Judgment.

Constance Crawley impersonates Everyman, and Arthur Maude is seen as the stoic messenger of Death. The various pleasures and virtues are symbolized by groups of characters of the type that are associated with them in real life. C.R.C.

Some Wonderful Interiors

Some of the richest interior settings ever constructed for a motion picture production were built by Carlyle Blackwell for his five-part pictorial version of Richard Harding Davis' famous racing story, "The Man Who Could Not Lose." The decorations and furniture used in this production were loaned to Mr. Blackwell by members of the millionaire colony of Los Angeles.

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CHICAGO, NOVEMBER 21, 1914

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THE TELEPHONE IN THE PICTURES.

IN the dramatic reproduction of social and business episodes the telephone frequently plays an important part. So it is not at all unusual to find that instrument an important "property," perhaps used several times in the course of a single reel of pictures.

But the property man in a moving picture studio must keep in stock a thousand and one articles—or more nearly ten thousand and one. He would be guilty of little exaggeration if, when asked to list his material, he wrote the one word, "Everything." So, perhaps it is hard to blame him for confining his telephone equipment to a single "common-battery" desk set. As a result, when the miner in a western prairie shack calls up his sheriff to tell him the outlaw has just ridden past, he uses a modern "common-battery" desk outfit, such as is used only in our larger towns. The photoplay farmers, of course, all enjoy the same sort of service.

It is noticeable, too, that the telephone appears in a picture household only when it is used in the plot of the story. The producer of the picture knows that all offices have telephones, and so we find the ubiquitous desk set in evidence on any office desk or table that happens to be serving the hero or villain. But in the home scene, however luxurious or squalid the furnishings, there is no telephone, desk or otherwise, unless the plot calls for it.

And when the plot *does* call for it—what wonderful service the photoplay actor is able to call forth! He lifts the receiver and presto! he is talking to the right number. A few frantic lip movements and he hangs up. The operator, not having any part in the play, is quite naturally omitted from the action, thereby saving several feet of film.

Far be it from us to add to the already torturous burdens of the motion picture producer and his property man. Besides, no doubt other technically precise industries besides that of the telephone might find opportunity to make carping criticism if they so desired. But the particular producer might well add one "magneto" wall set to his props, to use the desk set he already has in a few more promiscuous scenes, and to give the operator a chance to answer the impatient hero.

PICTURE INACCURACIES.

ONLY a few years ago a great many otherwise excellent pictures revealed, to the careful observer, small and sometimes ludicrous errors that went far to spoil the good effect of the producer's work Most of these inaccuracies took the form of minor anachronisms. A pair of suspenders or a sweater jacket on just one of a supposedly medieval crew; an automatic repeating rifle in a Revolutionary war scene; electric light fixtures in historic interiors; these are just a few of the possibilities of slip in period properties. And there are just as many small chances for error in action. Starting a rowboat by pushing on bottom with an oar, when a drowning has just been enacted on the same spot; the "drownee" rescued and shown with dry clothing; any change in the details of clothing, such as gloves, shoes, tie, etc., when the action shows that no change was possible; neglect to change these same details of clothing when the actions shows a lapse of weeks, months or years; the time shown on clock faces in the picture; discrepancies between close-up scenes and the corresponding action;

these afford plenty of opportunity for the trying of producers' souls.

There has been a tremendous improvement in this respect. Most of the little errors have been eliminated; and big errors there never were. Yet a humorist in a Chicago daily paper, commented the other day on the mysterious appearance of a limousine motor car in the background of a picture of the Dickens period. The faults are not all dead yet.

It is difficult to take any large outdoor scenes today, of course, and avoid the intrusion of some modern work in the distance. The face of the earth is pretty well covered with telegraph poles and wires, railroad lines, wire fences, machine cultivated fields, grain elevators, automobiles, steel bridges, and other evidences of modern civilization, with which we are so familiar that we are apt to overlook their incongruity in a historical drama. But that only argues for extra care and watchfulness on the part of the producer.

It is a common fault to underestimate the powers of observation of the people. We are often tempted to say "Oh, they will never notice that." But they do notice it, and comment upon it, to the disparagement of pictures in general.

The gallery gods of the legitimate theater have learned to look tolerantly, from their bird's-eye vantage point, into the empty punch bowl of the stage banquet. But somehow they expect more from the pictures—which only goes to show that they really have a higher respect for the pictures. And be it said to the credit of the producer that the picture punch bowl never is empty. What anachronisms and incongruities creep into the films are there because they were overlooked amid a mass of petty detail. Seldom indeed can they be charged purely to slipshod practice. They only indicate that the production of pictures is an art of a myriad responsibilities, and those succeed in it whose mental alertness lets no item escape, however infinitesimal.

TO AID THE BELGIANS

Under the auspices of their excellencies L. de Sadeleer, minister of state for Belgium; Emanuel Havenith, Belgian minister to the United States; Hon. Pierre Mali, Belgian consul general in New York; the Belgian relief committee, and with the co-operation of the committee of mercy, a performance will be given at the Strand theater, New York city on the afternoon of Tuesday, December 8. The theater has been generously donated and many prominent members of the theatrical profession have volunteered to contribute their services in a unique and all-star performance. There will be no incidental expenses whatever, so that the entire proceeds from the sale of tickets will be turned over to the Belgian Relief Fund. Mrs. August Belmont is the chairman of the committee on arrangements.

WATCH FOR "COLLEGE WIDOW"

The Lubin company is now staging a big production of George Ade's, "The College Widow," which will feature Ethel Clayton and George Soule Spencer. Extremely interesting will be the football game played with all the vigor of the real battle between rival colleges. Many expert players have been engaged for the tilt, who will permit themselves to be gouged and done up in realistic style.

Just A Moment Please

One more critic has been added to our Board of Censorship.

—

It's no less an authority on the draamah than B.L.T., editor of the "Line-'o type or Two" column in the *Chicago Tribune*. Bert has qualified for the position by publishing the following squib in a recent issue of his "line:"

THE MYSTERY OF EDWIN DROOD.

Sir: My son went to see "Edwin Drood" in the movies. In the scene where they drag the river for Drood's body, the farther bank is lined with trees, beyond which an automobile travels rapidly. This is entirely new evidence, and may prove to be in Jasper's favor.

—

We aren't sure whether he meant to be personal or not, but Sam Speedon of Vitagraph has sent us a long story about how Albert Roccardi, Vitagraph comedian, has actually succeeded in raising several long and luxuriant strands of hair on a hitherto bald spot. This time we'll forgive you, Sam, provided you'll tell us how you learned we were bald.

—

OH, YOU LILLIAN WALKER!

On another page of this issue we're running the story of Lillian Walker's visit to Waterloo, Iowa, but since sending that item to press have come across the following story of the event in the Waterloo, Iowa, *Times-Tribune*. But wait—we'll let the enraptured reporter tell the story in his own fashion:

A *Times-Tribune* reporter had the rare privilege of meeting her yesterday afternoon. He had peviously seen her in the films; he had seen her on the stage. But not until he met and talked with her did he realize the rich beauty of her face and hair and eyes, the symmetry of her splendid figure, the softness of her voice or—and more than all else, —the genuine womanly feelings and emotions that are hers. Beautiful blue eyes, she has, as blue and as changeless as Colorado sky. Her hair is golden as a harvest field in October, her teeth are white as the pearl that shines in the bosom of a shell peering up at you from the ocean's depth, and ber face is as fair as a day in June, and as full of grace and charm as the face one sees in dreams, perfect her features, her eyes, her lips, her hair, but even these would not complete the magnetism of her charms were it not for her dimples.

—

Whaddelyebet the least talkative of life insurance agents couldn't land Ben Beadell this week for a five figure policy, after his wild experience in "Pop" Daniels' auto on Wabash avenue last Friday?

—

OUR BURG.

Joe Brandt was to Our Village last wk.

Walt Daniels, better known as "Pop," was mighty nigh killed on Main St. last Fri., though, being with Ben Beadell, who is usually considered a jonah but this time proved to be a mascot, he escaped with a few scratches, though his hansom electric buggy was smashed to kindling wood, when it was hit by a St car. Narrow escape "Pop." Congratulations We hear'n that you smiled camly, when it was all over, and says as how Fri. was always your lucky day. How 'bout it?

Our star reporter is spected back next wk. when we hope to have more news.

A lot of our best cits gathered on Tues. at the La Salle Opry House to see the movin pitchers took by Weigle, the *Tribune's* staff photographer in Europe. They waz great pitchers and we say it, even though we shouldn't, being how they waz took by another paper.

—

WHY HE CANCELLED HIS BOOKING.

C. J. VerH., who recently returned from "that dear Milwaukee," tells this one of an exhibitor who had arranged a booking on "The Battle of the Sexes:" He visited a downtown house, where the film was being shown, to give it the "O. O." before beginning his advertising, and after seeing the entire show run off, donned his hat and coat and made for the exit. In the doorway he hesitated a moment and then slowly made his way back to his seat. The show began again, and he stuck until it was half over, and then once more made for the exit. Again he paused, once more turned back and resumed his seat. This time he remained until he had seen the whole picture run off again and then, highly indignant, journeyed over to the exchange. "Cancel me that film," he growled. "I don't vant it now. I vudn't take it under any gonzideration. By golly, you gan't vool der peepul. I saw der whole pichur throo dree dimes, already, and, by golly, der ain't no battle in it!"

—

Thanks ever so much Chas. for the story.

—

It just helps to fill the column nicely.

—

And it isn't half bad.

—

Thanks again.

N. G. C.

First Episode of "Zudora"

Reviewed by Clarence J. Caine

"THE Mystic Message of the Spotted Collar," the first two-reel episode of "Zudora," the serial photoplay which will follow "The Million Dollar Mystery," will be released by the Thanhouser Syndicate Corporation on Monday, November 23, and judging from the early incidents it is due to become even more popular than its predecessor. Marguerite Snow and James Cruze, who were Countess Olga and Jim Norton in the first mystery serial, appear as Zudora and Hassan Ali respectively, and Harry Benham, the popular Thanhouser leading man, enacts the role of John Storm, Zudora's lover.

Daniel Carson Goodman is the author of the scenario and Harold MacGrath will novelize the story for practically the same string of newspapers that used "The Million Dollar Mystery." Much care has been exercised by the director in selecting oriental furnishings for the home of Hassan Ali and the suggestion of the mysterious far East is excellently carried. A crystal globe, mystic room and strange revolving lights vaguely suggest a carefully laid plan on the part of Hassan Ali for any emergency which may arise.



Burn's hypnotized, confesses his crime.

A court room scene, which is used at two different periods of the first episode, is very spacious and much action is injected into the scenes which are taken in it. The acting of the three principals, as well as several secondary players, is excellent, and the handling of the supernumeraries is masterful. The photography is one of the big assets of the film.

The opening scenes describe the early life of Zudora. Her mother and Hassan Ali, her uncle, are both performers with a small caravan circus in the West. Her father is a prospector who has worked in the gold fields for years with no success. One day a great change in the life of Zudora comes. Her father finds that the Zudora mine, after which his little daughter was named, is in the center of a gold vein but his happiness is cut short when a blast kills him. His last words are that the mine shall become the property of Zudora on her eighteenth birthday. Word of her husband's death reaches Zudora's mother just as she is about to begin her performance on the tight rope and the shock so unnerves her that she falls to the ground during the act and is killed. Hassan Ali assumes the guardianship of Zudora but secretly plans to rid himself of her, as he will then be the possessor of the rich mine, as he is the next heir.



Storm resents his rival's insult.

Eighteen years pass and Hassan Ali has not been able to dispose of the girl, as he does not wish to implicate himself in any crime. He has become a mystic and makes his living in this way. Zudora, who has now reached her eighteenth year, knows nothing of the vast fortune which should be hers, as her uncle has kept her in ignorance of the past. Zudora is in love with John Storm a young lawyer, but Hassan Ali frowns on the match as he fears Storm will discover his treachery. The girl has developed wonderful deductive powers and Hassan Ali, seeing a way in which to rid himself of her, tells her that if she will solve twenty mysteries which he will give her she may marry Storm.



Hassan Ali, the mystic.

About this time Storm and another lawyer named Bienreith oppose each other in a prominent case and when the latter insults Zudora's lover he slaps his

face in the court room and is challenged to a duel that night. The newspapers learn of the proposed affair and when Zudora reads of it she determines to keep her lover from risking his life. She succeeds in placing powders in a glass of water, which he is drinking, and his mind is made blank for several hours. Thus she knows he will not meet Bienreith.

The next morning, however, Storm's rival is found dead in his room and Zudora's lover is picked up by the police while wandering on the street and accused of the crime. Zudora knows Storm is innocent and secures Hassan Ali's permission to work upon this case as the first of the twenty mysteries she must solve. She discovers strange pencil marks on Bienreith's collar and in court notices that the marks on a pencil carried by Burns, one of Hassan Ali's confederates, are similar.

She secures a postponement of the trial and takes two attorneys to her home. She then manages to get Burns in front of a wheel of blazing lights and he, hypotnized, confesses that he committed the crime and tells how he did it. He does not, however tell that Hassan Ali planned the deed in order to rid himself of Storm for in a frenzy he grasps the lights and is electrocuted. Storm is freed and Hassan Ali congratulates Zudora upon solving her first mystery.

"Rip Van Winkle"

As its initial release through the Alco Film Corporation the B. A. Rolfe Photoplay Corporation has chosen one of the nation's pet traditions and widest-read stories, "Rip Van Winkle," and adapted it to a five-part picture from the original manuscript.

As is commonly known the story is one of Washington Irving's sketches from the "Papers of Diedrich Knickerbocker." It is interesting here to state that in an appendage to his script Diedrich Knickerbocker affirmed the story to be absolutely true, claiming to have seen and talked with Rip Van Winkle, and to have verified his strange tale with the reports of some of the oldest settlers in the little Dutch village.

Parts of the story are changed somewhat, in order to introduce counter-plots, and develop a strong climax in the last reel, but in the main the play follows the original conception of the events leading up to and following Rip's twenty-year sleep. Thomas Jefferson has the doubtful pleasure of clambering up and down the Catskill mountains, across streams, and through brambles and thickets in re-enacting the wanderings of old Rip, not to mention the indignities to which he is submitted at the hands of Dame Van Winkle. But he faces it all with the same resigned, good-humored expression that was typical of the man whom he impersonates and it is safe to say that a large percentage of the people who have read the story will find in Mr. Jefferson's characterization a Rip Van Winkle very much like the one their imagination created.

The patriarch of the Hudson river village finds talented and typically-Dutch companions in the persons of William Cavanaugh as the close-fisted landlord, Derrick Von Beekman; H. D. Blakemore as Nick Vedder; Clariet Claire as his scolding wife, Gretchen; G. Sabo as Hendrick Hudson; Wallace Scott as Hendrick Vedder; William Chamberlain as Von Beekman's nephew, Cockles and Maurice and Loel Steuart as the children, Hendrick and Meenie.

C.R.C.

Fumigating the Stock Yards

During the last two weeks the Union Stock Yards of Chicago, the largest live stock market in the world, has occupied an important place in the news columns of papers the country over, due to the discovery that



Diseased cattle condemned to die. Copyrighted, 1914, by Hearst-Selig News Pictorial.

hundreds of the cattle were suffering from the mouth and foot disease, an epidemic so highly contagious that within a few days cattle in no less than five states had to be quarantined, and in many cases whole droves were killed.

As a result of the epidemic thousands of cattle in the Chicago Stock Yards were sentenced to death by the government inspectors, and the stupendous job of cleaning up the stock yards, and disinfecting and fumigating every pen and corral, was undertaken by the government, the yards being absolutely closed for the first time in forty-nine years that this task might be accomplished.

Such an important event was naturally filmed by the Hearst-Selig cameraman, and number 74 of the



Disinfecting pens at stockyards. Copyrighted, 1914, by Hearst-Selig News Pictorial.

Hearst-Selig News Pictorial contains several hundreds of feet of the interesting negative exposed at the stock yards, still pictures of which are shown herewith.

Nickel Shows Must Raise Prices

Carl Laemmle's View

IT was the day before Carl Laemmle left for the west and his inspection of things at Universal City. And the subject was one in which the Universal Film Company's president was vastly interested. For that reason he ordered no interruptions for half an hour. During that time he made statements regarding the five-cent theater and its ultimate passing, and they so entirely covered Mr. Laemmle's range of thought on the subject that it was decided to make them generally known. The advance in admission price was the subject and it is one to which Mr. Laemmle is giving much consideration at present.



Carl Laemmle.

"But," admitted Mr. Laemmle, in the Universal's suite in the Mecca Building, "this campaign in which I am endeavoring to help the exhibitor to help himself, is a thankless one. The present return is the accusation that I am money-mad. I advocate a more-than-five-cent admission price not because I am money-mad, but because I know that the exhibitor's show is going to cost him more than it has formerly done, and I believe that his patrons should share this extra expense with him."

"But," countered the listener, "isn't the present time a rather hard one already, on account of the war's causing so many people to be out of employment?"

"It is hard for those who have been so affected," answered Mr. Laemmle, "but even they aren't going to tolerate bad pictures for a fee of five cents. And unless the price is raised the exhibitor can't afford a show that will be worth while. The public wants better pictures, not worse ones, and as the five-cent exhibitor won't be able to afford the better ones, why his patrons will go to a ten-cent house, where they can see the good ones. So why not become a ten-cent exhibitor himself and not only hold his patronage but add to it?"

"But what, do you find, is the exact condition which makes for the advisability of a general more-than-five-cent admission?"

Mr. Laemmle's reply was the following thoughtful one:

"The unceasing pressure from the public compels the expenditure of great sums of money where small sums sufficed a few years ago. Scenarios have been sold for outlandish prices—thousands of dollars in some cases. Famous authors whose works are now sought by film concerns scorn what would have been considered a big price two years ago. Where we used to be able to use painted scenery and props throughout an entire picture some time ago, we now have to use the real thing. This must either be built at a tremendous cost or else the stage director and his company of actors must travel to some distant corner of the globe to get the required settings.

"Nothing would please me better than to work some plan whereby every exchange manager and every exhibitor could sit in my office for a few weeks and hear with their own ears some of the staggering price propositions that come to me every day. We are right now seriously considering a proposition which will cost us $2,500 a week for just one scenario, this plan to run for 52 weeks! Fifty-two scenarios at $2,500 each! Think of it!

"An exchange man made a suggestion the other day. It was very good. It sounded very simple. I asked him how much he thought it would cost and he figured that five thousand dollars would cover it. I showed him that we are planning to adopt the very thing that he suggested but that it will be impossible for the Universal to do it for a penny less than one hundred thousand dollars. It will not sell an extra reel for us but it will make our exhibitors stronger with their patrons. We can't throw that much money away of course. Yet it will not sell a single extra reel of film for us. So our only recourse is to charge more per foot for the reels we do sell.

"I used to be in the clothing business. I can remember the time when the big firm of Hart, Schaffner & Marx used to sell suits of clothes at wholesale, even their cheapest quality for less than $15—an advance of fifty per cent. They were compelled to do it. Their raw materials cost them more. And the public demanded better styles, better workmanship and better grades of fabric. So they made what the public demanded, but they made the retail clothier help stand the added expense by charging him more for his goods. And he in turn, boosted the retail price. So that in the end, the very public which compelled the manufacturer to turn out better goods had to pay more money for them. Nothing else could be expected.

"Precisely the same situation prevails today in the film business. The manufacturers do not dare produce the class of pictures which could be made at

slight cost a few years ago. The people won't patronize such pictures. They won't tolerate retrogression in quality. They demand constant improvement. The manufacturer who would make poor pictures in the fact of the public demand for betterment ought to lose his business; and he will.

"The exchange man has to bear part of the burden and he has to shift part of it along to the exhibitor. This leaves the exhibitor nothing to do but to raise his price of admission. In other words it is up to the exhibitor to make the public pay real money for the things it has forced us to do through its incessant demand for improvement. In every line of business on earth "the ultimate consumer has to pay the freight." If the government places a new tax on cigarettes, the cigarette smokers have to pay more for their smoke. If whiskey is taxed, the whiskey drinkers have to pay the freight. If clothing manufacturers are forced to spend more money to produce their goods, the wearers of clothing must bear the burden. In this respect the film business is no different from any other. The public puts down its foot and demands something different, something newer, something better all the time. If it doesn't get what it wants from one concern, it will patronize another concern that is more alive to its wants.

"I have made myself extremely unpopular with some exhibitors because I have advised them to pay more rental for their films and also raise their price of admission. I could have made myself popular instead, by telling them what good fellows they are and advising them to pay less for their films. If they had taken the latter advice it would have ruined them, because it would have ruined the exchange and thus would have ruined the manufacturer. But it would have made me popular—temporarily.

"I have always figured from the exhibitor's standpoint, because I know that what is good for him is good for me. So, regardless of a charge of money-madness, I still insist that the wise exhibitor will take the public into his confidence, tell them the situation and then raise his price of admission, whether he's using Universal films or any other films."

An Entertaining Selig Production

Reviewed by Clarence J. Caine

BECAUSE it presents a set of ordinary characters doing extraordinary things in a plausible way, Selig's two-part melodrama entitled "Out of Petticoat Lane," which will be released on November 23, is a film which will please an audience of any class. While it makes no pretense of being an out and out thriller, it furnishes enough excitement to appease the appetite of the average spectator and when it fades from the screen it leaves you with the impression that you have been splendidly entertained.



Jessie confesses her rash act to Walter and Marie.

Gilson Willets, who wrote the scenario, has created several very quaint though human, characters and F. J. Grandon, the director, has succeeded admirably in interpreting the author's conception of them to his players. Adda Gleason, Goldie Colwell, Earle Foxe, Charles Wheeler and Gertrude Ryan appear in the leading roles.

Numerous exterior scenes of exceptional beauty are used throughout the picture. The interiors are neatly furnished and contain the correct atmosphere of the place they represent. The photography is good throughout and several rain scenes are handled in a very clever way. Considered as a whole, "Out of Petticoat Lane" is a production which pleases because of its subtle appeal.

Mrs. McCarthy sends Meg Morris, one of her laundry girls, to Marie Stuart's home to borrow a small sum of money. Marie formerly employed Mrs. McCarthy and gladly grants her request and as Meg has been caught in a rain storm she makes her wait until her clothes dry. Marie's fiance, Walter Sumpter, who owns a bungalow in the hills, is visiting Marie and when he hears Meg murmur to herself that if she could have one vacation in the country she would die happy, he slips a note into her pocket telling her to go to his cottage in the hills where she may act as caretaker during his absence.

When Meg returns to the laundry "Biff" Nelson, a tough delivery man, tries to force his attentions upon her and though she repulses him the affair arouses the jealousy of Jessie Mack, who also works in the laundry and who loves "Biff." Jessie strikes Meg and is discharged by Mrs. McCarthy. When her unwilling rival returns home that evening Jessie follows her and when "Biff" becomes involved in a street fight outside her home and her attention is drawn toward it Meg is attacked by Jessie and knocked unconscious with a stove handle.

Jessie finds the note that Walter gave Meg, and fearing she has killed the other girl, flees to the hills. Walter visits his bungalow the next day and finds Jessie, who has fainted because of exhaustion. Marie arrives just as her lover is caring for the stranger and denounces him. Jessie realizes the folly of her jealousy, however, and explains to them all that has happened, saying she is going to pay the penalty. She rushes to the brink of a cliff and is about to commit suicide when Meg, who has been cared for at a hospital and has come to the country to regain her strength, saves her. They then become reconciled.



Jessie's jealousy is aroused.



The girls and their rural lovers confide in Mrs. McCarthy.

Time passes and Meg and Jessie find happiness in their new life. Both forget the man who caused them sorrow in the city and fall in love with Walter's gardeners. Mrs. McCarthy gives a picnic to her girls, near Walter's cottage, and Meg and Jessie attend with their lovers. "Biff" again tries to force his attention upon them but this time they have protectors and their rural lovers soon put the bluffer to rout.

"Out of Petticoat Lane" falls a little short of making two reels and the balance of the second reel is devoted to Seligettes of Doc Yak, the well known series of motion picture cartoons drawn for the Selig Company by Sidney Smith of the Chicago *Tribune*, which show several amusing adventures of the eccentric character.

Tribune's War Films

On Tuesday noon, November 10, a private showing of the *Chicago Tribune's* war films, taken by Edwin F. Weigle, staff photographer of the *Tribune*, in Belgium, was held at the La Salle theater, Chicago. The pictures were made by special arrangement with the Belgian government, on condition that 50 per cent of profits from the exhibition of the films be turned over to the Belgian Red Cross. The pictures are remarkably clear, considering the conditions under which they must have been taken, for it is understood rain and fog prevailed during the time when most of the negative was secured. Smoke from the battlefield also helped to mar the film which might otherwise have been secured. Scenes are shown in Antwerp, Termonde, Alost, Aerschot, Lierre and Malines, and in one scene a German shell is clearly shown hitting a small barn in the background. The first public exhibition of the films takes place, beginning next Saturday, November 14, at the Studebaker theater, on Michigan Avenue. The film is being booked by the Central Film Company, Orpheum theater building, and state rights are for sale by the International Motion Picture Company, 7 South Dearborn street.

"The Clansman" Completed

The Mutual Film Corporation announces that Director Griffith has completed "The Clansman" the spectacular story written around the operations of the Ku Klux Klan in the south. Arthur James, publicity director of the Mutual, alleges that more persons appear in this production than any other that has ever been made—claiming that no less than 15,000 human beings appear in several of the mob scenes. In the leading roles are such stars as Mae Marsh, Blanche Sweet, Dorothy and Lillian Gish, Henry Walthall, Spottiswoode Aiken and others. It has not been definitely announced when "The Clansman" will be released, but it probably will be first shown in New York within the next two or three weeks.

Vitagraph Star Welcomed

W. L. Myers, manager of the Palace Theater, of Waterloo, Iowa, forwards us a clipping from a Waterloo daily describing the appearance of Miss Lillian Walker, pretty Vitagraph star, at his house one day last week. The Waterloo paper says in part:

A dainty little woman, young, beautiful and altogether fascinating, stood at the door of the Palace theater yesterday and today, smiling on everyone, shaking hands with those who greeted her, answered questions and exchanged a word of gossip here and there with the hundreds of theater patrons who thronged the movie house at the different performances. The little lady—she appeared hardly more than sweet sixteen—was Miss Lillian Walker, the pretty "Miss Dimples" of the Vitagraph company, with whom everyone feels acquainted, for she has appeared here hundreds of times in as many different roles upon the moving picture screen.

The announcement that Miss Walker was to appear in person in Waterloo created quite a stir among the moving picture fans (there are thousands of them here), but the excitement reached its height when she actually walked onto the stage and was greeted by a burst of enthusiastic applause which indicated in a small measure the popularity of this little movie actress. She was charmingly gowned in a becoming shade of green silk net over white with a basque of velvet trimmed with silver. The gown set off to best advantage her beautiful skin and her soft golden hair which seems to form a halo about her round dimpled face. She is all smiles and charm and the impression which she made among her friends here eclipsed even that of her former appearances upon the screen.

This was the first time Waterloo people have ever had an opportunity to see and hear a real moving picture actress and their appreciation was evident in the enthusiastic reception which was accorded their favorite. Miss Walker is appearing today at the Palace and will greet her friends again this evening. From here she goes to Fort Dodge for one day and then returns directly to Brooklyn.

The American Film Manufacturing Company announces that they have changed their title "A Slice of Life" to "Betty Morse," a two-reel psychological drama, released Nov. 9, 1914.

The Alco Film Service of Missouri, 317 Floyd Bldg., Kansas City, Mo., under the management of William Sievers, is another addition to the list of Alco exchanges.

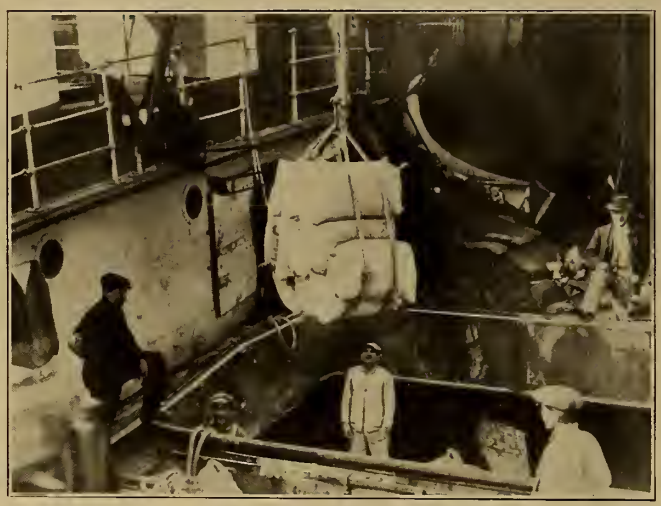
News of the Week as Shown in Films



British Red Cross ready to entrain for the Continent. Copyrighted, 1914, by Hearst-Selig News Pictorial.



A camel corps of Britain's Indian troops. Copyrighted 1914, by Universal Film Mfg. Co.



Loading J. D. Rockefeller's chartered steamer for Belgians' relief. Copyrighted, 1914, by Hearst-Selig News Pictorial.



U. S. Battleship New York passing under Brooklyn Bridge after making speed trial. Copyrighted 1914, by Universal Film Mfg. Co.



French troops going to the front. Copyrighted, 1914, by Hearst-Selig News Pictorial.

Brief Stories of the Week's Film Releases

General Program

Pathe Daily News—No. 74—Pathe—November 4.—Views of the police and firemen's carnival in Jersey City, N. J.; Andrew Carnegie unveiling the statue of Robert Burns in Pittsburgh; A torpedo boat ashore near Norfolk, Va.; Reunion of Confederate veterans in Mobile, Ala.; the disaster in the coal region near Royalton, Ill.; pictures of the candidates in the race for the governor's chair in New York and numerous views of the terrible struggle taking place on the battlefields of Europe.

Hearst-Selig News Pictorial—Selig—November 9.—The sending of Christmas presents from Los Angeles, Cal. to Europe; the razing of two chimneys in Salem, Mass.; dedication ceremony of Longfellow's home; war pictures taken in Ghent, Belgium and Plymouth and Salisbury, England.

A Family Intermingle—Columbus—November 10.—Bob Noble, while attending college at Boneville, meets May Brock and learns that they both come from Piketown. While their children are at college, Mrs. Noble and Mr. Brock meet and get married, not telling each other that each has a child. Bob is requested by his mother to send her mail in future care of general delivery, and under no circumstances to come home without notifying her first. Surprised at this, Bob decides to go home and investigate. He leaves a letter for May, telling her that he is going home. She, thinking his love false, decides to follow on the next train. Arriving at Piketown, Bob learns of his mother's marriage and goes to see her at Mr. Brock's house. He is rudely pushed into a room by his mother, but not in time to prevent Mr. Brock seeing a strange man with his wife. Mr. Brock is very angry and his wife, afraid to tell him it is her son, leaves the room. Much to his surprise, his daughter arrives and the tables are turned—Mrs. Brock sees her husband with a strange woman. Mr. and Mrs. Brock have a real argument, deciding to separate. The children then appear and everything is explained satisfactorily.

Hearst-Selig News Pictorial—Selig—November 12.—The United States troops leaving Ft. Sheridan, Ill., for the mine strike, near Ft. Smith, Ark.; motion picture study of Joseph G. Cannon, recently re-elected to the house after two years of private life; a suffrage meeting in New York; Meadowbrook fox hunt on Long Island; Ship *Massapequa* leaving with provisions for Belgium; the foot and mouth disease in the Chicago stock yards and the regular war section, including the latest pictorial war news.

The Child Thou Gavest Me—Biograph—November 16.—John Graham, a sea captain, is greatly attached to the little son of his friend, Robert Morris, and longs for a child of his own. Graham and Morris go to sea and while they are away both wives give birth to a baby girl. Mrs. Morris dies, as does Mrs. Graham's little girl, and the latter, fearing to tell her husband of the loss of their child, substitutes her dead baby for Mrs. Morris'. Graham returns home with word that Morris has been lost at sea and the Grahams adopt Morris' orphan son. Years later Graham tells the adopted son that he wants him to marry the girl, whom he thinks is his own daughter. The horror of the situation paralyzes Mrs. Graham and she becomes a helpless invalid. Morris' son loves the doctor's daughter and the girl, who is really his sister, loves the doctor's son. Graham is set on their marriage and not until Mrs. Graham, urged on by the horror of what is about to happen, tells her husband the truth does he change his mind.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

The Adventure of the Lost Wife—(Eleventh of the Octavius Series) Edison—November 16.—The Burtons have a quarrel over dancing questions the night before Octavius arrives to spend a week-end with them. Mrs. Burton disappears, and when Octavius arrives the next morning all is in an uproar. He at once gets on the trail and follows her footprints to the boathouse and then embarks on an exploring excursion about the bay. He finds an empty rowboat and in an endeavor to examine it falls overboard and barely manages to swim to a small island. Here he finds Mrs. Burton and convinces her to return home but they discover that Octavius' boat, like Mrs. Burton's, has drifted away. While the amateur detective is fishing for his boat Mr. Burton arrives in a motor boat and takes his wife home. In their joy they forget Octavius and he is forced to paddle to the mainland with a plank.

Countess Sweedie—Essanay—November 16.—Sweedie again gets in wrong in this picture and furnishes considerable amusement thereby. A large ball room set, which is quite exceptional for this style of comedy, is used for the climax scenes. Wallace Beery and Ben Turpin have the leads. Countess Von Swatt goes on a slumming party and loses one of her calling cards in the "hash house" where Sweedie works. Sweedie finds the card. Next day an invitation to a ball to be given by Mr. Wealth is delivered by mistake to Sweedie. She has an idea; she will go to the ball and pretend to be the countess. The night of the party, Sweedie arrives at the Wealth home, accompanied by a waiter from her place of employment. She is introduced to the waiting guests as Countess Von Swatt, and in the middle of the introduction, stubs her toe and rolls down the stairs. She is paid great attention by



all present and they insist upon her demonstrating the modern dances. Sweedie and the waiter are in the midst of the Swedish tango when the real countess arrives. Upon seeing her the pair make a rush for the door, but are captured and spend the night in jail, but Sweedie is happy that she was a countess for a while. C.J.C.

The Man of Iron—Kalem (Two Reels)—November 16.—Lucius Stanley, a stern upright man, refuses his son John's request for money with which to pay his debts. The boy takes the money from his father's safe, intending to return it when he inherits a fortunte, which will be his on his twenty-fifth birthday. Stanley has the boy sent to prison, despite the pleas of his mother and sister. A year later, John is released from prison, secures his fortune and goes to New York where he squanders it. John's sister leaves home after a quarrel with her father and also goes to New York. At a party given to some chorus girls by John, his sister is present and this brings John to realization of his own position. Brother and sister return home in time to save the life of their mother, whose heart was broken by their conduct. Stanley realizes that his stern manner was the cause of all the trouble and repents.

Lord Cecil Keeps His Word—(10th of the "Beloved Adventurer" series)—Lubin—November 16.—Lord Cecil arrives in England to save his estate from sale under mortgage foreclosures and is followed by Carson and Betty. Carson tells Lord Cecil that he has no legal right to the mine and that it belongs to Elizabeth Lee, an orphan. The Englishman's honor forces him to give up the fortune, but Betty tells him that she loves him and that she wants him to marry her. They hurry to Scotland, where the ceremony is performed, though Lord Cecil fears he faces poverty. The next day he is amazed when his banker informs him that he has kept his word and married an American heiress and that all his debts can now be paid. The banker then conducts Lord Cecil into another room, where Betty awaits them and he receives another surprise when he learns that she is not Betty Carson, but Elizabeth Lee. Carson is informed by Scotland Yard that his presence is no longer desired in London and Lord and Lady Cecil leave for Croftlaigh Manor to spend their honeymoon.

"The Thrilling Adventures of Count Verace."—Mina — November 16. — Count Verace makes a hit with the girls at a summer hotel, especially with Dora. George, her sweetheart, is jealous and forbids her to see the count. George, seeing them together, hires a gang of thugs to revenge him on the Count. The gangsters drop the count from the roof of a tall building but he jumps up uninjured. They tie him to a railroad track but he loosens the ropes and jumps onto the cowcatcher of the onrushing engine. The count is recaptured by the thugs after a chase through the woods and bound to the rear seat of an automobile. The automobile is sent over a precipice with a thrilling crash, but the count crawls out from under the wreckage uninjured, and goes back to the hotel. He is making love to Dora when George comes in, sees him and faints away, crushed by the count's triumph.

Sisters — Vitagraph — November 16.— Lizzie Desmond, a factory girl, is about to elope with Tom Cassidy, a married man whose wife is dissipated, when Rose Allen, a wealthy settlement worker, tells her how wrong her step would be. Tom is persistent, however, and Lizzie feels she cannot give him up. She goes to Rose to tell her she is going West with him and the settlement worker surprises her by saying that she is going to elope that night with her lover, who deserted her years before. Lizzie is horrified, as she has always regarded Rose as a saint and she begs her to give up the plan, saying that they will fight out the battle together, sisters in time of temptation. The two worthless men become tired of waiting for the girls and pass out of their lives forever.

Ernest Maltravers—Biograph—(Two Reels) — November 17. — Because she saved him from death at the hands of her father, a gypsy robber, Ernest Maltravers, a millionaire's son, secretly marries Alice. His father's death calls him to his home and when he returns to his little cottage, Alice has disappeared. He shuts up the cottage and goes abroad to forget. Alice has been kidnapped by her father and is held a prisoner by him until after the birth of her daughter. One day she escapes and returns to the cottage only to find it closed. A kind woman gives her shelter and she spends many years with her. Maltravers on the continent meets his old acquaintance, Lumney Ferrers, and through him meets the musician, Castruccio, and the latter's sister, Florence. Ferrers has won Florence's heart, but he scorns her and she dies. Her brother vows vengeance on him. Years later, Castruccio teaching music in England has as a pupil the daughter of Alice, and is also engaged to the girl. Ferrers attempts to win her away from Castruccio and the men lock in a deathly struggle, which ends when the worthless man is hurled over a cliff. Maltravers consents to act as Castruccio's best man and on the day of the wedding he again meets Alice and a happy reunion takes place.

A Moment of Madness—Edison—November 17.—In spite of all her efforts to win him, Aldridge spurns Inez' advances. His love for Rita, Inez' chum causes Inez, while in a jealous rage, to try and take Rita's life. When her plans miscarry she herself goes to the death planned for her rival. A complete review will be found on page 619 of the November 7 issue.

The Servant Question—Essanay—November 17.—A very pleasing little comedy with a thought behind it. Ruth Stonehouse and Raply Holmes in the leading roles are delightful. The photography is good, and the setting all that can be asked for. Ellen, an heiress, becomes tired of living an idle life, so applies for a position as maid to Mrs. Newlyrich and is accepted. The following day she is seen by a wealthy baron. He is infatuated, and next morning when he reads an ad for a chef in the same household, he applies and is engaged. That evening Lord and Lady Montford are to be the guests for dinner. The baron makes a miserable attempt at cooking, and after the second course the butler is given orders to discharge the chef. The enraged baron enters the dining room where he is recognized by Lord Montford, and at the same moment Ellen enters and is given a hearty welcome by Lady Montford. The baron is given a formal introduction to Ellen, and the four depart to get a square meal. C.J.C.

The Peach at the Beach—Kalem—November 17.—Ham takes his neighbor's wife, Mrs. Hothead, to the beach, after telling his wife that he had been called out of town on business. A cameraman takes the pictures of both and a thief steals his wife's pocketbook from him, as he had used her money to finance the excursion. Some weeks later the Hams and Hotheads visit a motion picture theater and the first picture shown is of Ham and Mrs. Hothead. Mr. Hothead and Mrs. Ham immediately start a riot, but finally the Hams make their getaway and return home, where they find the purse, which the crook took from Ham, on the doorstep. In it is a note explaining the crook's reason for returning it and also telling of the things he saw at the beach. This does anything but square Ham with his wife.

Cheap Transportation—Lubin—November 17.—Emil Schultz, stranded in a small hamlet receives an offer from a motion picture company in Florida, but he has not the necessary money to pay his transportation. He strolls into a field and sits on a tree stump which is dynamited and is blown up. He lands in the water and is picked up by a dredge and dumped on to a mud scow, but the foreman discovering him kicks him into the river. He is then picked up by the anchor of a ship bound for Florida. He refuses to scrub the deck, but cannot face the cold water again, so he manages to crawl into a box and completes the water trip in this fashion. He arrives in Florida and the box is subject to several rough tumbles before it finally falls from a wagon in front of a train which gives Emil another boost. He lands in front of a racing automobile and is dragged to the studio. Rushing in he learns that the position is no longer open. He faints and is dumped into the river. Undaunted, he starts swimming back to New York, a thousand miles away.

She Was the Other—Lubin—November 17.—The chief of the Riverside police is despairing of making his men neat and orderly. He reads in a newspaper that a brother chief has solved his problem by appointing a woman inspector and decides to appoint his sister to that office. Now the chief has two sisters, Helen, a stunning woman, and Cutie, who is older than she wants to be. The men all know Cutie for the cops are the only men that will talk to her and they even make fake arrests to escape her wiles. They know nothing of Helen and they hold an indignation meeting and declare that they will make business brisk for Cutie when she gets on the job. Monday comes and the cops turn up in the most disreputable shape but when Helen arrives they realize what a sight they are. They hustle out through the doors and windows and presently return all spruced up and the chief congratulates himself that his troubles are at an end.

The Sheriff's Reward—Selig—November 17.—A thrilling western drama typical of those in which Tom Mix is featured. Rose Boland, a young ranch owner, discharges her foreman, and the latter, out of revenge, joins a band of cattle rustlers, and engages with them in looting the Boland cattle, finally going so far as to capture the pretty ranch owner herself. The sheriff swears in the cowboys as deputies, and not only rescues Rose, but rounds up the rustlers, finally receiving as a rewards the hand of the pretty ranch owner. Tom Mix and Goldie Caldwell featured. N.G.C.



Hope Foster's Mother — Vitagraph (Two Reels) November 17.—Hoping to give her mother some of the luxuries of life, Hope Foster, an actress, asks for a more important role in the production. Her sincerity makes an impression on the manager and when the leading lady becomes indisposed, Hope takes her place. Hope's mother is taken ill and the girl wants to nurse her, but the mother will not hear of it, as the play opens that evening. At the theater her mind is on her sick mother and Hope finds it difficult at first to successfully carry her part, but her playing in the last act, endears her to the public. She hurries home and finds her mother lingering between life and death. Beautiful vision scenes show the mother's soul about to pass into eternity, but when her daughter bends over her it returns as though by a miracle and she safely passes the crisis of her illness.

A Millinery Mix-up—Edison—November 18.—A short comedy on the same reel with "Buster Brown and the German Band" which contains considerable humor. Dan Mason, Carol Cushman and Gladys Hulette have the leading roles and the bits of "business" they inject into the action throughout will cause many laughs in an average audience. Mrs. Tightwad asks her husband to buy her a new hat during breakfast but he refuses. When she visits his office and finds his stenographer wearing the hat she desired she proceeds to destroy it. Tightwad has to buy the girl a new hat and he has just completed the purchase

when his wife takes it away from him. He then has to purchase another hat and finds he is out the price of two, where he could have paid for only one if he had granted his wife's request in the beginning. C.J.C.

Buster Brown and the German Band—EDISON—NOVEMBER 18.—Another one of the pleasing series, which features Norris and Helen Millington as Buster Brown and Mary Jane. A German band cause the disturbance this time and Buster makes another of his resolutions at the close of the reel. It is on the same reel with "A Millinery Mix-up." Buster's mother is entertaining the neighbors and Buster cannot resist the temptation to have a German band play under the window of the reception room. The goat, awakened from his slumbers by the noise, proceeds to chase the band away, despite Tige's objections. C.J.C.

The Fable Proving That Spongers Are Found in a Drug Store—ESSANAY—NOVEMBER 18.—No attempt is made at developing a plot in this fable-film, but a series of incidents are shown which are both amusing and true to life. It shows the numerous favors asked of the druggist and proves that when he overcharges a person for a prescription he is only evening up his account with the public. Robert Bolder appears as the druggist and more than a dozen other



players are used to portray the various types of pests with which the man who deals out prescriptions has to contend. C.J.C.

His Nemesis—KALEM (TWO REELS).—NOVEMBER 18.—To save himself from ruin Manning, of Manning & Co., commits a theft and places the blame on Reynolds, an old employee, who receives a three-year sentence. Beatrice, Reynolds' daughter, certain that her father is innocent, manages to ruin Manning through his son, Joe. She also ruins Joe, and when both are penniless, gloats over their misery. Her conscience gives her no peace, however, and determined to right her wrong, she becomes a religious worker. Reynolds is released from prison and starts out to kill Manning, but when he learns of what his daughter has done, he wavers in his determination. Manning, Joe and Reynolds find Beatrice working in the slums and all start life anew.

The Marriage Wager—LUBIN (TWO REELS) NOVEMBER 18.—Jacques and Pierre Roques, brothers, are sworn enemies, due to a bitter quarrel over the distribution of the family wealth. Pierre, fearing death at the hands of Jacques, flees to America with his daughter, Beth. Henry Leeds, a young bachelor, signs an agreement at his club to be married within twenty-four hours. The next morning he realizes what he has done and goes for a ride in the country to think things over. The same morning Jacques has located his brother and enters the mansion determined to secure Pierre's



wealth, which is secreted in the cellar of his home. Jacques imprisons Beth in her bedroom and Henry passing in his car receives a note from her calling for help. He rushes into the house and frees her. She hurries into the cellar, while Henry cares for the butler, whom Jacques has also injured. Jacques locks Beth in the treasure vault and ties Pierre under a death-dealing port-cullis. Henry attempts to rescue them and struggles with Jacques, while Beth and her father slowly go to their death. Henry finally kills Jacques and rescues Pierre and the girl. Remembering his wager, he proposes to her and a short time later telephones his club that he has won his wager.

The Broken "X"—SELIG—NOVEMBER 18.—Phillip Elliott, mayor of a small town, twenty years before had been a member of the "X" gang of bank burglars, who had as their insignia, a small scarf pin in the shape of the letter "X." One day a stranger appears to Mayor Elliott and astonishes him by displaying the "X" scarf pin and demanding his help in robbing the bank. The following morning, with the discovery of the robbery, no suspicion attaches to the mayor, and the local police are baffled in their efforts to obtain any clues to the bank robbers. Secret service men called into the case discover Stanley, one of the thieves, passing a one thousand dollar bill, and his confession finally leads to the rounding up of the other members of the gang including Mayor Elliott. Guy Oliver, Lemar Johnstone and Stella Razeto featured. N.G.C.

Fixing Their Dads—VITAGRAPH—NOVEMBER 18.—Both deadly rivals for the hand of Widow Hathaway, Kirkland and Livingston, gentlemen farmers, do all they can to break up the love match between Dick and Florence, their respective children. Dorothy, a city friend of Florence's visits her and decides to help the young people overcome the objections. She flirts with both the farmers and Florence manages to take pictures of both Kirkland and Livingston in rather compromising position with Dorothy they are forced to withdraw their objections to the marriage. When the farmers again visit the widow, they find that she has gone away to marry an old sweetheart. Both then realize they have been a couple of old fools.

Henpeck Gets a Night Off—BIOGRAPH—NOVEMBER 19.—Dick invites Henpeck to a party in his flat and Henpeck manages to secure his wife's permission by telling her that Dick is sick and that he will have to sit up with him that night. A "but-in" in the flat next door peers through the key-hole and then hurries to tell Mrs. Henpeck. The guests learn of the discovery, however, and hide in the "but-in's" flat, so when Mrs. Henpeck arrives her husband is sitting up with Dick as he said he was. She is very sorry for the sick man and administers a mustard plaster. When the other guests are driven up stairs and into the flat by the "but-in" a general riot takes place in which jam is plentifully administered. Henpeck, however, convinces his wife of his innocence.

A Fowl Deed—BIOGRAPH—NOVEMBER 19.—Mrs. Dodo's maid is so interested in reading a novel that she allows a tramp to steal an uncooked chicken, which he wraps up in Mrs. Dodo's new waist. Mrs. Punk gives her maid a waist similar to that of Mrs. Dodo's and she goes out riding with her fiance, a chauffeur. The tramp discards the waist when he cooks the chicken and a detective finds it stained with blood and rushes to the station house. Mrs. Dodo thinks her maid has stolen the waist and hurries to the police station. The detective brings the blood-stained waist to the station and Mrs. Dodo thinks her maid has been murdered. The chauffeur is arrested for speeding and Mrs. Punk's maid appears with her waist. All complications are finally straightened out by the presiding police officer.

A Horse on Sophie—ESSANAY—NOVEMBER 19.—Trick photography, assisted by eccentric acting on the part of Victor Potel, Margaret Joslin and Harry Todd make this one of the best "Snakeville" comedies which have ben released for some time. The plot swings about a deal in horses. Sophie writes a note to her aunt telling her that she is undecided whether to marry Slippery Slim or Mustang Pete, but says she will accept the one who buys the best looking horse. Slim intercepts the note and immediately goes to the deacon who owns the finest horses in town. He buys the deacon's prize steed, but when he attempts to drive him, the animal refuses to move an inch. In the meantime Mustang has heard of Sophie's plan, so he also goes to the deacon and buys a horse. This one refuses to go forward and takes Mustang for a nerve-racking ride backwards. Slim and Mustang trade horses, each thinking he is putting it over on the other. When the two rivals discover that both horses are "lemons" they proceed to mix in a fistic encounter. While they are fighting the deacon comes along, helps Sophie into his buggy and drives away. C.J.C.

On Suspicion—LUBIN (TWO REELS) NOVEMBER 19.—Maud Gray and her fiance John Maddox, an attorney, quarrel because he believes in the use of the third degree. Maud receives a letter from her wayward brother to come to a nearby town and aid him and while there is suspected of being a female crook, who has been operating in theaters and hotels. She is arrested and Maddox prepares to prosecute her without knowing who it is. The real crooks make their getaway with the gods they have stolen and are arrested for auto speeding. They are released after having paid their fine, while Maud is given the third degree and ar-

raigned in court. Maud's fiance recognizes her when the trial takes place and frees her. When they are alone again he admits that he has been wrong about the third degree.

Too Much Burglar—Vitagraph—November 19.—Henriette Joyce takes her sister's daughter, Trixie, as a companion and supports the remainder of the family in payment for her services. Henriette has a strain of morbidly romantic sentiment in her nature and Trixie's chief duty is reading cheap novels to her. Tom Perry, a young bank clerk, meets Trixie and they fall in love, but Henriette threatens to discharge her unless she gives up Tom, as she says he is not a hero. The young people get an idea and have Phil, Tom's friend disguise himself as a burglar and break into the house, thus giving Tom a chance to be a hero. Two real burglars break into the house, however, and the young men prove real heroes and capture them. Henriette then withdraws her objections to Tom, as she feels she has found a real modern hero and wishes to keep him in the family.

The Girl and the Miser—Biograph—November 20.—Because she is known as a sensible girl, the miser wants to marry her and her parents, blinded by his wealth, urge on the match. The young minister advises against it, but his objections are overruled. The minister plans to give the girl some corals as a wedding present. She visits his home and admires the corals. The presence of a servant causes her to neglect putting them back and she takes them home. The minister thinks they have been stolen and asks the sheriff to search for them. On the day of the wedding she follows her impulse to wear them and the sheriff, seeing them, accuses her of being a thief. The miser denounces her and she then finds her true lover in the minister, who stands by her side when the others turn against her.

What Could She Do?—Edison (Three Reels)—November 20.—Forced to seek employment through the death of her father, Sylvia undergoes many trying experiences in the life that is new to her. Finally, employed as a detective, she recovered a child from kidnappers after a severe pistol fight, to win the man she loved and repay Hetty who had befriended her. A complete review on page 665 of November 14 issue.

The Means and the End.—Essanay (Two Reels) November 20.—A delightful character portrayal of a girl with



high ideas by Gerda Holmes and an exciting struggle in a darkened room by Richard C. Travers and Lester Cuneo, coupled with a story that has an idea behind it make this offering one which no exhibitor should falter in booking. The interior sets showing the home and office of a millionaire are richly set. Raply Holmes, as a money king, is well cast and acts his role in a very creditable manner. The photography is clear but greater care should have been exercised in condensing the sub-titles. William Hildebrand, a capitalist, oppresses the poor in order to further the enterprises he is constantly at work on. His one redeeming trait is his great love for his daughter, Helene. Vincent Archer, a sociological worker, knowing that early in his life Hildebrand was responsible for the conviction of an innocent man on a murder charge, uses this means to force him into helping erect a home for the poor. Another man, Jim Parker of the underworld, knows of the murder and threatens Hildebrand. Because he has fallen in love with Helene Archer secures the evidence that Parker holds, thereby freeing Hildebrand. Archer however, feels that the means he used to gain his end were not honorable and believes he does not deserve Helene's love. Hildebrand, seeing the lovers' plight, removes the obstacle and all ends happily. C.J.C.

Fatty and the Shyster Lawyers—Kalem—November 20.—Fatty slips on a banana peel while alighting from a street car, and Steel & Gouge, rival lawyers, scent business. They chase Fatty and in the mixup all are arrested. When Steel pays Fatty's fine, he wins the client. The car company is sued and during the trial Fatty is brought into the court on a stretcher. The railroad doctor applies electricity and Fatty flees toward home terrified. As Lawyer Steel has declared, Fatty has been paralyzed by the fall, he has to fix things up by saying that the electricity cured him. The next day a bill for $500 from the car company arrives for curing Fatty and when Lawyer Steel comes to see his client he is thrown out of the house, much to the amusement of Gouge, who is passing at the time.

The Unknown Country—Lubin—November 20.—Edgar Marsh and Robert Strong are fellow students and have studied the occult deeply. Both fall in love with Alice Gray and she accepts Robert. Marsh determines to avenge himself and manages to hypnotize Robert and himself bringing about a total suspension of animation in both bodies, setting free the inner natures or souls. His soul quickly enters the body of Robert, but Robert's refuses to enter the form of Marsh. Marsh clothed in Robert's body prepares to take his place as future husband of Alice, but the girl's spiritual love cannot be deceived, though her physical senses are and she breaks the engagement. Defeated, Marsh, in Robert's body, returns to the place where his own body still lies inanimate and again exchanges souls with Robert. Robert, himself again, goes to Alice and she recognizes in him the man she really loves. Marsh's spirit, however, has been absent from his soul so long that he has passed from a state of suspended animation to that of true death.

The Mysterious Black Box—Selig—November 20.—A laughable comedy in which Sid Smith is featured in the role of Bill, a lazy fellow employed in the shipping department of Foggs' wholesale house. Bill is in love with Betty, Foggs' daughter, while Foggs is stingy with his wife, and angry at Bll. Bill has a lunch box shaped like a camera and one day suddenly surprises Foggs while holding his stenographer in his arms, the latter having tripped over a chair and fallen. Foggs concludes that Bill has taken their



pictures, and to keep the matter quiet, not only permits Bill to marry Betty, but lavishes presents upon Mrs. Foggs, in the hope that she will forgive him, in case she discovers the picture Bill has taken. Finally Foggs learns that Bill has a lunch box instead of a camera. N.G.C.

The Professional Scapegoat—Vitagraph—November 20.—Wimperis is employed by the superintendent of a big department store to be a professional scapegoat. Whenever any of the customers register a complaint, the floorwalker drags Wimperis to the foreground and "discharges" him. The scapegoat then sobs and weeps until the customer is heartily sorry for having complained. In time Wimperis falls in love with Enid, a beautiful saleswoman, who is being pestered by the attentions of the floorwalker. She is very sorry for him during his first few bits of trouble, but soon learns the joke. One day a lawyer inquires for Wimperis and, as per his custom, he whines and pleads. He forgets his position, however, when he learns from the lawyer that he has been left a large fortune. Enid and Wimperis are then married and the floorwalker is hurled into a pile of crockery. Five years later their little son has inherited his father's traits and when he breaks a saucer, he performs the same stunts his father did when he was on "discharge duty."

Blacksmith Ben—Biograph—November 21.—Blacksmith Ben's sweetheart elopes with an artist and years later he sees the same trouble coming upon his helper, Joe, when another artist courts Daisy, the young man's sweetheart. May, Daisy's sister who loves Joe, tells him of her perfidy but this only leads to a quarrel between the lovers. Blacksmith Ben, however, determines to set matters right and when he discovers that Daisy and the artist plan to elope, he sends Joe to the meeting place and himself meets the artist on the way. He forces him to sign a confession telling the girl that he is married and threatens to brand him with a redhot iron if he ever sees her again. The artist then flees from the village and when Daisy gets the note she is reconciled to Joe. May sees them together and sadly goes away, while Blacksmith Ben looks on, happy to think that he spared the young man the pain that he has suffered.

Dickson's Diamonds—Edison—November 21.—In trailing the burglars, who had stolen $200,000 worth of diamonds from

the store of Nathan Dickson, Felix Boyd, the famous detective and Jimmie Coleman, a central office man, are led to an old barn. They discover a man with a heavy beard and follow him. He is attacked by a number of other men and is knocked unconscious before the detectives can rescue him. The other men escape and Boyd and Coleman, upon examining the unconscious man, find it is Dickson, the stolen diamonds clutched in his hand.

Broncho Billy's Scheme—ESSANAY—NOVEMBER 21.—Without much of a plot, this offering holds the interest from the first scene to the last and is sure to please the fans who follow the Broncho Billy productions. The idea is rather new as far as picture productions are concerned, though many of the situations touch upon the old style western. The photography is very good. Colonel Emmett's daughter is captured by an outlaw, who blindfolds her just before taking her to his hut, so in case she escaped she would be unable to lead anybody to his rendezvous. She is told by one of his accomplices that he intends forcing her into marriage, so she feigns illness. While the outlaw goes for a doctor, she writes a note saying that she is not ill, and is being held for ransom. The outlaw arrives with Broncho Billy, the doctor, whom he has also blindfolded. The girl slips him the note and he pretends to be attending her. Before being blindfolded for the return journey he fills his pocket with white pills, which he drops at intervals, marking the trail. He then notifies the sheriff who follows the trail and rescues the girl after his men have overpowered the gang. C.J.C.

The Plot at the R. R. Cut (Second episode of the "Hazards of Helen")—KALEM—NOVEMBER 21.—Gregg and Benton fall in love with Helen, who has temporarily been assigned to the station at Quarry Depot and bad blood springs up between them, though Helen is impartial in her friendship. Benton tries to kiss her, but Gregg interferes and in a fight which follows, the worthless man is beaten by Helen's protector. To avenge himself, Benton determines to blow out the side of a hill, burying Gregg and the men he is superintending. Helen learns of the plot, but the explosion takes place before she can warn Gregg. The telegraph wires are torn down, but the plucky girl climbs a pole and splices them. She then telegraphs to the city for aid. The relief train comes and, as Gregg is being placed aboard it, he asks Helen to become his wife, but she refuses, as he is not the man she feels she can love.

The Tale of a Coat.—LUBIN—NOVEMBER 21.—Tony, a tailor's apprentice, is in love with Lena Hopf, who is cashier in the same establishment. Lena writes a very loving little note to Tony and when Ralph, a customer, has a coat pressed it finds its way into his pocket. Ralph also has a sweetheart and when she accidentally finds Lena's note she will listen to no explanation. While Ralph is trying to square himself, a crook steals the coat and disposes of it to a second hand dealer. Mr. and Mrs. Hay from the country pass the shop and buy the coat. Mrs. Hay finds the note and another row ensues. When the row is at its height, Ralph appears and calls an officer. The whole affair is explained at the police station and four aching hearts are soothed.

The Daddy of Them All—LUBIN—NOVEMBER 21.—The County Welfare Society, to encourage larger families, offers prizes of ten dollars to every man who is father of ten or more children and a grand prize of a thousand dollars to the highest. Peters, a short, stubby man, has twenty-three children and thinks he has a chance to win the thousand. Upon his arrival at the committee room he finds the judges admiring a group of big fellows and when he puts in his claim they give him the laugh because he is so small and tell him to prove his statement. Then he dashes home and back again with Mrs. Peters and the children. He arrives at the hall with only a minute to spare, and Peters is the lion of the occasion. He takes the thousand but only for a minute, for Mrs. Peters quickly relieves him of all responsibility on that score. He has quite a problem on his hands when the round-up shows a count of thirty-three instead of twenty-three. Mrs. Peters happily relieves the tension on that point also.

Her Sacrifice—SELIG—NOVEMBER 21.—Tom and his sister live in a fishing village. Kitty lives with her dad in a neighboring cottage, while Bill, Kitty's sweetheart, earns his living by fishing with Tom and Kitty's dad. Bill and Kitty are engaged to be wed, and their happiness is unclouded until village gossip hints that Bill has won the simple heart of Tom's little sister. When Tom discovers that Bill's affair with his sister has been only a flirtation, he attempts to take the life of Bill, but Kitty interferes and gives up her sweetheart to the girl he is in duty bound to marry, though her heart is torn with anguish at her sacrifice. Kathlyn Williams, Wheeler Oakman, Chas. Cleary and Gertrude Ryan featured. N.G.C.

Mary Jane Entertains — VITAGRAPH (TWO REELS) NOVEMBER 21.—An unexpected business engagement prevents Brown from accompanying his wife to a tango ball and she goes to her mother's to spend the evening, leaving the house in care of Mary Jane, her maid. Percy, the grocer's clerk, calls on Mary Jane and is royally entertained by her at



Brown's expense. They find the tango tickets, dress in Mr. and Mrs. Brown's evening clothes and attend the ball, where they cause much merriment by their appearance. Brown finds that he will be able to attend the dance after all and informs his wife. They find the house in awful shape, their clothes gone and the tickets gone. Hurrying to the dance hall they discover the maid and Percy and to make matters worse, Brown flirts with the maid. The four mix matters and all are arrested. Mary Jane gives her last penny to bail out Percy and herself. She then finds herself without money and position.

Mutual Program

The Man with the Hoe—THANHOUSER—NOVEMBER 15.—While studying the painting, "The Man with the Hoe," Richard West and his fiancee, Marion Clark, quarrel over the worth of a common laborer. Marion is friendly with the gardener on her father's estate and when she visits his sick wife, Richard, who doesn't know he is married, thinks she is going to see him. When he accuses her she breaks their engagement. Later West sells his farm and the gardener buys it. Marion is a guest there, and later West, whose health has become impaired, boards with the gardener and his wife. Believing that exercise will help him he goes out to the garden with the hoe and here Marion finds him. Both realize the situation is the same as the one represented by the painting and are reconciled.



Redbird Wins — AMERICAN — (TWO REELS)—NOVEMBER 16.—A rousing race-track story, concerning the fortune of Colonel Dinwidty, owner of the thoroughbred, "Redbird," and of the attempt of Chick Mace and Ray Conners to dope the horse and win the fortune, by betting against her. Fern, the colonel's daughter, dons a jockey's uniform, and rides "Redbird" to victory, when the colored jockey is doped by the race-track crooks, thereby winning a fortune for her father, and the hand of Philip Pierpont, a wealthy neighbor. See review on page 691.

Our Mutual Girl (Chapter 44)—RELIANCE—NOVEMBER 16.—Margaret's curiosity to see some of the old historical buildings of New York City leads her into a queer adventure. She alights from her limousine, and is approaching an old ramshackled dwelling set back from the curb a ways when an odd-looking creature is discovered coming down the path towards them. She accuses Our Mutual Girl of being an apparition of the past returned to torment her. She then explains her queer actions by leading Margaret into the house and showing her a photo taken when she was just about Margaret's age. It bears a remarkable resemblance to the girl. While telling the story of her past life the woman imagines she sees the spirits of her husband and lover. The silence plays on Aunt

Abbie's nerves so strongly that she laughs. This angers the old lady and she orders them from the house.

When Queenie Came Back—Beauty—November 17.—Certainly the man or woman who cannot smile at the clever complications in this Beauty subject can never have experienced any domestic difficulties over the absence of a cook, for the picture is absolutely true to life in hundreds of American homes, though its finish may be



slightly exaggerated. Queenie, the Van Dyke's cook, goes on a vacation, and in her absence, Mrs. Van Dyke not only proves utterly incapable of cooking, but fails to get along with any one of the numerous applicants who attempt to fill Queenie's place. When Queenie sends word that she is returning, the Van Dykes meet her at the depot with a band and an automobile, and escort her in triumph to their bungalow. Margarita Fischer and Mary Scott featured. N. G. C.

A Little Country Mouse—Majestic—November 17.—Dorothy, a sweet, unsophisticated country girl, pays a week-end visit to her cousin in fashionable Newport. She becomes involved in a game of bridge, and loses heavily to her hostess, who insists on immediate payment of the debt. Worried, Dorothy accepts the offered aid of one of the guests, and endorses his check to the hostess. He, however, has another purpose in view, and Dorothy is consternated at finding herself in his power. Her father being a clergyman and strongly opposed to gambling, Dorothy is unable to appeal to home for money, so tells her story to Lieutenant Hawkhurst. Through bribery the latter manages to secure some of the love letters written by the hostess, and, using them as a bludgeon, forces her to hand over the check. The engagement between Dorothy and Hawkhurst closes the affair.

Pawns of Fate—Thanhouser—(Two Reels)—November 17.—When the new governor takes his chair, he is urged by



his fellow politicians to dismiss those who are holding office, but he retains all men who are fit for their positions. Among these is an old chief clerk, whose daughter is very grateful for the governor's consideration of her father. The governor's twin daughters are kidnaped by some criminals, who demand the pardon of one of their number before they will agree to return the children. The chief clerk's daughter and her fiance, a young police officer, rescue the twins after an exciting adventure and return them to the governor. The girl refuses to be thanked by the governor, as she said she only repaid his kindness.

Beppo — American — November 18.— George Field is seen to splendid advantage in the character role of Beppo, a poor Italian street musician. Beppo, pausing before the home a wealthy man, who has been threatened by the black hand, is suspected of being one of the gang, and dragged off to prison. Little Rosa, his daughter, awaits his return in their humble



home, and when he fails to come back, is placed in an orphanage. Meanwhile, Mr. and Mrs. Lyons, seeking a child to take the place of the little girl they lost, are attracted by Rosa, and adopt her. Months later, Beppo is released from prison, pauses before the Lyon's home to play one of his favorite melodies on the accordion, and Rosa, hearing the music again, finds her father. George Field featured. N. G. C.

Shorty Falls into a Title—Broncho—(Two Reels)—November 18.—Shorty incurs the cook's hatred by thrashing him, and the latter, in a spirit of revenge, places a burr under the saddle of Shorty's horse. Ike Selby, the manager of the Wild West show, borrows Shorty's horse, and is thrown off in the ring. Thinking that this is one of the fellow's tricks he discharges him. Shorty meets Lord Chatham, who suggest that they change places for a time. Not knowing that his lordship is in wrong with the suffragette crowd, Shorty accepts and enjoys the luxuries of the Chatham household until besieged by the militant females. In a chase, Shorty runs toward the wharf, and arrives just as the boat carrying the Selby outfit leaves. He jumps into the water, swims to the boat, and is pulled on board by the cowboys.

The Hidden Message—Reliance—November 18.—To revenge themselves on May's father, a band of Mexicans kidnap her and demand a fortune for her release. They compel the girl to write her father begging him to yield to their demands. Unguarded for a moment she scribbles the location of the hiding place on the corner of the envelope. When Bronson receives the letter the stamp covers the secret message. He and the sheriff pay no attention to the envelope, allowing it to fall on the floor. The sheriff's child finds the envelope and tosses it into a pail of water. This loosens the stamp and the sheriff finds the hidden message. A posse is organized, the Mexicans attacked and captured and May restored to her father.

Nipped—(Two Reels)—Domino—November 19.—Nakado and Komura plan a revolution, secure arms and ammunition and hide them in the mission house. San Toy, Nakado's daughter, has been posing secretly for Tom Wright, an American artist. Komura meets and wants to marry her, but she repulses him. He follows her and sees her enter Wright's tent. In the meantime the artist discovers the hidden arms and ammunition, and with the aid of some American miners, blows up the mission. The revolutionists swear revenge. At Komura's suggestion they decide to capture Wright. San Toy hurries to the American's tent to warn him, but finds him gone. As Nakado, Komura and the Mexican general approach the tent they see a figure moving around inside. Thinking it is Wright, they shoot and kill San Toy. Komura exultantly points out the traitor to Nakado. Wright escapes.

The Master of the House—(Two Reels)—Kay Bee—November 20.—Guy Winston, a wealthy mine owner, is captured by Lois Herrington while on a business trip in the East. After their marriage Winston learns that the marriage was only for the purpose of bolstering up the shaky finances of the socially ambitious family. He tires of his humdrum existence, and decides to go back West. His wife laughs at his request to accompany him, but her scorn changes to admiration when he ties her in a chair and leaves her alone for a whole day. Just as Winston is about to board the train she rushes up to him and begs to be taken with him.

Ethel Has a Steady—Komic—November 22.—In Bill No. 11 that energetic youth's appreciation of beauty leads to a good bit of trouble—for others. Bill falls for the stenographer in another office, and starts to typewrite her a love letter. When he is about half through with it he is called away. Hadley and his girl and Ethel and her fellow all miss connection on their dinner engagements, and each one thinks it is because of the unfinished love letter on the typewriter. Bill finally explains all, and decides that he will journey through life alone, romances not being all that they are cracked up to be.

The Saving Grace—Majestic—(Two Reels)—November 22.—A little girl and her father, a drunkard, live in an old shack. The town minister takes an interest in her, and has the committee send her to school and provide her with clothes. She hears her father and another man plan to rob the postman, and notifies the minister of it. He arrives in time to prevent the crime, and, by kind words, makes the men feel ashamed of themselves. One day the little girl sees the minister embrace a girl whom he meets on the street. In a rage of jealousy she induces her half-drunken father to kill the clergyman. Again the minister calms him by kind words. In the meantime the little girl

meets her "rival" and learns that she is the minister's sister. She hurries to him, asks his forgiveness, and later the father, a changed and better man, gives his daughter in marriage to the minister.

Universal Program

Animated Weekly No. 140—NOVEMBER 11.—Gifts for Europe leaving San Francisco; disposing of the apple crop in the northwest which was tied up by the war; J. Warren Kerrigan signing two-year contract with Universal Film Company; Freighter *Massapequa*, with food for European nations, sails from Brooklyn; President Wilson and ex-President Taft as guests of honor at the annual meeting of the American Bar Association, Washington, D. C.; numerous pictures of the English, Belgian and German troops in action; leaving for the front; cartoons by Hi Numyer.

The Treasure Train—(TWO REELS)—IMP.—NOVEMBER 16.—Within the period of five years John Armstrong rises from the shiftless occupation of tramp to the position of superintendent of a railroad. He learns that the girl telegrapher in one of the small stations is to be discharged to make room for a man with influence. He makes a plea for justice at the meeting of the board of directors, telling how five years before he had been the means of saving a "treasure train"



by telegraphing with his foot a warning when his hands were tied, and how this same girl had received the message and stopped the train at her station. Armstrong ends by telling the men that his object is only to see justice done as the girl will soon be his wife, and will then resign. The directors are won by the argument, and the man with the influence takes his proper place in the applicants' line.

A Bear Escape—STERLING—NOVEMBER 16.—Two country kids decide to scare the city chap who has won their sweetheart. One dresses up in a bear skin, while the other joins the group of children. A real bear happens along and nearly scares the life out of the bogus bear, who takes refuge in a tree, the real bear following. After an exciting chase the bogus bear dashes into the group of children, followed by the real bear. A stampede follows in which the girl is lost. Later, the boys meet and search for the girl. This results in their finding her feeding the bear with sugar. She then refuses to have anything to do with the boys who have proven themselves cowards.

O You Mummy—CRYSTAL—NOVEMBER 17.—The long-watched-for mummy arrives at the museum and the professor is elated. Meanwhile his niece is being entertained by her beau to whom the professor strongly objects. She has Harry climb into the davenport as her aunt and uncle enter. Harry, who is suffocating, begins to yell. Harry peeks out; the professor discovers him and orders him out of the house. The college boys play a joke on the professor. They bind Mabel and substitute her for the real mummy. Arriving at the mummy's case the professor is surprised to learn that the mummy is alive; she walks out to him and soon is making love to him. He leaves the room to get a drink. Returning, the professor is alarmed to find that his mummy has gone. In the mean time his daughter has removed her disguise and she and her friends are talking in her home. The professor's tale of his loss is soon related and Mabel discovers his mummy.

Naughty Nellie — CRYSTAL — NOVEMBER 17.—Nellie's father dislikes Charlie and refuses to allow him to court his daughter. The lovers concoct a scheme whereby Charlie will be called in as a doctor to save Nellie from the effects of some "poison." The scheme almost works, but father sees through it just in time and throws Charlie out of the house.

The Opened Shutters—(FOUR REELS)—GOLD SEAL—NOVEMBER 17.—Complete review of this subject will be found on page 660 of the November 14 issue of MOTOGRAPHY.

The Phantom Cracksman—VICTOR—NOVEMBER 17.—Mary Fuller featured. The "Phantom Cracksman" is the one subject of comment in the clubs. Brandt sneers at the stories told of his cleverness and asserts that he would like to see him rob his house. His wish is gratified twice in the following two weeks. The second time he catches a glimpse of the thief's face and is surprised to find that it is a woman. Shortly afterward he sees her again, but this time as a society woman. He sends for the police and then accosts her. She tells him her story and when the police arrive Brandt attempts to shield her, but she falls with a bullet in her lungs.

His Night Out—JOKER—NOVEMBER 18.—Ernie dreams that he is a hero, and, supported by this information, he attempts to kidnap Betty from her selfish father, who is the stumbling block in the way of their marriage. After carrying the father and colored maid out of the house, thinking each time that he is carrying Betty, Ernie decides to bring the minister to the house, which he does, and the marriage is performed correctly.



The films of all the companies are now being submitted to the National Board of Censorship and when approved by them bear official stamp which is shown above. Screen productions having been thus approved are certain to entertain an audience of any kind without offending even the most sensitive person present.

The Universal Boy in Cupid and the Fishes — IMP. — NOVEMBER 19. — Mattie visits an uncle on the Jersey coast and is speedily initiated in the fisher fleet. Everyone likes Mattie, except Ralph, who is the bully of the settlement. His attentions to Rose, Mattie's cousin, are obnoxious to her. One day Mattie sees a sailor lashed to a portion of a mast and calls the fishers and has the castaway brought ashore. The unfortunate works with the fishers and it is not long before there is a romance between himself and Rose. Ralph grows jealous. Knowing it to be a prison offence to catch fish under the legal size, he takes a very small one and puts it in his rival's basket. The fishing inspector sees the small fish and is about to place the innocent man under arrest when Mattie, who has witnessed the deed, comes forward and accuses Ralph. The indignant fishers cast him from the community. The castaway marries Rose.

Noodles' Return—STERLING—NOVEMBER 19.—Noodles' wife rules their home with an iron hand. Taking advantage of his wife's absence Noodles writes a good-bye note, then hurriedly leaves. Mrs. Noodles returns home, and finding her husband's note is heartbroken. She returns to her mother, after renting the house to a newly married couple. Noodles has gone to a saloon to drown his sorrow. After many rounds of drinks he decides that his wife is a pretty good woman after all. He starts for home and arrives after the couple have retired. Noodles attempts to pat his wife's face and finds a face with whiskers. Brown rolls over getting a whiff of Noodles' breath, sits up in bed. The two strangers face each other. A fight starts. Mrs. Noodles, having missed her train returns, just in time to get a few hard bumps but she does not mind just as long as she has her husband back.

When Their Brides Get Mixed—NESTER—NOVEMBER 20.—Lee and Bess elope; Eddie and Vic. do the same. Both couples stop at the same hotel, and are assigned to adjoining rooms. Lee goes out to attend to the baggage, leaving Bess in her room. Eddie leaves Vic. to go out and get a smoke. Bess looks for Lee and meets Eddie in the hall. They are brother and sister who have not seen each other for a year and Bess takes Eddie into her room for a chat. Lee, returning, sees them enter the room. He is about to break in when Vic. comes from her room and recognizes Lee as an old school friend. He thereupon goes into Vic.'s room and is seen by Eddie, who has just come out of his sister's room. Eddie then tries to peep through the key-hole. The house detective comes upon him and orders him downstairs. Lee comes out of Vic.'s room and rushes to his own room and is in the act of listening at the door, when the house detective orders him away. Both girls then go in search for their husbands. Eddie returns and finds his wife gone. Bess returning, meets her brother and they again go into her room, just as Eddie's wife, comes around the corner of the hall, and sees her husband enter a room with another girl. New complications arise between the two bridal couples and the house detective; both brides and bride-grooms are arrested. The police judge becomes so muddled in trying to understand the relationship of the quartette that he lets them all go.

Man to Man—Frontier—November 21.—Fred, sheriff of Tulare county, starts for the Inyo county seat to congratulate his brother Jack, who has just been elected sheriff. When he arrives he finds that Jay, the defeated candidate, has killed Jack. Investigations prove to him that it was a deliberate murder and he swears to be revenged on Jay. The manhunt ends in the desert, where the men meet, both of them weak from exhaustion, and without ammunition. A hand-to-hand struggle takes place and Fred staggers homeward victorious.

The Battle of Nations—Joker—November 21.—A comedy-drama based on the present war situation. The various countries involved are represented by young men with the exception of France, which is represented by fair Marie. She and Jake Shultz marry and are promptly disowned by both families. A year later a rosy-cheeked daughted acts as a mediator.

The Ninety Black Boxes—(Two Reels)—101 Bison—November 22.—This is the fourth and last of the "Adventures of Francois Villon." The vagabond is dispatched to the French court to confirm Louis' suspicions of a conspiracy. Villon finds that Louis is wrong in his belief, and so notifies him. He lingers at the court, and there meets the Duke and Duchess De Breuil. He and the duke quarrel and De Breuil challenges the adventurous poet to a duel. Villon dislikes the idea and suggests that their courage and skill be tested by attempting some feat that will save a life instead of destroy one. King Rene is pleased with the idea, and orders them to free the prisoners of the cruel John Balue. The duke flatly refuses so Villon accomplishes the feat himself Returning he is attracted to a camp of his vagabond friends, and stays there, but three years later the French king seeks him out, and raises him to one of the highest of the court dignitaries.

A Friend in Need—Eclair—November 22.—Josie steals a bicycle to obtain money to buy medicine for her dying mother. The messenger boy who owns the vehicle insists on a policeman's arresting her, but the officer gives the girl ten minutes' grace to return the wheel. When the time is up he enters the house and sees the girl kneeling beside her dead mother. He closes the door softly and pays the messenger himself.

Our Beloved Country—Eclair—November 22.—An interesting series of views showing the colonization of our United States and its inception up to the present date. The drawings are done in a most unique manner and besides being an educational film of the greatest value, "Our Beloved Country" will carry an appeal to every American. Various presidents of the United States with the dates of their administrations are shown and the film closes with a picture of Woodrow Wilson, and the American flag floating proudly above his head.

The Bachelor's Baby—Rex—November 22.—The love affair between Jack Hardy and Ann Farris is broken up when the latter receives a note stating that her father has committed suicide to escape paying the penalty of embezzlement. Ann sends Jack away and obtains a position as nurse. After two years the couple are brought together again by Katie O'Brien, who, to earn the fifty cents offered her for a baby by Jack, steals the one Ann is taking care of. A happy meeting takes place when Ann calls at Jack's apartments to take back the child.

Feature Programs

Alco

Rip Van Winkle—Rolfe Photoplay Corporation (Five Reels) November 9.—The familiar story of Rip Van Winkle's twenty year nap, as told by Washington



Irving in his "The Papers of Diedrich Knickerbocker;" with Joseph Jefferson in the role of Rip. See review on page 706.

Box Office

The Dream of Loco Juan—Balboa (Two Reels) November 17.—Loco Juan, a peon wood-chopper, is befriended by Carmincita, a flower girl, when he incurs the ill favor of Senor Dominquez. Juan, falling asleep, dreams that a fairy transforms him into a dashing hero, and in this guise he foils the plan of Senor Dominquez to abduct Carmincita. After a spectacular knife fight, he, himself, carries Carmincita away to marry her. Awakening from his dream, Juan discovers that he is still the half-witted wood-chopper, lying dreaming in the wildwood. Dorothy Davenport and Henry King featured.

The Vengeance of the Flames—White Star—November 17.—Sylvia accidentally shoots Wilder, and takes him to her home to dress his wound. A love affair develops, but Sylvia's father orders Wilder from the house, and commands his daughter to marry one of her own race. Batise, loves Sylvia, though, unknown to her father, he is a smuggler, and when he is chased to Sylvia's home by the police, and the shock kills the girl's father, he hides the note left by her father, telling her that she may now marry Wilder, and in its place leaves a note demanding that she marry him. Sylvia and Batise are married, though later the husband becomes infatuated with Yeta, and proves unfaithful to Sylvia. Wilder, now a member of the mounted police, eventually discovers Batise's falseness, and is on his way to tell Sylvia of it, when he discovers that she has given birth to a child. Wilder then seeks Batise, and finds him with Yeta. With difficulty he induces him to return to Sylvia, and is forestalled by Yeta, who offers Sylvia money to leave the country. Sylvia scuffles with Yeta, knocking over the coal oil stove, and setting fire to the cabin. Wilder rescues Sylvia from the flames, and Yeta, seeing the fire from a distance, goes to save Sylvia, but is overcome in the fire. Batise rescues Yeta, thinking it Sylvia, but both die from their burns, and Sylvia, at last, reclaims Wilder, the man she loves. Nan Christy, Fred Whitman and Madalene Pardee featured.

Eclectic

The Fireman and the Girl—Pathe (Three Parts).—Thurlow Bergen and Elsie Esmond, the popular leads of the Wharton, Inc., company, are here seen in a picture entirely different but no less interesting than in others in which they have appeared. Drama, light comedy, and melodrama are appropriately distributed throughout the picture, and are enlivened here and there with thrills and views of wonderful mountain scenery. The big secene is that of the fight in which Larry and Jim, rolling, tumbling, and fighting continuously are carried through the rapids. The story begins with Larry's visit to the mountains where he meets Sarah Lane. They become quite chummy and their unconcealed admiration for one another irritates Jim who is in love with the girl, himself. The lovers are harassed by Jim and his father, but finally they elope.



Here the story really ends, but the picture continues for a hundred feet or so with some comedy scenes that are not of vital interest or a part of the story.

The Quest of the Sacred Gem—Eclectic (Four Reels).—Edward Harding, visiting a friend in the city of Barrnipore, hears of a religious festival to be held in the temple that night, before a stone god in whose forehead is a wonderful diamond. That night he secures the jewel, eludes a Hindoo who sees him leaving the temple, and escapes. The



Scene from the Eclectic's "The Crown of Richard III.

Hindoos follow him to America and kill him, as he lies in his berth on a Pullman sleeper, though one of them plunges to

his death from the speeding train. May Rowland, Harding's niece, is willed the jewel and, later, at a party given to celebrate her engagement to Joe Marsden, Joe is hypnotized by a Hindoo juggler and compelled to steal the jewel from May's room. Coming from the room, Joe is himself robbed of the jewel by a fellow guest and May, thinking him a thief, breaks the engagement. A celebrated detective and his shrewd office boy eventually solve the mystery and the Hindoos again secure the jewel and return to their native land. Carles Arling and Edna Mayo featured.

Whiffles' Nightmare — ECLECTIC. — A comedy featuring M. Prince, in a dual role, that of two brothers. Some remarkable bits of double exposure are shown and there is plenty of fun.

Cupid's Pranks — ECLECTIC. — Ruth's mother likes Mr. Todilike, a sissy, Ruth's father likes Mr. Colfeat, extremely dignified, and the girl likes neither. When the two suitors attempt to court Ruth, a miniature war results and Ruth takes advantage of the fracas to elope with Jack, the man she really loves.

Max in a Difficult Position—ECLECTIC. —Max, with a rip in his trousers, is much embarrassed at a party he attends, though by use of chairs, tables, trays and his sweetheart's fan he is able to spend the evening without discovery by the others.

General Special

The Woman in Black—BIOGRAPH—KLAW & ERLANGER (FOUR REELS.—To save her father from suicide and disgrace, Stella Everett consents to marry Robert Crane, a wealthy politician, and breaks her engagement with Frank Mansfield, Crane's rival for congressional honors. Crane has ruined a young gypsy girl named Mary, and her mother, Zenda, known as the Woman in Black, seeks him to avenge the wrong. Chancing to see a campaign poster bearing Crane's picture, she plunges a dagger into it, as Mansfield passes by. Puzzled by her actions, he learns her story, and brings the two gypsies to Stella who is to marry Crane the next day. Everett, hearing the facts, is about to call the marriage off, when the Woman in Black suggests another way. The marriage takes place, and Crane, lifting his bride's veil, uncovers the face of Mary, the girl he wronged. Zenda buries the dagger in his heart. Mansfield is elected to office and marries Stella.

The Story of the Blood Red Rose—SELIG (THREE REELS) NOVEMBER 11.—A story of the seventeenth century in which Kathlyn Williams appears as Godiva, a beautiful peasant girl with whom the king is in love, and Wheeler Oakman enacts the part of Paulo, her huntsman lover. When Godiva is carried away by the king to his castle, she uses a magic powder given her by a witch and is turned into a white rose which falls into the waiting hands of her lover, who is confined in a dungeon of the castle. Later when the lover escapes and after killing the king, is wounded by an arrow and his life's blood stains the rose blood red. This part of the picture is hand tinted and exceedingly pretty. See review on page 692, this issue.

Stonewall Jackson's Way — LUBIN (THREE REELS).—When Stonewall Jackson arrives in Virginia, among his officers are Colonel Bradley and Captains Robert Randolph and Roderick Hilton, the father and suitors of Louise Bradley. Louise loves Robert, until Roderick resorts to a trick which turns her against him. When Quantrell, the guerilla, attacks the Bradley home, wounding the colonel, and burning the house, both Robert and Roderick beg to go to her rescue, but Jackson will not permit them to do so. Roderick, in a Union uniform, manages to save Louise in the guerilla camp, and then is captured, returning to the Confederate camp, where he is arrested and sentenced to reduction to the ranks. Jackson retreats, and saves his command by a forced march through the snow, in which Roderick and Robert fall, all but exhausted. Returning by a round-about way, they rout the federal troops and are both wounded, and picked up by servants of Louise. The girl comes upon her two lovers, and Roderick, ere he dies, confesses his miserable trick, thus restoring Robert to his rightful place in Louise's affections.

Kinetophote

The Spirit of the Poppy—KINETOPHOTE (SIX REELS).—Stephen Ford, a successful artist engages a model to pose for him, and through hysteria caused by morphine, which an unscrupulous physician has placed in her medicine, and incited by Jack Murray, a friend of Ford's, the semi-invalid wife accuses the artist of loving his model. The model, herself a drug fiend, induces the artist to try and forget his troubles by taking heroin, a powerful drug. The physician gives the wife an injection of morphine to quiet her and in time she acquires a desire for the drug herself. Husband and wife soon become slaves to their drug, the home is abandoned and, after a separation, Ford becomes connected with a gang of opium smugglers and his wife sinks lower and lower and eventually becomes a thief, in order to buy the drug. In the end, fate brings husband and wife together, the former being pursued by the police and the latter nearing death's door. The wife dies in an effort to shield her husband and the former artist, in a mad delirum, falls to his death, together with the model who first induced him to use the drug. Edward Mackay, Anna Rose and William Dunn featured.

The Span of Life—KINETOPHOTE (FOUR REELS).—Dunstan Leech, a gambler, plans to marry his mother's ward, Kate Heathcote. Kate is in love with Richard Blunt, the tutor of Leech's crippled half-brother, Cecil. Dunstan injects morphine into some grapes intended for Cecil, killing him. Mrs. Jelf, Leech's mother, determines to ruin Blunt by accusing him of robbery, but the plot fails, and Blunt leaves. While visiting a lighthouse, Blunt is trapped by Leech, and all but killed, when an up-set lamp sets fire to the structure. Blunt urges Kate to immediate marriage, and they depart for the diamond mines of South Africa, accompanied by three ex-acrobats. Leech follows, and with a band of Arabs, abducts Kate and her child. All are rescued by Blunt, and when on the point of recapture, the acrobats form a human bridge by throwing their bodies across a chasm, and permitting Kate to walk over them. Kate believing Blunt dead, returns to England, where she meets Leech's mother, who gives her a silver box. Leach learns of her possession of the box and tries to steal it. Opening it, he finds it to contain a hypodermic needle, left in the grapes years before, and his cry brings Blunt, now returned to England, to the room, but before Blunt can prevent it, Leech takes an over-dose of morphine and dies.

The Coming Power — KINETOPHOTE (FOUR REELS).—Frank Norman is elected candidate for governor on the Radical ticket. Carter, a financier, plots to control the actions of Norman, but without success. Vera, the daughter of Carter's tool, who loves Norman, warns him against his enemies. Carter arranges a frame-up by which Norman is accused of shooting a gangster in a saloon. Vera and Norman's political manager reach the gangster in the hospital, and obtain a statement exonerating Norman. Carter is exposed, and dies of heart failure, while Norman is elected governor, and becomes the husband of Vera.

The Little Jewess — KINETOPHOTE (THREE REELS.)—Isaac Zangwill sails with Sarah, his wife, and daughter for America. A storm wrecks the ship, and the daughter is tied to the mast and cast overboard, while the mother leaps after the child in the water. Isaac is picked up by the yacht of Stern, a millionaire Jew, and taken to Paris, while the wife and daughter journey to America, believing Isaac dead. Zangwill prospers under Stern's friendship, and is made Paris manager of his jewel shop, but his failing eye-sight necessitates rest, and he goes to America. Meanwhile Sarah and Rebecca in New York, cause the arrest of Jim Dayton and Eva Lumley, two diamond crooks, who endeavor to rob Zangwill upon his arrival in America. The girl by palming herself off as Rebecca, his daughter, puts a sleeping powder in his wine. The real Rebecca appears at this critical moment, and, eventually, not only brings about the capture of the crooks, but restores Isaac to his wife, her mother.

Paramount

The Man From Mexico—FAMOUS PLAYERS—(Five reels) November 9. The famous farce comedy with John Barrymore in the leading role. Clementina Fitzhew decides to spend a night with her mother, but, overhearing her husband planning a gay time at a cafe with his friend, Majors, she determines to follow. Fitzhew and Majors narrowly escape arrest when the cafe is raided, but later are pinched after a row with the cabman and given thirty days "on the Island." In order to account for his absence, Fitzhew tells his wife, who he is permitted to see, that he is going to Mexico for a month. His wife, not wishing him to know of her own escape in the raid, is with difficulty restrained from going with him. Fitzhew's adventures on the Island and his return at the end of his sentence in a Mexican costume, his getting into more tangles, and cleverly getting out again; and his hoodwinking Clementina to the end, furnish the funniest finish to one of the funniest farces ever written.

Ready Money—LASKEY (FIVE REELS) NOVEMBER 5.—Stephen Baird and Mike

Riordan set out from Gallup in search of gold. Discovering the abandoned Skyrocket mine, Steve buys it for thirty thousand dollars, paying ten thousand dollars down, and leaving for New York to secure the balance. James Morgan, owner of an adjoining mine, discovers a vien that leads toward the Skyrocket property. Steve, in New York, interests Jackson Ives in the mines, and the latter takes fifty thousand dollars worth of stock. On New Year's night, Grace Tyler another of Steve's friends, visits his apartment, and seeing him with the fifty thousand dollars in bills, believes he has struck it rich and floods him with checks for stock in the mine. Ives is suspected by the government of being a counterfeiter and the secret service men try to obtain some of his "phoney" money, but Steve slides the bills into an envelope, which he addresses to Grace and drops down the mail chute, thus foiling the sleuths. Soon word arrives from the west, that Morgan, hoping to destroy the Skyrocket, had caused an explosion there, which uncovered a huge vein of gold and made Mike and Steve multi-millionaires.

Syndicate

The "Million Dollar Mystery"—Thanhouser (Episode 21) (Two Reels).—This reel is marked by photos of a number of Washington celebrities, and views of the Broadway Rose Gardens. The "papers," which have formed such an important item in the story, pass rapidly from the hands of one character to another in this installment, but eventually are regained by Jones, the butler, after an exciting automobile chase across country, and the escape of Braine by leaping from a high bridge into the river. See review on page 654, issue Nov. 14. N.G.C.

Warners

Everyman—Warners (Two Reels).—Constance Crawley and Arthur Maud in a morality play. Everyman is summoned to appear before his Maker, and asks permission to bring a friend. Though he seeks out all his various haunts, he is unable to find a real friend, who will accompany him into the hereafter. At last he visits Piety, and, accompanied by the angel of Piety, then ascends to the final judgment.

Miscellaneous

A Strange Adventure—Eaco (Three Reels).—Edwin Burbank, becoming suddenly wealthy, moves to the city. Four years later, Alice, his wife, is taken ill and ordered to Italy. Burbank converts all his possessions into cash and leaves for his attorney's to get the money. "Eddie" Balfour, who has learned of Burbank's mission, secures the funds and later dopes him. Quinn, a detective, observes the crooks and the latter discovering this, leave Burbank alone and and exit into the cafe. Burbank, having regained consciousness, struggles out into the street and is pushed into a taxicab by a strange woman. Next morning he awakens in an unfamiliar room with a revolver in his hand and, later, is horrified to discover a murdered man in the same apartment. The wife of the murdered man accuses Burbank of the crime and secures from him all the funds he has on his person. Burbank's wife, nervous because of his absence, summons Quinn, the detective, who locates her husband and arrests the crooks. Edwin August featured.

A Double Haul—Eaco (Three Reels).—Edwin August, a millionaire detective, neglects his former sweetheart, Mabel Darnell, for Sylvia Hale, with whom he is infatuated. While working on a counterfeiting case with his partner, Detective Rogers, Edwin is summoned to investigate the murder of John Graham, though his only clue is a set of finger prints. Disguising himself as a crook, Edwin gains entrance to the den of the counterfeiters, where he is surprised to find Sylvia Hale. Rogers climbs along a clothes-line, seven stories in the air, to the den and obtains entrance just as Edwin is about to be killed. The two overpower the counterfeiters and prove that the finger prints found in the Graham murder mystery were made by Sylvia Hale. Edwin August featured.

A Victim of War—Benned (Four Reels).—Maurice, an army aviator, proposes to Helen Berker, who is in love with and loved by Ivan Warner, an officer of the country with which they are at war. Ivan persuades Helen to elope with him, when war is finally declared, and after many exciting adventures they cross the boundary line, and are married in a little village, and when the pursuing cavalry charge upon the village, Ivan and his bride escape by an underground passage. Running into the enemy, Helen is arrested as a spy and Ivan is left for dead. Maurice, learning Helen is a prisoner, arrives to rescue her, and the two depart in his aeroplane. Ivan, rejoining his men, discovers the aeroplane above him and, not knowing it contains his wife, orders his men to fire upon it. In the wreckage, he finds Helen, a victim of war.

Tillie's Punctured Romance—Keystone (Six Reels).—An uproariously funny picture in which Marie Dressler, Charlie Chaplin and Mabel Normand are featured. Charlie discovers that Tillie's father has a bank roll. He induces her to get the money and accompany him to the city, where he shakes her for Mabel, his city girl. Tillie goes to work in a restaurant, but Charlie learns she is an heiress, and returns to her, dragging her to the minister's where they are married. Then he breaks the news of her fortune, and the two begin life in a swell city home. Eventually Tillie discovers her fortune is all a mistake, when Charlie immediately deserts her, and she returns to the farm.

Called Back—Cosmofotofilm (Four Reels).—Gilbert Vaughan, blind, one night loses himself, and thinking he is returning to him own home, enters the house of Dr. Ceneri, just as Macari, a conspirator, stabs and kills Anthony, a nephew of Dr. Ceneri. Pauline, Anthony's sister singing in the next room loses her mind as a result of the crime. Vaughan's blindness is discovered, and though he was present when the murder was committed, they let him depart. Two years later, his sight restored, he meets Pauline in a European cathedral and falls in love with her. He marries her ere he discovers the loss of her mind, and later he is led by her to the room in which the murder was committeed where, by holding her hand, he obtains a clear vision of the deed itself and thus locates the murderer of her brother. Eventually Pauline's mind is restored, and the two live happily ever afterward.

Monsieur Lecoq—Leading Players—(Three reels). The Duke of Sairmuse weds Blanche Courtleigh and soon afterwards she is blackmailed by a band of ruffians, who threaten to tell her husband that her brother is a convict. When Blanche goes to meet the blackmailers, her husband follows and in a fight with them saves his wife and holds off the police until she escapes. Monsieur Lecoq, the famous detective, captures the duke, but cannot learn his identity. Hoping to discover his prisoner's name, Lecoq releases the duke and follows him home, but the duke's servant, Otto, holds Lecoq at the door until his master changes his clothes and appears in his natural guise. Baffled, Lecoq departs. Later, after the duke has discharged Otto, Lecoq disguises himself as the latter and, eventually, learns the duke's identity. Thus the reputation of the great detective is vindicated and he and the duke become fast friends.

The Ordeal—Life-Photo—(Five reels). A picture which shows a new phase of war,—one not recorded in history. At the opening of war, Jean, in love with Helene, hesitates to enlist and that night dreams that he has volunteered and gone to the front. He and a company of soldiers become separated from the main command and in an effort to reach the general, Jean falls into the enemy's hands and is questioned as to the whereabouts of his company. When he refuses to reply, the general has Jean's mother, sister and sweetheart shot before his eyes, but he still refuses to tell and is thrust into a dungeon. In the meantime his comrades rout the enemy and rescues Jean. It is at this point that he wakens, to realize that his "ordeal" was only a dream. See review on page 632, issue of Nov. 7.

Mary Jane's Burglar—Holland Film. A delightful conception of the struggles of a young country girl to secure recognition in the city in a peculiar manner. How she overcomes some of these obstacles and captures a burglar is not only very interesting but in spots very humorous. Maude Fealey and Tom MacEvoy featured.

It Might Have Been Worse—Holland. This is the story of a young married couple's struggles which grows more and more amusing with each foot of its length. Maude Fealey featured.

Moving Picture Scenarios

We are in the market for one and two reel comedies and comedy dramas. Submit in typewritten form to

SCENARIO EDITOR
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Holland Film Manufacturing Co.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

Current Releases

Monday.

D	11-9	A Better Understanding	Biograph	1,000
C	11-9	With Slight Variations	Edison	1,000
C	11-9	Sweedie, the Trouble Maker	Essanay	1,000
D	11-9	The Riddle of the Green Umbrella	Kalem	2,000
D	11-9	The Beloved Adventurer, No. 9	Lubin	1,000
T	11-9	Pathe's Daily News, No. 75, 1914	Pathe	1,000
D	11-9	When His Ship Came In	Selig	2,000
T	11-9	Hearst-Selig News Pictorial, No. 73	Selig	1,000
C	11-9	Miss Tomboy and Freckles	Vitagraph	1,000

Tuesday.

D	11-10	The New Magdalen	Biograph	2,000
C	11-10	A Family Intermingle	Columbus	500
C	11-10	Oh! What a Dream	Columbus	500
D	11-10	The Heritage of Hamilton Cleek	Edison	1,000
D	11-10	Within Three Hundred Pages	Essanay	1,000
C	11-10	The Widow's Might	Kalem	1,000
C	11-10	Butt-ing In	Lubin	500
C	11-10	A Bargain Table Cloth	Lubin	500
D	11-10	The Ranger's Romance	Selig	1,000
D	11-10	The Senator's Brother	Vitagraph	2,000

Wednesday.

C	11-11	Andy Falls in Love, No. 12	Edison	1,000
C	11-11	Three Boiled Down Fables	Essanay	1,000
D	11-11	A Midnight Tragedy	Kalem	2,000
D	11-11	The Quack	Lubin	2,000
T	11-11	Pathe's Daily News, No. 76, 1914	Pathe	1,000
D	11-11	Peggy of Primrose Lane	Selig	1,000
C	11-11	In Bridal Attire	Vitagraph	1,000

Thursday.

D	11-12	The Fleur-de-lis Ring	Biograph	1,000
C	11-12	Sophie and the Man of Her Choice	Essanay	1,000
D	11-12	In the Hills of Kentucky	Lubin	2,000
T	11-12	Hearst-Selig News Pictorial, No. 74	Selig	1,000
D	11-12	Lola, the Rat	Vitagraph	1,000

Friday.

D	11-13	Life's Stream	Biograph	1,000
D	11-13	A Question of Identity	Edison	2,000
D	11-13	The Prince Party	Essanay	2,000
C	11-13	Ham, the Piano Mover	Kalem	1,000
D	11-13	The Trap	Lubin	1,000
C	11-13	Cupid Turns the Tables	Selig	1,000
C	11-13	The Rocky Road of Love	Vitagraph	1,000

Saturday.

C	11-13	His Wife's Pet	Biograph	500
C	11-13	The Deadly Dispatch	Biograph	500
D	11-13	The Everlasting Triangle	Edison	1,000
D	11-13	Broncho Billy's Decision	Essanay	1,000
D	11-13	Helen's Sacrifice, No. 1	Kalem	1,000
C	11-13	Beating the Burglar	Lubin	500
C	11-13	Magazine Cooking	Lubin	500
C	11-13	The Fatal Note	Selig	1,000
D	11-13	Ann, the Blacksmith	Vitagraph	1,800
E	11-13	Making of a Newspaper	Vitagraph	200

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Columbus, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Columbus, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Columbus, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Columbus, Selig, Vitagraph.

Advance Releases

Monday.

D	11-16	The Child Thou Gavest Me	Biograph	1,000
C	11-16	The Adventure of the Lost Wife	Edison	1,000
C	11-16	Countess Sweedie	Essanay	1,000
D	11-16	The Man of Iron	Kalem	2,000
D	11-16	The Beloved Adventurer, Series No. 10	Lubin	1,000
C	11-16	The Thrilling Adventures of Count Verace	Mina	1,000
T	11-16	Pathe's Daily News No. 77, 1914	Pathe	1,000
D	11-16	If I Were Young Again	Selig	2,000
T	11-16	Hearst-Selig News Pictorial No. 75	Selig	1,000
D	11-16	Sisters	Vitagraph	1,000

Tuesday.

D	11-17	Ernest Maltravers	Biograph	2,000
D	11-17	A Moment of Madness	Edison	1,000
C	11-17	The Servant Question	Essanay	1,000
C	11-17	The Peach at the Beach	Kalem	1,000
C	11-17	She Was the Other	Lubin	500
C	11-17	Cheap Transportation	Lubin	500
D	11-17	The Sheriff's Reward	Selig	1,000
D	11-17	Hope Foster's Mother	Vitagraph	2,000

Wednesday.

C	11-18	Buster Brown and the German Band	Edison	500
C	11-18	A Millinery Mix-up	Edison	500
C	11-18	The Fable of "Proving that Spongers Are Found in a Drug Store"	Essanay	1,000
D	11-18	His Nemesis	Kalem	2,000
D	11-18	The Marriage Wager	Lubin	2,000
T	11-18	Pathe's Daily News No. 78, 1914	Pathe	1,000
D	11-18	The Broken "X"	Selig	1,000
C	11-18	Fixing Their Dads	Vitagraph	1,000

Thursday.

C	11-19	Hen-Peck Gets a Night Off	Biograph	500
C	11-19	A Fowl Deed	Biograph	500
D	11-19	A Horse on Sophie	Essanay	1,000
D	11-19	On Suspicion	Lubin	2,000
T	11-19	Hearst-Selig News Pictorial No. 76	Selig	1,000
C	11-19	Too Much Burglar	Vitagraph	1,000

Friday.

D	11-20	The Girl and the Miser	Biograph	1,000
D	11-20	What Could She Do?	Edison	3,000
D	11-20	The Means and the End	Essanay	2,000
C	11-20	Fatty and the Shyster	Kalem	1,000
D	11-20	The Unknown Country	Lubin	1,000
C	11-20	The Mysterious Black Fox	Selig	1,000
C	11-20	The Professional Scapegoat	Vitagraph	1,000

Saturday.

D	11-21	Blacksmith Ben	Biograph	1,000
D	11-21	Dickson's Diamonds	Edison	1,000
D	11-21	Broncho Billy's Scheme	Essanay	1,000
D	11-21	The Plot at the R. R. Cut	Kalem	1,000
C	11-21	The Tale of a Coat	Lubin	500
C	11-21	The Daddy of Them All	Lubin	500
D	11-21	Her Sacrifice	Selig	1,000
C	11-21	Mary Jane Entertains	Vitagraph	2,000

MISCELLANEOUS FEATURES.

The Witness Invisible	Blinkhorn	3,000
The Aviator Traitor	Blinkhorn	3,000
The Dream of Juan	Balboa	2,000
The Vengeance of the Flames	White Star	3,000
The Spirit of the Poppy	Kinetophote	6,000
Life Shot Window	Box Office	5,000
The Last Chord	Warner's	3,000
The Crown of Richard Third	Eclectic	3,000
Cupid's Prank	Eclectic	1,000
The Quest of the Sacred Gem	Eclectic	4,000
Stonewall Jackson's Way	Lubin	3,000
The Man from Home	Lasky	4,000
Jane Eyre	Whitman	4,000
Lena Rivers	Whitman	5,000
The Charlotte Street Mystery	Great Northern	3,000
For Home and Country	Cosmofotofilm	2,000
She Stoops to Conquer	Cosmofotofilm	4,000
The Man Who Could Not Lose	Favorite Players	5,000
The Span of Life	Kinetophote	5,000
The Coming Power	Kinetophote	4,000
Rip Van Winkle	Rolfe	5,000

Mutual Program

Monday.

D	11-9	A Slice of Life	American	2,000
D	11-9	Our Mutual Girl, No. 43	Reliance	1,000
	11-9	Title Not Reported	Keystone	

Tuesday.

D	11-10	The Terror of Anger	Thanhouser	2,000
D	11-10	The Niggard	Majestic	1,000
D	11-10	Motherhood	Beauty	1,000

Wednesday.

D	11-11	Destiny's Night	Broncho	2,000
D	11-11	The Stolen Masterpiece	American	1,000
D	11-11	The Widow's Children	Reliance	1,000

Thursday.

D	11-12	The Friend	Domino	2,000
	11-12	Title Not Reported	Keystone	
T	11-12	Mutual Weekly, No. 98	Mutual	1,000

Friday.

D	11-13	The Hateful God	Kay Bee	2,000
D	11-13	Seeds of Jealousy	Princess	1,000
C	11-13	The Folly of Anne	Majestic	1,000

Saturday.

D	11-14	The Floating Call	Reliance	2,000
	11-14	Title Not Reported	Keystone	
C	11-14	A Fortune in Pants	Royal	1,000

Sunday.

D	11-15	The Odalisque	Majestic	2,000
C	11-15	Out Again, In Again	Komic	1,000
D	11-15	The Man with the Hoe	Thanhouser	1,000

Monday.

D	11-16	Redbird Wins	American	1,000
D	11-16	Our Mutual Girl No. 44	Reliance	1,000
	11-16	Title Not Reported	Keystone	

Tuesday.

D	11-17	Pawns of Fate	Thanhouser	2,000
D	11-17	The Little Country Mouse	Majestic	1,000
C	11-17	When Queenie Came Back	Beauty	1,000

Wednesday.

C	11-18	Shorty Falls Into a Title	Broncho	2,000
D	11-18	Beppo	American	1,000
D	11-18	The Hidden Message	Reliance	1,000

Thursday.

D	11-19	Nipped	Domino	2,000
	11-19	Title Not Reported	Keystone	1,000
T	11-19	Mutual Weekly No. 99	Mutual	1,000

Friday.

D	11-20	The Master of the House	Kay-Bee	2,000
C	11-20	The Bad Mistake	Princess	1,000
C	11-20	Old Enough to be Her Grandpa	American	1,000

Saturday.

D	11-21	His Responsibility	Reliance	2,000
	11-21	Title Not Reported	Keystone	
C	11-21	Love Finds a Way	Royal	1,000

Sunday.

D	11-22	The Saving Grace	Majestic	1,000
C	11-22	Ethel Has a Steady, No. 11	Komic	1,000
D	11-22	A Messenger of Gladness	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	11-9	Terence O'Rourke, Gentleman Adventurer, "His Heart, His Hand, His Sword"	Victor	2,000
D	11-9	The Stronger Love	Imp	1,000
C	11-9	An Ill Wind	Sterling	1,000

Tuesday.

D	11-10	The Trey o' Hearts, No. 15	Gold Seal	3,000
C	11-10	The Life Savers	Crystal	1,000
D	11-10	The Two Thieves	Nestor	1,000

Wednesday.

C	11-11	The Frankfurter Salesman's Dream	Joker	1,000
D	11-11	The Yellow Streak	Eclair	2,000
T	11-11	Animated Weekly, No. 140	Universal	1,000

Thursday.

D	11-12	Peg of the Wilds	Imp	2,000
C	11-12	The Shoemaker's Eleventh	Rex	1,000
C	11-12	The Dog Raffles	Sterling	1,000

Friday.

C	11-13	When the Girls Were Shanghaied	Nestor	1,000
C	11-13	Sissy Dobbins, Oil Magnate	Powers	1,000
D	11-13	A Girl of the People	Victor	2,000

Saturday.

C	11-14	De Feet of Father	Joker	1,000
D	11-14	The School Teacher at Angel Camp	Frontier	1,000
D	11-14	The Silent Peril	"101 Bison"	2,000

Sunday.

D	11-15	The Chorus Girl's Thanksgiving	Rex	2,000
C	11-15	Lizzy's Escape	L. Ko	1,000
D	11-15	Her Own Home	Eclair	1,000

Monday.

D	11-16	The Treasure Train	Imp	2,000
D	11-16	The Phantom Cracksman	Victor	1,000
C	11-16	A Bear Escape	Sterling	1,000

Tuesday.

D	11-17	The Opened Shutters	Gold Seal	4,000
C	11-17	Oh! You Mummy	Crystal	500
C	11-17	Naughty Nellie	Crystal	500
	11-17	No Release This Week	Nestor	

Wednesday.

C	11-18	His Night Out	Joker	1,000
D	11-18	The Wondrous Melody	Eclair	2,000
T	11-18	Animated Weekly No. 141	Universal	1,000

Thursday.

D	11-19	Cupid and the Fishes	Imp	1,000
D	11-19	His Uncle's Will	Rex	2,000
C	11-19	Noodle's Return	Sterling	1,000

Friday.

C	11-20	When Their Brides Got Mixed	Nestor	500
E	11-20	Defenders of the British Empire	Nestor	500
C	11-20	A Scenario Editor's Dream	Powers	1,000
D	11-20	For the People	Victor	2,000

Saturday.

C	11-21	The Battle of the Nations	Joker	1,000
D	11-21	Man to Man	Frontier	1,000
D	11-21	The Ninety Black Boxes	"101 Bison"	1,000

Sunday.

C	11-22	Traffic in Babes	Rex	1,000
D	11-22	A Friend in Need	Eclair	1,000
C	11-22	The Groom's Doom	L-Ko	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker, Frontier.
SUNDAY: L. Ko, Eclair, Rex.

Brevities of the Business

Was it not Bulwer Lytton who said: "In the lexicon of youth, which fate reserves for a bright manhood, there is no such word as—fail?" We are under the impression that it was, yet have no time to verify it. The reason that is quoted here is to drive home the fact that in the lexicon of his 26 years of youth, W. Ray Johnston knows not the word "fail." He has made a success of everything his hands have touched, and it seems incredible to find one of his years holding the high positions of assistant treasurer of the Syndicate Film Corporation of New York, distributors of Thanhouser's "The Million Dollar Mystery; secretary and director of the Thanhouser Syndicate Corporation, distributors of the New Thanhouser serial, "Zudora"; secretary treasurer and director of the "Big Productions Film Corporation of New York, which distributes all of the Thanhouser "big" features; secretary-treasurer and director of "Beating Back," the feature film picturizing the life of Al Jennings, a former notorious Oklahoma outlaw, and president of the North Avenue theater, New Rochelle, N. Y. These offices do not take in all of Mr. Johnston's activities, however. Recently, he said, that outside of the above, he had nothing to do but work. Notice, you youthful readers, that Mr. Johnston said work. That is the secret of his success. He works. His time is limited only by the face of the clock swinging around from 12 to 12. He never puts off 'til tomorrow what should be done today. He was born on January 2, 1888. His father was a prosperous furniture merchant, and Ray is one of a family of six, with three brothers and two sisters completing the family circle. His mother was laid at rest when Ray was seven, but the family, three years before that time, removed to Janesville, Iowa, where Ray graduated from the Janesville high school. In September, 1908, when he was 20, he went to Waterloo College of Commerce, at Iowa City and the following year graduated therefrom, during his year at college working morning and evening as mailing clerk for the Waterloo *Daily Reporter*. Upon graduation he accepted the position to the circulation manager of the paper, but resigned a year later to become secretrary to the general manager of the Citizens' Gas and Electric Company in Waterloo, which position he held until May, 1911, when he became cashier of the Iowa Mausoleum Company, a half-million dollar corporation at Waterloo. His great capacity for work did not go unnoticed, for in December of that year he was promoted to secretary of the concern and became sales manager with 18 salesmen under him. This position he held until January of this year (1914), and through his connection with the Mausoleum Company he became identified with the Vaughn Land Company, where he held the office of vice-president. He was also treasurer of the Western Realty and Investment Corporation. In January, through Dr. Shallenberger, now president of the Thanhouser Film Corporation, he was introduced to the late lamented Charles Jackson Hite, the then president, and at Mr. Hite's suggestion Ray accepted the position of auditor of the Thanhouser company, and the following month was made confidential secretary to Mr. Hite, which position he held at the time of Mr. Hite's tragic death. Connection with Mr. Hite gave Mr. Johnston the opportunity the opportunity he sought to display his remarkable ability in mathematical lines. and Mr. Hite was quick to recognize it. Hence the perfect harmony that existed betwen them, and his loss has been greatly felt by Mr. Johnston, who was also the dead president's brother-in-law, because on May 16, this year, Mr. Johnston was married to Miss Violet Hite, Mr. Hite's sister.



The Cosmos Feature Film Company posters on the film featuring Mrs. Thomas Whiffen have quality as their first and main requisite.

Joseph Gollomb, who is a graduate of C. C. N. Y. and a master of arts of Columbia University, comes from the editorial staff of the New York *Evening Mail* to the eastern scenario department of the Universal. He was dramatic critic of the New York *Call* for three years and has been on the editorial staffs of the *Evening World* and several other New York publications, as well as special writer for the *Evening Post* and the *Times*.

George Baker, the Vitagraph director has always been a stickler on detail in his productions. He is always anxious to give a touch of realism to his scenes with a touch of nature. He, therefore secured several trained fleas to introduce in one of his scenes, but unfortunately he took them home with him for safe keeping. His house is now overrun with the pests and George looks as if he had been trying to penetrate a barbed wire fence, and it is almost impossible for him to stand still while talking to anybody, without scratching himself. He now has some pronounced views on fleas.

It will be gratifying news to the friends of Harry Lambart, the Vitagraph director, to know that he has returned from the Catskill mountains, very much improved in health; and it will not be many days before he is at work again at the Vitagraph studios.

Lucius Henderson, the new Imp director, has had a wide and varied theatrical experience. Coming, as he does from the ranks of the legitimate, where he spent many years treading the boards in many characters, he combines a fine sense of the true drama with his experience as a director of motion pictures.

Breaking all former records in big box office receipts at the Columbia theater in Long Beach, California, the Balboa Amusement Producing Company's four-reel feature film, "A Will o' the Wisp," was shown at the playhouse named last Monday, Tuesday and Wednesday.

Cleo Madison, of "Trey o' Hearts" fame, has returned from her well-earned week's vacation and, apparently in better health and spirits than she has been for a long time, announces that she is again ready to take up her work as leading lady with the Gold Seal company under Mr. Lucas' direction.

Weekly Film Market Quotations and Gossip

Supplied by A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	108	none offered
Biograph Company	65	73
General Film Co.	48	53½
Mutual Film Corp. *pref.*	50	53½
" " " *com.*	61½	65
New York Motion Picture Corp.	58	61½
Thanhouser Film Corp.	83½	90
Thanhouser Syndicate *pref.*	50	65
" " *com*	55	70
Syndicate Film *pref.* and *com.*	140	150

The topic of greatest interest from a market standpoint in the last two weeks is the remarkable jump from 105 bid to 140 bid on Syndicate Film Corporation. It is now understood that if this company liquidated its holdings today it could pay out on an approximate basis of $200 per share for the preferred stock and also $200 for the common. This stock has surpassed all records in quick appreciation.

The other item of like import is the demand for Thanhouser Syndicate Corporation—the producers of "Zudora" serial, which will be released on November 23. The common stock is in strong demand, with none of it offered under 70. The bookings as of November 7 exceeded $400,000.

It is a noteworthy fact that, while other classes of securities have been utterly stagnant, there has always been life in the motion picture stocks, with active trading in practically all of the securities above quoted, except American Film Company, which it seems impossible to secure.

New York Motion Picture Corporation still remains at 60, and, while the opinion coming from headquarters would indicate that no dividends will be resumed until the financial world clears considerably more than it has up to the present time, we venture the opinion that this company will resume dividend operations before the end of January, 1915.

If "Constant Reader" of Philadelphia will refer to the July 25 issue of Motography she will find therein an interview with James Kirkwood.

The Universal Film Manufacturing has announced the signing of a new contract with Jack Kerrigan of the Kerrigan-Victor company, which covers a period of two years. He is at present working on a series by Louis Joseph Vance, called "Terrence O'Rourke" which promises to overshadow all the other work he has done since his connection with the company.

Beverly Bayne narrowly escaped death when attacked by a deadly copper head snake while taking a scene for the Essanay production "Every Inch a King," in the woods near Niles Center, Ill. She was skirting around some dense underbrush when she disturbed the snake which struck at her. Luckily she had on heavy riding boots and the fangs were buried in the leather, doing her no injury. She struck the reptile with her riding whip, stunning it. Francis X. Bushman and E. H. Calvert, who were near, rushed to her aid and killed the snake.

Miss Violet Mersereau, the charming Imp actress, for the benefit of her fans recently delivered two addresses. The first was at the Harlem Opera House, New York, and the second at Keith's Jersey City theater. Both were received with wild ovations. At the same time, "In Self Defence," a picture in which she played the lead, was exhibited.

A picturization of Cyrus Townsend Brady's dramatic story of the far-reaching influence of a child, "The Little Angel of Canyon Creek," adapted for the screen from the novel of the same name by Col. Jasper Ewing Brady, and the equally interesting drama of life, "Two Women," written by James Oliver Curwood, are the feature pictures of the current program at the Vitagraph theater and which begin their second week on Monday, Nov. 9.

For the first time in several months clever Lillian Gish is to be seen in a film play, in "The Tear That Burned," a Majestic-Mutual drama produced by Jack O'Brien at the Mutual studios in Los Angeles. Mrs. Gish has been taking a prominent part in D. W. Griffith's feature production, "The Clansman," but with the near completion of this picture she is able to return to the Majestic-Mutual two reel features for a time.

Leon Bamberger, who has been doing special work for the Buffalo branch of the World Film Corporation, has been transferred to the Indianapolis office to do similar work in connection with that branch.

In the two-act Amercian Film Manufacturing Company feature, "In the Candlelight," Vivian Rich shows her ability as a clay molder. Making funny faces out of clay is one of Miss Rich's pastimes.

By the side of Mona Darkfeather's new home in Hollywood is a vacant lot and at the back of the bungalow is a stable in which is housed Comanche, Mona's pinto pony. Every morning Mona dons overalls and lets Comanche loose; then a wild game ensues. Mona chases Comanche and he chases her with his mouth open, showing a formidable set of teeth. Comanche is for all the world like a big piebald dog and both of the "children" enjoy themselves immensely.

Eddie Lyons has shown his quality as a director during the absence of Al E. Christie and has put on a Nestor comedy, "Love, Luck and Smallpox," with himself, Lee Moran and Vicky Forde in the leads.

James Durkin, Thanhouser director, has completed a Christmas heart interest picture called "Adventures of a Good Fellow." It carries home a lesson of cheerful giving.

Harrish Ingraham is one of the latest of players to enlist under the Eaco Films' banner. Mr. Ingraham before entering pictures had a number of stock engagements throughout the West. He has done quite a good bit of journalistic work and is the author of many successful vaudeville acts. Before joining Eaco he was with Pathe and previous to that was leading man and scenario editor for the Whitman Feature Film Company.

"The Rosary" has added another week's growth to its interesting structure. The great Selig feature is growing more fascinating as Director Colin Campbell's all-star company unfolds the story for film purposes. Unusual sets characterize a portion of this production.

Nothing short of a little German band could have produced the rending discordance which smote hard upon the quietude of a Santa Barbara Cal., morning. Sure enough investigation proved it to be a true to type one drafted from the "Flying A" forces, escorting "Queenie" up State Street while the camera man shot scenes for "When Queenie Came Back," a "Beauty" release.

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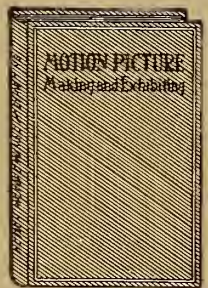
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Vol. XII CHICAGO, NOVEMBER 28, 1914 No. 22



BARBARA TENNANT
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Selig Current Releases for Week of November 30--December 5

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RELEASED MONDAY, NOVEMBER 30 — **TWO REELS**

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Special: In the Days of the Thundering Herd

Released Monday November 30 — *Five Reels*

As described above.

Hearst-Selig News Pictorial No. 79

Released Monday November 30 — *One Reel*

Again ahead of all competitors with latest and most up-to-date European war pictures taken by our camera men on the battlefields.

The Rival Stage Lines

Released Tuesday December 1 — *One Reel*

One of those unrivalled Selig western comedies, telling the story of two rivals, who finally lost their sweetheart to a "dark horse." Featuring TOM MIX and GOLDIE COLWELL.

The Lion Hunter

Released Wednesday December 2 — *One Reel*

A Selig Jungle-Zoo Animal drama, telling a story of love and adventure in South Africa. Featuring the celebrated animal actors, including elephants, lions and other jungle beasts.

Hearst-Selig News Pictorial No. 80

Released Thursday December 3 — *One Reel*

First showing in America of current European war-news pictures. Taken by our camera men in besieged cities, on battleships, and other war centers, etc.

Which Ham Is Schnappsmeier's?

Released Friday December 4 — *Split Reel*

A comical and laughable portrayal of the adventures of two German-Americans. On the same reel LOVE'S ACID TEST. Another Selig comedy.

Her Sister

Released Saturday December 5 — *One Reel*

A high class Selig drama, written by GILSON WILLETS. An emotional story telling of the penalty paid by a scoundrel for his duplicity.

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ITALA FILM COMPANY OF AMERICA

Candler Building, NEW YORK CITY



The banquet scene in episode number eighteen of the "Perils of Pauline" series produced by Eclectic.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

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Orient Pervades Eclectic Feature

Reviewed By Charles R. Condon

A QUEST of any kind, if sprinkled with the right spirit of adventure, and a sufficient number of contradictory developments to keep up the suspense and enliven the action, always meets with an appreciative response from the average spectator. The four-part Pathe-American drama, "The Quest of the Sacred Gem," comes within these qualifications, and adds to them by being staged in a most realistic and impressive manner.

Pathe features in the past have been noted for their stupendous interior settings, and this one adds to the record by possessing a temple scene that is a masterpiece in studio construction. It represents an East Indian house of worship, and is complete in every detail, even to the half-naked, white-haired beggars who adorn the foot of each of the temple's enormous columns. Other interiors that deserve special mention are those of the various rooms in the Rowland mansion. Over-furnishing is carefully avoided in these scenes, and the result is suggestive of a magnificent home fitted out with unusually good taste and judgment.

Charles Arling occupies the center of the limelight in the role of David Harding at the opening of the story, but the Hindu's vengeance overtakes him, and he is succeeded by William Rosell's characterization of Joe Marsden, the young fellow whose addiction to somnambulism nearly proves destructive to his engagement with May Rowland, which part is



The temple scene in Eclectic's "The Quest of the Sacred Gem."

taken by Edna Mayo. Ernest Truex, well known both on the screen and legitimate stage, has a small but active part as the office boy sleuth.

To some the appearance of the Hindus at Harding's apartments in New York, without first showing them trailing him from India, may come as a surprise, and impress them as a gap in the line of action. But it is easily probable that they could have followed



The old priest casts a spell over Joe.

him, having seen him leave and knowing the direction he must follow to reach the boat landing, therefore the screening of the incidents of the chase would represent padding rather than necessary detail.

The sleepy city of Barrnipore one day receives a visitor in the person of an American soldier of fortune, David Harding. The young fellow's good judgment is overruled by his passion for adventure when he learns that a priceless diamond decorates the forehead of the stone god in the Hindu temple of worship, and he determines to become possessor of it. Disguised as a native he enters the temple at night, pries out the stone and is about to make away with it when he is discovered by one of the fakirs who arouses the guards with his cries.

Harding manages to escape to his rooms, changes his clothes, mounts his horse and rides away with the crowd of terror-stricken, howling Hindus at his very heels. The high priest and his assistants follow him to America, board the same train as he when he leaves New York, and, by hanging from the top of the Pullman car, kill him as he sleeps in his berth. One of the Hindus slips as the train passes over a trestle and falls to his death below. The others fail to find the stone, but learn later that it has been willed to Harding's niece, May Rowland.

The girl wears the diamond at a party given at her home in celebration of her engagement to Joe Marsden, and the Hindus, hiding on the veranda, see

it. Joe becomes the victim of their plans when he answers their call, and goes out to watch them juggle. The old priest exerts his powers of hypnotism upon him, and the rest of the party come to the door just in time to break the charm. That night the Hindus approach the house, and again the priest calls his strange powers into play. Joe responds to the telepathy by rising, entering May's room, and securing the diamond.

On the way back to the room he drops the stone and it is picked up by one of the other guests who has lost heavily at cards during the evening. He pawns the jewel, and there it is traced by the detective whom the Rowlands have employed at Joe's suggestion. All this time, however, May firmly believes that Joe is voluntarily the thief, having seen him enter her room on the night of the robbery. The detective unravels the mystery and succeeds in convincing May that Joe is innocent of complicity.

The old priest gains possession of the sacred gem, although his assistants sacrifice themselves in securing it for him, and returns home to replace it on the



The useless search for the gem.

god's forehead. As he mounts the altar steps he is seized with an attack of the heart, and in his agony accidentally drops the stone into the incense-pot, where it is consumed by the fire.

Famous Players "The Straight Road"

There are any number of byways and lanes into which one may turn off the Road that is Straight; and the turning point may be just anywhere, as is exemplified in the allegorical introduction with which the Famous Players' Film Company precedes its four-reel offering, "The Straight Road." There are morals, any number of them, there are realistic settings, there is interest intense and prolonged, there is a splendid climax at the end of each of the four reels, there is instanced the big love of a man for a woman—and there is Gladys Hanson in the role of this woman and William Russell in the portrayal of this man. Each contributes an exceptionally big share toward making the film well worth the booking. Arthur Hoops is third in importance in the disagreeable role of Douglas Aines, who is not only willing but anxious to lead into the byways of the Road, the woman, Moll O'Hara.

There is variety throughout the film's four reels, the story of which concerns principally Moll O'Hara, whose weakness for drink was bestowed upon her by her mother. The death of that mother offers Miss Hanson opportunity for a splendid bit of acting and she qualifies. Her small world is a disreputable tenement district with Hubbell's saloon as a center. Here



William Russell and Gladys Hanson in Famous Players' "The Straight Road."

Moll is attacked by "Lazy Liz" for the supposed stealing of her lover's affection, and Big Bill acts as mediator. Then occurs the fight between Big Bill and the professional and with Big Bill's victory he wins the admiration of Moll. Ruth Thompson, settlement worker, becomes interested in Moll and with her fiance Aines procures her work. Aines attempts to collect commission from Moll in the way of affection. She loathes him. Big Bill tells of his love and Moll is happy. Then Aines forces his attention upon her again, and she determines to sacrifice appearances to undeceive Miss Thompson as to the character of Aines. She accedes to the latter's request to call, and invites Miss Thompson for the same hour. The scene which follows has the effect of undeceiving not only Miss Thompson but also Hubbell, who calls unexpectedly and Moll is cast off by both her friends.



"Big Bill" as a peace maker in Famous Players' "The Straight Road."

Aines and Hubbell engage in a fight which is spectacular. Later Moll proves her innocence and as the future Mrs. Hubbell is again the friend of the wise and sadder settlement worker. M. C.

Zudora's Second Adventure Screened

Reviewed by Neil G. Caward



Hassan Ali and Zudora.

WONDERFUL photography, elaborate stage settings, an air of orientalism and mysticism, which prevail throughout the entire production, together with strange sliding panels, revolving doors, an iron room, the walls of which can be slid in upon themselves, make "The Mystery of the Sleeping House," which is the second adventure of Zudora, one of the most mysterious and interesting pictures that has yet been thrown on the screen.

Marguerite Snow, James Cruze and Harry Benham again are seen in the leading roles, and their work undoubtedly will make them still greater favorites with the picture-going public. Particular praise is due James Cruze for his wonderful make-up as Hassan Ali, the uncle of Zudora.

At the opening of the story, Hassan Ali, a mystic detective, is called upon by a Hindoo to solve the mystery of the sleeping house, it being explained that a certain apartment in the city is occupied by a strange group of Hindoos, who there engage in rites peculiar to their native custom and religion, and that for some strange reason, on numerous occasions, all the occupants of the apartment find themselves thrown into a strange sleep, which lasts for hours and from which they arise weakened physically and mentally.



In the house of sleepiness.

Hassan Ali and Zudora visit the apartment and find themselves being overtaken by the same sleepiness that has already overpowered the other occupants of the room. Hassan Ali realizes what is happening and escapes to the outer air, while Zudora is overcome by the strange sleep and falls prostrate to the floor.

John Storm, Zudora's sweetheart, anxious for her safety, visits the house, and arrives just as the Hindoos awake. He is made a prisoner and confined in a steel dungeon.

Zudora on awakening is told that the Hindoos have brought from India a princess of another tribe, whom they are planning to marry to their own chieftain. Zudora later discovers that Storm, her lover, is a prisoner in the Hindoos' apartment, and confined in the iron dungeon, the walls of which are so arranged that they will close in upon him and eventually crush him to death.

Making her way to the basement of the apartment, she discovers that the tribesmen whose princess has been stolen by the Hindoos above, have made their way to America and are the ones responsible for the spell of sleep that is cast over the occupants of the apartment above, this being effected by burning lotus leaves in a huge grate, the fumes being carried by pipes upstairs and emitted through the nostrils of an idol that stands in the room above.



Zudora is constantly watched.

Zudora makes known the plight of her lover and calls upon the Indian tribesmen for assistance, promising to return their princess to them if they will rescue her lover. After many exciting adventures, the princess is returned to her tribesmen, and Storm is released from the torture chamber just as he has given up all hope of being rescued alive. Confined in the narrow steel chamber he had seen the walls slowly closing in on him, and with the sweat pouring from every pore, had realized that he was helpless to prevent himself from being crushed to death. Weak and faint from the experience through which he had passed, he staggered out into the larger room, when Zudora ordered the torture chamber opened, and after regaining some of his shattered nerve he escorted his sweetheart to her home.

Their arrival came as a great surprise to Hassan Ali for he believed that Zudora would be strangled by the deadly fumes of the burning lotus leaves, while he was certain Storm could never escape from the steel prison.

Clara Kimball Young Honored

Clara Kimball Young enjoys the distinction of being the first actress to receive special attention from a Washington newspaper. In a recent issue of the *Washington Post* there appeared a three-column cut of Clara Kimball Young. This is the first time in the history of that publication that a cut larger than a double column one has been used of an actor or actress. Remembering that Maude Adams, Forbes Robertson, Ethel Barrymore, and other notables of the mimic world appear from time to time in the Capitol city, the friends of Miss Young are delighted that she has the distinction of having received more attention than any other star. The cut appeared in the city section and was used to illustrate the *Post's* article on the Washington exhibitors' ball, the grand march of which was led by Miss Young and Earl Williams. During November she will be seen at three exhibitors' balls and in every instance has been asked to lead the grand march. Her first picture to be released through the World Film Corporation is "Lola," which has been made from Owen Davis' play of the same name. The release date is November 23.

Horsley Buys Bostock's Animal Show

Frank C. Bostock's large collection of trained wild animals returned to America November 18, on the Atlantic Transport liner *Minnewaska,* to appear in motion pictures for David Horsley. While the exact purchase price is not known it may be definitely stated to be in excess of $100,000.

The European war is directly responsible for Mr. Horsley being able to secure this collection of trained animals. When Frank C. Bostock, the animal king, died, the animals passed to Mrs. Bostock. They were quartered in London and, a few weeks ago, Mrs. Bostock, fearing a Zeppelin raid by which she would lose all the animals, sent Harry E. Tudor, personal representative of Mr. Bostock for twelve years, to America to dispose of the animals. Mr. Horsley outbid all other purchasers and the Bostock's animal players will be seen in pictures made by him. The productions which will be special releases, will comprise single-reel pictures, a serial and numerous features.

Bosworth's New Affiliation

Carl H. Pierce, eastern representative of Bosworth, Inc., was advised last week that John Cort has agreed that for a period of five years he will turn over to the Oliver Morosco Photoplay Company the exclusive rights to all his stars and plays. In addition to this it is expected he will materially benefit the company with his influence and power in any way desired. Special films can be booked over the entire Cort circuit from coast to coast. Oliver Morosco is also pledged to turn over all his successes, when they have finished touring, so that all of the Morosco stars and plays will be available for the Oliver Morosco Photoplay Company. The special significance of all this, insofar as Mr. Pierce of Bosworth, Inc., is concerned, lies in the fact that the Oliver Morosco Photoplay Company is affiliated with Bosworth.

Richard Tucker has returned to the Edison Company, after a short stay in Philadelphia, where he was leading man with the American Theater stock company.

$1,000,000 Mystery Ends

Episode number twenty-two of Thanhouser's mystery serial, entitled "The Million Dollar Mystery," is the end of the story, insofar as the film manufacturer goes with it. Episode number twenty-three, which contains the solution of the mystery, will be released at a date to be announced later, and will be made from the best solution submitted by those who have seen the pictures. In other words, the party submitting the best solution of the mystery, and winning the $10,000 prize, will have his solution produced in pictures as episode number twenty-three.

Many surprises are to be found in the last installment of the serial, which has indeed become a mystery of the deepest sort. The many film fans who were of the opinion that Jones, the butler, was in reality the missing Hargreaves, will be amazed to discover in episode twenty-two that Hargreaves returns home and enters his library to confront Jones and thank him for the services he has rendered. The two men shake hands, and one is then easily able to understand the confusion which may have arisen over their identities, for they are as alike as two peas, if one considers that Jones is clean shaven, while Hargreaves wears a beard.

The last installment begins with the discovery by Jones and Norton of the cave meeting place of the conspirators, and their determination to call in officers of the law in helping them round up the criminal band.

The conspirators make one last attempt to kidnap Norton, but he accidentally learns of his danger, and has the chauffeur arrested who is seeking to abduct him. Then, accompanied by Jones and a squad of policemen, the cave is raided and the conspirators are arrested.

Countess Olga and Braine boldly visit the Hargreaves mansion, after they learn that Hargreaves himself has returned, but the fortunate arrival of Norton and several officers of the law result in the death of Braine and the capture of the countess.

Hargreaves, after the event is all over, turns to Florence and remarks that he can now tell her the story of his disappearance and the hiding place of the fortune. With this sub-title the story ends, and it is up to the public to solve the mystery. N. G. C.

Thanhouser's "Own Country" Pictures

Prompt to realize the importance of the "see our own country" sentiment sweeping the United States with an impetus given by disturbed conditions abroad, the Thanhouser management will soon release six one-reel scenic-dramas, showing the wonders of the greatest of federal reservations—Yellowstone National Park.

These pictures were taken with the express authority of the Hon. Franklin K. Lane, secretary of the interior, who declared the project "one of the greatest educational uses to which the motion picture has thus far been applied." The result is that the Thanhouser pictures will carry to those unable to travel west, the wonders of this greatest of national parks.

Each of the films will portray some scenic wonders, as settings to stories of dramatic interest. The Thanhouser players who went to the park were given a special train by Garritt Fort, passenger traffic manager of the Union Pacific railroad, himself one of the foremost exponents of "a greater West." Mignon Anderson and Morris Foster headed the company.

An Artistically Finished Production

Reviewed by Clarence J. Caine

WONDERFUL camera effects are shown in the two-reel production entitled "In the Candlelight," which will be released by the American Film Manufacturing Company on Monday, November 23. While this company is always careful of the manner in which it handles tinted scenes and visions it has outdone itself in this production and, as one effect surpasses another, the spectator begins to grasp the vast possibilities of an artistically handled film.

The plot is laid in a colony of artists, apparently located in the Latin quarters of Paris and the quaint costumes and interior settings lend themselves naturally to the delicate photographic work. The exterior scenes, too, are well chosen and never once is the California background allowed to intrude upon the foreign atmosphere of the story.

Not content with having turned out a film of appeal to the artistic minds, the director has handled the story which was given him in such a manner that throughout the full two thousand feet the uninteresting moments are few and far between and several characters are drawn with such clear, bold lines that we feel we have met living persons and sympathize with them in the trouble which they encounter. The acting also is worthy of praise, especially that of Jack Richardson, erstwhile villain, who has one of the leading character roles. William Garwood, Vivian Rich and Harry Von Meter excel in their roles and the supporting cast is made up of Charlotte Burton, Josephine Ditt, Louise Lester, Harry Edmondson and Reaves Eason.



Ralph bids his mother farewell.



The quarrel between Ralph and his father.



Ralph believes Nina loves him.

As the story opens Bertran, an artist, is teaching the wife of Darby, one of his fellow-workers how to paint. Darby sees them together and his jealousy is aroused. Bertran dispels his fears at first but when the husband again sees them working side by side he thinks it is evidence enough that she is untrue to him and, taking their little daughter Marian, goes away. When his wife learns what has happened she is heartbroken and, despite all the care the faithful Bertran can give her, she passes away.

The years pass and Marian grows to be a young lady. Her father keeps her in seclusion in the country home, to which he went when he left his wife. The solitude has affected his mind and Marian lives in constant fear of him. In the artist colony of the nearby city Bertran has Ralph, a young man of wealth, as a pupil. Ralph is loved by Nina, one of the models, who seeks only his money and cares nothing for him. One day while riding through the country Ralph meets Marian, who has an artist's instinct and crudely attempts to model clay. He becomes interested in the girl, though his attention to one poorer than himself lead to a quarrel with his father. In the candlelight he says good bye to his mother and leaves home.

A short time later Darby, in a fit of rage, chastises Marian and she flees from home, going to the artists' colony, where she again meets Ralph, who now lives there. He takes her to Bertran to receive instructions and the latter notices in her, the resemblance of her mother. Her presence causes a quarrel between Nina and Ralph and the former at once transferres her attentions to another student. Darby comes to the city and manages to kidnap Marian and take her back to their home, where he locks her in her room.

Bertran and Ralph start a search for Marian and the young student reaches Darby's home at nightfall, Bertran having taken another route. He secures lodgings for the night, little knowing that Darby plans to kill him for the trouble he has caused him by encouraging Marian to study art. Midnight arrives and Darby steals upstairs to murder Ralph. Marian sees him creeping toward the room through the key-hole of her door and, becoming desperate, breaks down the door with a chair. Darby struggles with her until Ralph, who has been awakened by the noise, interferes. The two men then lock in a death struggle, which is ended by the timely arrival of Bertran.

The man who believes the other one stole his wife faces Bertran in rage, but the quiet manner of the artist calms him and he listens while his friend tells him of the mistake he made and how it killed his wife. Darby bows his head as he realizes how he wronged his wife, while Ralph and Marian find happiness in each others arms.

The cast is as follows:

Ralph, an art student.....William Garwood
Darby, father of Marian.....Harry Von Meter
Bertran, co-worker with Darby.....Jack Richardson
Marian .....Vivian Rich

Pleasing Program at Vitagraph Theater

One of the most tensely interesting feature picture programs yet offered at the Vitagraph Theater in New York is now current in "The Little Angel of



Scene from Vitagraph's "The Little Angel of Canyon Creek."

Canyon Creek," picturized in five parts by Colonel Jasper Ewing Brady from the novel of the same name, written by Rev. Cyrus Townsend Brady, LL.D., and "Two Women," a powerful drama of life, wrtiten by James Oliver Curwood and produced by Ralph W. Ince, which begin their third week at this popular Broadway photoplay house on Monday, November 16.

In adapting "The Little Angel of Canyon Creek" for the screen, Colonel Brady has retained all the salient points of the novel in logical sequence and built around them to make a screen story of wonderful power. The manners and customs of the great West of some fifty years ago are graphically visualized and are backed by a scenic environment that gives added realism to the picture. The story of "The Little Angel of Canyon Creek" is appealing and follows the fortunes of a ten-year-old orphan boy whose influence helps change a mining camp from the lawlessness characteristic of a heavy drinking, gambling, happy-go-lucky community to that of a peaceful, God-fearing town. Rollin S. Sturgeon produced the picture and was careful in selecting localities similar to those described in the book, while the cast was chosen from



Scene from Vitagraph's "The Little Angel of Canyon Creek."

the pick of the Vitagraph's western stock company.

A great cast, including such well known names as Anita Stewart, Earle Williams, Julia Swayne Gordon and Harry Northrup, appear in "Two Women," the second feature picture of the Vitagraph Theater's present program. The story, while old, is the ever new one of the love of a man for a maid, the maid in this case being a nymph of the far north woods.

School Children Entertained

Henry Wadsworth Longfellow captured for all time the heart of every school boy and school girl when he wrote his immortal poem, "The Midnight Ride of Paul Revere." Edison never chose a better subject to feature, and when the announcement came to the pupils of one of New York's great public schools, situated opposite the Edison studio, that they had been invited to see this film, a cheer went up for Edison that fairly shook the school walls. When the noise had subsided it was demanded that Andy Clark, the ever popular Edison player, should "head



Brooklyn school children en route to Regent Theater, One Hundred and Sixteenth street and Seventh avenue, New York, to see Edison's "Midnight Ride of Paul Revere."

the procession" to the theater and see that every one of the joyous, hilarious crowd fairly got inside the building before the reel began.

Selig Two Reel Psychological Drama

Reviewed by Neil C. Caward

IN "Unrest," the Selig two-reel psychological drama to be released on Monday, November 30, Thomas Santschi, Selig's leading man, has one of the best roles he has been given for some time, and works out the difficult shadings and gradations of character called for by the plot in a truly wonderful manner.

Bessie Eyton has the role of Bessie Garwood, an athletic miss, whom Professor Delmar, the eminent psychological scientist, prevails upon to assist him in effecting a cure of Tom Dean, the hero of "Unrest." Miss Eyton appears to advantage in the few scenes in which she is seen on the screen, and those who know her prowess as a water nymph will be delighted at seeing her again in bathing regalia, for of late the pictures in which she works in the surf have been few and far between.

As the story unfolds, we learn that Tom Dean, a stalwart, muscular, clean-cut and athletic looking young man, cares nothing for society and the restraint of home life, preferring the company of bowery toughs, and the rough companionship of prize fighters and the riff-raff of the underworld.

Much worried over Tom's strange mood, his father engages Professor Delmar to give Tom a special course of treatment. Professor Delmar holds the belief that Tom is atavistic and not living in the present age, but that his spirit roams in the primitive, when muscle and brawn won the way instead of refinement and intelligence.

At the earnest request of his father he returns home for a time, but within a few days is obsessed with the old longing to return to the rough friends of the underworld.



Tom rescues Bessie.



The race ends disastrously for Tom.

Professor Delmar finally arranges with Bessie Garwood, an athletic society girl, to interest Tom in wholesome sports, and Bessie, knowing Tom's interest in her racing automobile, laughingly invites him to a speed trial, in which she not only defeats him, but finally leaves him standing by his wrecked machine. This race between Bessie and Tom is splendidly shown in the picture, and as a result of the race, for the first time in his life, Tom Dean shows an interest in a member of the gentler sex.



Bessie gets her first glimpse of Tom.

Learning that Gregg, who claims the title of champion pugilist of the bowery, has spread the report that Tom has left his former haunts because he is in fear of him, Tom angrily returns and knocks out the would-be pugilist. Fearing arrest by the police, Tom flees to the beach and secures employment as a boatman there as a means of livelihood

A short time later Bessie Garwood finds him and attracts his attention by pretending to be drowning. Tom plunges into the water to rescue her, and after he has carried her through the surf and upon the beach he is amazed to have her jump up with a laugh and mock him.

He begins an acquaintance which finally ripens into love, and one day Silas Dean, Tom's father, is delighted to receive a letter from the boy, saying that his old desire for the rough side of life has been overcome, and that the cure has been effected by love, for Tom frankly confesses that he is going to marry Bessie Garwood.

Tom's father is naturally highly delighted at the change wrought in his boy by the clever girl whom Professor Delmar called on to aid him, so no doubt can exist in the minds of any who see the picture as to the sort of a reception which will await Tom and his bride when they reach home. Tom's future seems assured and the past banished forever with its state of unrest.

Selig Buffalo Picture to be Released

Seldom, if ever, has a herd of buffalos been seen on the screen which competes with the number used in the five-reel release of the Selig Polyscope Company through the special feature department of the General Film Company on November 30. It is entitled "In the Days of the Thundering Herd" and is one of the most interesting pictures, from a historical standpoint, that this reviewer has been privileged to witness for some time.

The scenes were taken on the ranch of "Pawnee Bill" in Oklahoma and all the buffaloes in the immense herd owned by this veteran of pioneer West are used in the production, as are numerous Indians, who maintain their wigwams on his ranch and who are known as "Pawnee Indians." Gilson Willets, the author, has supplied a story of exceptional merit, around which Director Colin Campbell has built up a well-nigh perfect production of the days of '49, the finished product being a real story of the West, instead of one which merely represents in a shadowy way the life of the intrepid frontiersmen.

Tom Mix assumes the leading male role and Bessie Eyton has the woman lead. While the dramatic



Group of buffalo in Selig's "In the Days of the Thundering Herd."

moments are numerous and suspense is never allowed to relax throughout the entire production the spectacle furnished by the buffaloes, Indians, settlers and hunters will probably erase from the minds of those who see the film all thought of the story. The rugged country in which the scenes were taken is a fitting background for so admirable a picture of the West. It is a production handled by men and women who know the life they portray and have given great thought and care to every detail. To the person who admires the West this film will probably prove more entertaining than any book, either fiction or fact, that he has studied for the purpose of acquainting himself with the lives of the men who blazed the way into the section of our country.

The story, briefly, deals with the emigration of a group of settlers from the middle west into the virgin country, whose sole occupants were the Indians, and upon whose plains grazed the great American animal, the buffalo. During their journey the settlers are attacked by the redmen and all are killed except Tom, a mail rider and Sally, his sweetheart. They are held prisoners by the Indians but finally escape, with the aid of the chief's sister, who falls in love with Tom. After narrowly escaping death under the hoofs of a herd of buffaloes, they are recaptured and escape torture and death only by the timely arrival of a band of hunters, who put the savages to rout after a battle. The hunters then accompany Tom and Sally to their destination. C. J. C.

Can You Complete Story?

Followers of the motion picture screen will be interested in a prize contest about to be started by the New York *Dramatic Mirror* in collaboration with Thomas A. Edison, Inc. Mark Swan, author of the "Andy Series" and a score of other Edison photoplays, as well as successful plays for the legitimate stage, has written two-thirds of a one-reel photoplay, and The *Mirror* is offering a prize of $50.00 for the best completion of the story submitted by a reader, four prizes of $10 each for the next best endings, and a prize of $10 for the most suitable title. Not alone photoplaywrights, but all interested in motion pictures, have an opportunity in such a contest, since strong, original ideas are more important than technique.

The completed photoplay will be produced by Thomas A. Edison, Inc. with full credit on the screen to the contestant who supplies the prize winning ending. The contest starts November 18 and closes January 9, 1915.

Mallouf Becomes Booking Agent

Ned Mallouf, office manager of the Life Photo Film Corporation, and prior to his joining the forces of that company, associated with Carl Laemmle, president of the Universal Film Manufacturing Company, has resigned his position to become booking agent and representative on the two prior feature releases of that company, "Northern Lights" and "Capt. Swift."

Mr. Mallouf will maintain his offices in the suite now occupied by the Life Photo Film Corporation at 220 West 42nd street, and will in addition to acting as booking agent or representative for that concern, represent other manufacturers in booking their productions.

"Forgiven" For Chicago Territory

The Photoplay Productions Releasing Company, 37 South Wabash avenue, Chicago is preparing to place upon the market the film production "Forgiven," or, "The Jack o' Diamonds," featuring Edwin Forsberg, who played the part of "The Jack o' Diamonds" in the stage play of "Forgiven," which has touched the hearts of the American public for years. The picture is in six parts, and is said to be a very thrilling subject. The owners of the picture are resorting to an unusual method of advertising it by means of four-hundred twenty-four sheet billboards, distributed over Chicago, supplemented by newspaper advertising. They think well of the picture, otherwise, they would not be inclined to enter into such an enormous expense as this will entail. The picture will be out November 27, and it is predicted that many thousands of people will view it during the several succeeding weeks.

Wallace Beery performs a hazardous feat in the Essanay comedy "A Maid of War," in which he falls fifty feet from a rope ladder into the icy water of Lake Michigan.

"The Colonel of the Red Huzzars"

Reviewed by Charles R. Condon

NUMBERLESS independent principalities have been created by authors and playwrights as the backgrounds for their romances, and almost invariably the problem is that of the young American who falls in love with the princess, and, after many hardships, succeeds in overcoming the "royal blood" barrier and winning the girl for his wife.

On December 18 the Edison Company is releasing a three-reel adaptation of John Scott Reed's "The Colonel of the Red Huzzars," which deviates somewhat from the usual principality story, inasmuch as the young American ambassador turns out to be the descendant of one of the former members of the court and therefore of royal lineage.

The restoring of his father's title, however, does not remove all of the barriers between Dalberg and the Princess Dehra, with whom he is in love, but it brushes aside the greatest one, and the young fellow's gallantry more than takes care of the others. A story of this kind is pleasing only when its characters are



Two of the principals in Edison's "The Colonel of the Red Huzzars."

so, for there is not enough new atmosphere in the plot to carry along its interest if the action be portrayed in a mediocre or ordinary way. In saying, then, that the picture is entertaining in the fullest sense of the word, one says all that could be said about the ability and work of its cast and director.

Richard Ridgely's instinctive eye for beauty in settings and action and his fine sense of dramatic poise are evident in the direction in every scene. Miriam Nesbitt is a captivating and queenly figure as the Princess Dehra, who is courted by the young American, Major Armand Dalberg (Robert Conness). Marc MacDermott plays the role of Archduke Lotzen; Herbert Prior that of Dalberg's secretary, Richard Courtenay; Bigelow Cooper the role of King Frederick; and Sally Crute that of the pretty and dangerous widow, Mrs. Marion Spencer.

Major Armand Dalberg is appointed United States ambassador to Valaria, and prepares to leave for that country. Mrs. Marion Spencer, the flirtatious wife of the late General Spencer, reads of the appointment and invites Dalberg to call on her before leaving. He accepts the invitation because of his great friendship for the general, but makes his call a short one when the woman chooses to consider his sympathy a personal advance.

Shortly afterwards Dalberg sails to take up his



One of the attractive backgrounds in Edison's "The Colonel of the Red Huzzars."

new work. He is fairly well acquainted with Valaria, having been through the country once before, traveling under the name John Smith. A question from his secretary as to why he traveled incognito brings forth the story that his father years before was a member of the principality's court, but had incurred the ruler's disfavor by leaving to join the forces of Lafayette in America. For that reason Dalberg did not wish his real name to be known. The one event of his journey that stands out vividly in his memory is his meeting with the fair Princess Dehra. Only a few



The toast in Edison's "The Colonel of the Red Huzzars."

words and glances passed between them, but he was irresistibly attracted to the girl.

Their next meeting is in the grounds adjoining the royal mansion. The princess recognizes Dalberg and teases him by showing him a card which bears

the name "John Smith." King Frederick is struck by the resemblance between the new ambassador and the famed Dalberg, and on questioning him, learns the whole story. The king reinstates the young fellow in his father's position, greatly to the discomfiture of the archduke of Lotzen, who recognizes in Dalberg a rival for the hand of the princess.

One day the former ambassador meets Mrs. Spencer and her cold reception at his hands is witnessed by Lotzen. The latter calls on the widow and together they plan Dalberg's downfall. At one of the court receptions Mrs. Spencer falls on the young fellow's neck, claiming him to be her husband. Dalberg shakes her off, and attempts to explain, but the scene has made a firm impression on the king, and the young fellow's explanation is unheeded.

A strained atmosphere exists between Dalberg and the court until the night of the royal masque ball, when things are speedily brought to a climax. The princess overhears Lotzen and Mrs. Spencer in conversation, and learns that there is no relation whatever between the widow and Dalberg. Lotzen forces the former ambassador into a duel, in the hope of doing away with him, but the princess prevents bloodshed by rushing between the duelists. Dalberg now vindicated, King Frederick gladly consents to his marriage to the Princess Dehra.

Blackwell Film Pleases

Carlyl Blackwell and his company in the Favorite Players' release, "The Man Who Could Not Lose," offer five reels of interesting and speedy action. Mr.



The betrothal scene in Favorite Players' "The Man Who Could Not Lose."

Blackwell takes the title role and is an ideal man for the part, while Ruth Hartman returns to the screen in the role of Dolly, the rich girl who eloped with the poor writer, Champneys Carter, and who thereby greatly angered her father, Harry Ingram, whose role is played by Harry Kernan. Gypsy Abbot took the part of her sister Melissa, and James J. Sheehan did splendid character work in the guise of Rev. Orlando Stone.

William Branton put personality in the role of Count Lecoff, a fortune hunter. The part of Burbank, a broker, was a small though necessary one, and was well played by Thomas Delmar. J. M. Strong, as Spink, the publisher, had a part which matched that of Delmar, and Hal Clements had a brief life as Carter, a gambler.

The racing scenes which occur at various times throughout the picture are well filmed and provide the tense and thrilling atmosphere so necessary to a picture of the caliber of that which is the second release of Mr. Blackwell's company of Favorite Players. The settings for the respective scenes are typical of the environment called for, and so alternate in magnificence and the merely respectable. A coaching party offers opportunity for the meeting of Carter, the man whose father's death left him with a heritage of gambling debts, and Dolly, whose father is desirous of her marriage with Count Lecoff.

It is a story within a story, for the spectator's interest is first engaged by the author, Carter, who is petitioned for a manuscript for which his publisher's daughter is to call the following day. Carter sits down to his typewriter and—the inner story begins.

A dinner at the Ingrams', where there are attentive men and well-gowned women, furthers the acquaintance of Carter and Dolly, and the former asks Dolly to marry him. Dolly is willing, but Mr. Ingram and the count object. Dolly and Carter elope, with the assistance of the Rev. Mr. Stone, who has been browbeaten into the act of performnig the marriage ceremony in an automobile which is exceeding the speed limit and which has a pursuing car, containing the irate Ingram and Count, as an incentive to further speed.

Carter takes his bride on a trolley honeymoon and they settle down to light housekeeping in a tiny apartment. Carter's book, "The Dead Heat," is declared a failure. Then occurs his dream in which the horse Dromedary wins against staggering odds. So the next day finds Carter and Dolly en route for the races, where he places his all upon Dromedary with odds of 400 to 1. And Dromedary wins. Day after day "the man who could not lose" attends the races, and day after day he places oodles of money to his credit at the bank. The count becomes a waiter and writes Ingram that his daughter made a wise choice in a husband. Ingram forgets his grievance and visits the Carters and a happy reunion results.

The author yawns, stretches out in his short-backed typewriter's chair and answers a rap at the door with a "Come in!" It is the publisher's daughter. In her the author sees the girl of his story, and later she becomes his wife. M. C.

Balboa Banners

MOTOGRAPHY is in receipt of one of the new and extremely attractive little banners which the Balboa Amusement Producing Company of Long Beach, California, is sending to the exhibitors using its product. The banner is of maroon felt, 12 by 18 inches in size, and bears at the top a large semicircle, in which is depicted the historic discovery of the Pacific ocean by Balboa. This scene is shown in several colors and the same colors are used in a tasteful design at the base of the banner, surrounding a small circle in which the head of Balboa appears. Between the scenes at the top and bottom of the banner is a graceful scroll bearing the following inscription:—"Balboa Feature Films, the pictures beautiful. Horkheimer Bros., managing directors. Long Beach, Cal."

A Morning's Walk Inspired New Film Co.

Officials Discuss Plans

NEW York City was the meeting place, one day last week, of Herbert Payne, president of the California Motion Picture Corporation, just back from the war zone of Europe, and Alexander E. Beyfuss, general manager of the same film company. Mr. Payne, in the Alco projection room, got his first glimpse of "Salomy Jane" and "Mrs. Wiggs of the Cabbage Patch," the first two releases of the California Corporation, both of which have been completed since he left for Europe.

Mr. Payne, who is a member of the wealthy Payne family of San Francisco, and known all along the Pacific coast as the millionaire sportsman of Menlo Park, California, greeted reporters of the various trade journals when they called and described in an interesting way the beginnings of the California Motion Picture Corporation.

According to Mr. Payne the new film concern really was inspired by a walk early one morning that led past a certain plot of ground owned by the Payne Estate Company. This particular plot of ground had never been very productive and Mr. Payne instantly conceived the idea that it would pay big returns on the investment if a picture theater were erected there. Not long afterward his dream became a reality and the little picture house was soon giving enjoyment to thousands of patrons weekly.

Witnessing a street accident and wishing he had a motion picture camera on the spot resulted in Mr. Payne engaging two cameramen, who began photographing scenes of interest about the streets of the city. Soon the little theater was regularly displaying scenes of local interest which made an instant hit. Mr. Payne's experimental period was now ended. He built upon the Sutter street corner a large motion picture house which he named the Sutter Street theater.

While Mr. Payne's audiences were pleased with his offerings, Mr. Payne felt that he could do better both for them and for himself. Accordingly he got in touch with Alexander E. Beyfuss, who is one of the live wires among the men of affairs in San Francisco. They determined to go into the production field upon the largest scale. They would give the people the best that could be obtained through a lavish expenditure of money, brains, artistic talent, acting ability and technical effort.

So the California Motion Picture Corporation was born. Mr. Payne became its president and Mr. Beyfuss its general-manager. Friends and business associates of the Payne family were glad to join with them in the new undertaking after it had been explained to them. Henry T. Scott, chairman of the board of directors of the Pacific Telephone and Telegraph Company, president of the Mercantile Bank of San Francisco, and a director of the Bank of Burlingame, the Crocker National Bank, the Oakland, Antioch and Eastern Railway Company and the United Railroads of San Francisco, became vice-president and treasurer. Charles Templeton Crocker, president of the Crocker Hotel Company and director of the Crocker National Bank, was glad to become a member of the board of directors of the California Motion Picture Corporation. Arthur Payne, brother of president Payne and secretary of the Payne Estate Company; and Christian De Guigne, of the Parrott Estate Company, also became members of the board. Then the work of organizing the forces which were to portray the spirit of the golden west began. Camera men and directors were hired and a strong company at once engaged for the initial production "Salomy Jane," with Beatriz Michelena as the star. While the company was being selected, business agents of the California Motion Picture Corporation had purchased a large tract of land on the outskirts of San Rafael. Eight acres were set aside for studio and laboratory purposes. The entire tract, available for production purposes, presents an unusual variety of scenery. In the near distance is Mount Tamalpais. Muir Woods, Mill Valley, the Russian River, the famous redwood groves, are some of the scenic accessories which may be reached easily from the California studio. To go from San Francisco to San Rafael, it is only necessary to take the ferry across the bay to Sausalito and then travel by rail along the shores of the bay to San Rafael.

Mr. Payne told the story of the origin of the California Motion Picture Corporation to the reporter. Mr. Beyfuss told of the corporation's aims and its progress and its plans. It is an open secret that many of the artistic effects in "Salomy Jane" and the forthcoming release, "Mrs. Wiggs," are due to his general direction, though he will not admit as much.

"We got the effects which the public seems to admire so much in 'Salomy Jane' through the widest sort of co-operation," he said. "During the progress of 'Salomy Jane' we had many conferences which were participated in by our two head camera men, our directors, the heads of our various departments, the star, Miss Beatriz Michelena, and as the occasion demanded, laymen and other members of the company. The result was that we got the benefit of many minds all working for one purpose, to portray for the entire country the spirit of the West as we know it and love it, and as Bret Harte pictured it.

"There is one thing I wish to impress upon you; we are ambitious to make the California Motion Picture Corporation the best and most artistic producer in the country. We realized that we could only do this by attention to detail. Consequently nothing was too small for us to overlook. Some of the film critics have spoken of the crystal photography of 'Salomy Jane.' That crystal photography was obtained in this way: We never took a picture on a bad day, we waited until the conditions were perfect.

"In 'Mrs. Wiggs of the Cabbage Patch' the public will see again that we have given every attention to detail. When the usual producing organization puts on a courtroom scene, the staging is usually left absolutely to the directors. When we were ready to proceed with this scene we engaged Theodore Roche, one of the leading lawyers of the Pacific Coast, to supervise the detail. Mr. Roche saw that the actor who played the judge conducted himself just as a judge should, that the lawyers, attendants, and general procedure were those of a court.

"We shall give to the public 'Mrs. Wiggs of the Cabbage Patch' and 'Mignon' with Beatriz Michelena

as the star, and then we shall return to Western themes. In these two productions we plan to show the public that we can compete with any Eastern producing organization. But aside from this we believe that we have a peculiar field. We are native Californians, filled with the spirit of California, and we wish to present to the world in photoplay form in such a way that it will live, the heart and essence of California and the West."

Such Scenes Please Producers

The accompanying picture shows the exterior of the Portola theater, San Francisco, during the record breaking run of Beatriz Michelena in "Salomy Jane,"



Crowd waiting to see "Salomy Jane" at Portola Theater, San Francisco.

the first production of the California Motion Picture Corporation and the Alco release of November 2. The scene is typical of that which marked each day of the run. Local pride played a certain part in bringing people to see this picturization of early California as Bret Harte saw it. But the many excellencies of photography and of acting, and of the other elements of the film drama, undoubtedly contributed a big share toward the result as these qualities have been praised the country over.

Herbert Payne, president of the California Motion Picture Corporation and Alexander E. Beyfuss, general-manager, find in such scenes as this, outside the Portola, inspiration for more and better work. They believe that Beatriz Michelena in "Mrs. Wiggs of the Cabbage Patch," following so closely upon "Salomy Jane," will receive respectful attention at the hands of the moving picture public. They believe further that the remarkable qualities of the film itself will assure them another big success in "Mrs. Wiggs."

"Mrs. Black Is Back"

America's foremost comedienne, May Irwin, in the title role of the film version of the most celebrated of all her stage triumphs, "Mrs. Black Is Back," by George V. Hobart, is the next Famous Players subject to appear on the Paramount program, scheduled for release November 30. May Irwin is inimitable as the irrepressible Mrs. Black, who deceives her husband about her age, and who goes through a period of comic anguish as the result. Miss Irwin appeared in the original stage production of "Mrs. Black" for many seasons.

Strong Kinetophote Release

"The Coming Power" is a four-reel Kinetophote Corporation release from the story by Raymond C. Hill. It has to do with politics and an honest man, who is candidate for governor. After a campaign in which he makes speeches of wonderful strength and which advocate the triumph of right and justice, he is elected, but before that point of the story is reached there is much else of importance to claim and hold one's attention. There is the lame girl Ruth, (Edith Luckett) whose friendship is the inspiration of the fine speeches made by the gubernatoral candidate, Norman (Lionel Adams) and there is "the Vulture," John Carter, the role being strongly portrayed by William Crimmens. A realistic court room scene is a noteworthy feature.

"The Vulture" is a telling power throughout the story. He is unscrupulous, as is shown by his alteration of his bookkeeper's figures and his consequent accusation which causes Maylor, to be thrown into prison because "The Vulture" feared he knew too much. Carter, "The Vulture," desires the support of Norman, the candidate for governor and through Vera Mendell who is fascinated by the good looking Norman, offers him a money bribe. It is refused. Vera's jealousy, and later her pity, are aroused by Norman's attention to the crippled girl. Together, Vera and Ruth champion Norman. Carter, balked in his purpose, through his political heelers, arranges an attack on Norman. The latter is assaulted, wounds one of the men, and is jailed. Vera goes to see the wounded man in the hospital and he confesses to her that the attack was a "frame-up." With a written



"The Vulture" silences a squealer in Kinetophote's "The Coming Power."

confession to this effect, Vera affects Norman's freedom and he is elected governor by a pleasingly big majority. This event is synonymous with the escape from prison of Maylor, who eludes his pursuers and reaches Carter's offices, where he hides. He confronts Carter and is about to claim the latter's life with his taut fingers, when the heart of "The Vulture" claims its toll in an agonizing attack and saves Maylor from being a murderer.

Another life expires at almost the same time. It is that of Ruth, the cripple. Her dying wish is for the union of Norman and Vera, and she breathes a peaceful good-bye after a vision in which prevail justice to the working man and truth and honesty in politics. M.C.

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CHICAGO, NOVEMBER 28, 1914

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HIGHER ADMISSION PRICES.

MOTION pictures as a public entertainment had a very humble beginning. That is why they prospered and grew apace. They competed with, or rather substituted for, other forms of amusement that were no more entertaining and far more expensive. They brought the theater within the reach of people who positively could not afford it in any other form; and such people are a majority. For we must remember that we cannot judge a country by the bright lights of its big cities. In spite of the comfortable incomes that most of your friends enjoy, statistics reveal the fact that the average man earns just about enough for the necessities. Entertainment may be a necessity; but if it costs more than one can afford it ceases to be entertaining.

The motion picture business was founded and nourished on the nickel and the dime—particularly the nickel. Its strongest hold on the public is and always will be the fact that it can be offered at a lower price than any other first-class amusement.

A few years ago picture theater men had no thought of competing directly with the legitimate, of bearding the lion of entertainment in its own den. Their whole ambition was to furnish amusement at five and ten cents to those who could not or would not pay fifty cents or a dollar or two dollars. But the picture entertainment developed so rapidly and proved so excellent that it began to wean people away from higher priced forms of amusement who could well afford them. So marked was this movement among the people that the men of the legitimate, of vaudeville and burlesque became alarmed, and the aid of the newspapers was invoked in an attempt to stem the tide of popularity of the pictures. The campaign was unsuccessful and both newspapers and high priced entertainment capitulated. Today the motion picture stands as high in public esteem as any form of amusement at any price.

Picture ideals have grown as fast as picture popularity. The best picture of six years ago is the poorest of today. Some of the current multiple reel features cost as much to produce as a whole year's output of the ordinary films of early days. No single factor in the business can be either credited with or blamed for that condition. It is an inevitable development, almost a law of nature. We must go forward always. So long as picture entertainment can be improved, made bigger and better, no matter what the cost, it must and will be done. And the public must pay for it in larger admission prices; for the exhibitor must pay more to the exchange and the exchange must pay more to the manufacturer.

Several of the larger producers are publicly advocating higher admission prices. One company has gone so far as to deny bookings of its more expensive productions to theaters charging only five cents admission. The manufacturers do not have to take a hand in this matter. They are doing so simply because it is a more tactful proceeding, more friendly to the exhibitor, than to raise their own rates first and force the exhibitor to pass the charge on unwillingly.

Reels of films whose producing cost was a thousand dollars went into the construction of a nickel program. Feature productions costing a hundred thousand dollars have no broader field; they cannot bring into the business a hundred times as many nickels. So they must get a proportionately higher rate—fifteen cents, twenty-five cents, perhaps even a dollar.

They are cheap at that price, comparatively speaking. The higher admission rate is undoubtedly justified, and the manufacturers who advocate it are doing a good work. We would like to see picture theaters getting two dollars a seat, in territory that will stand that tariff.

But we must not forget the other side of the question. If all the picture theaters raised their prices we would lose the very foundation on which the business was built. And do not imagine that the beautiful superstructure that has been erected can stand by itself. It can not. Literally millions of people have been taught to expect entertainment for a nickel or a dime. They will continue to demand that entertainment, and if the present picture theaters will not continue to supply it, some one else will. Motion pictures cannot afford to abandon the low-price field when they enter the higher price field. There is a tremendous opportunity for the big, expensive production at a high admission price. As the business grows and improvements continue, the pictures will meet that opportunity and fill that field completely. But big as it is, that is not the motion picture business, but only a part of it.

Thousands, hundreds of thousands of people have gradually worked up to an expenditure for picture theater attendance as great as they could ever make for higher priced entertainment. The neighborhood theater has brought this condition about by cultivating the habit of very frequent attendance. It is not unusual to find people who go every evening, and those who go three or four times a week are common. Including the family, that means perhaps a dollar a week or more. No doubt a good many of them would be glad to concentrate that sum upon one show of superior quality. But with their appropriation spent "all in one place," what can they do with the rest of the week? They have got the picture theater habit, the habit of daily attendance. They will miss it if they cannot have it—and they cannot have it at a higher admission price. If *all* the picture theaters raised their prices they would have to undo the educational work of years.

So the condition is that some of the picture theaters *must* raise their rates, but all of them must not. It is of great strategic importance to the industry that it supply *all* grades of amusement. It should not "overlook any bets" for the sake of position.

The line of distinction between low-price and high-price houses should be very easily established. A great many picture theaters today are so well appointed, and of such large investment, that they automatically suggest a higher admission price and could readily get it. Others, especially in "neighborhood" districts and small towns, are so small and modest as to warrant continuing on a five and ten cent basis. Even a novice could tell almost at a glance which houses should charge high prices and which should charge low prices.

The motion picture is the only form of entertainment that is all things to all men. The very fact that it is in a position to give entertainment worth two dollars for a dollar, and entertainment worth a quarter for a nickel, is the best reason why it should serve in both capacities—or rather let us say in *all* capacities. It is the king of entertainers; but it can hold the throne only by serving the rich and poor alike, each at his own price. Let the higher admission price come; but let the low price remain also.

Just A Moment Please

Our old friend Jake Wilk, of the World Film Corporation, advises us that a recent applicant for a job wrote him, "I would like very much to get an engagement with your firm, either as a bookkeeper or an actor." By golly, Jake, we know several so-called actors who ought to be keeping books, but that don't apply to any of the World stars that we have seen on the screen.

—

Wednesday, November 25, we understand is to be the date of the next Screen Club Ball. That'll mean a lot to be thankful for on the 26th.

—

PRESS AGENT'S YARNS.



We thought we had grown hardened to the most wild and weird dreams of the press agents, but we have simply got to admit that Margaret Gibson's publicity representative is too much for us. Another story like the one he submits this week and we'll be forced to admit that he has our angora. Without cracking a smile he informs us that pretty Margaret (whose photo appears herewith—as we found both it and the story irresistible) was offered an automobile for one tiny kiss. The offer came from a bewhiskered miner, just returned from the gold fields of Alaska, who had seen and admired Margaret's acting far up in the frozen north (thus proving conclusively that she has reached "farthest north" in emotional roles). Margaret, the P. A. alleges, indignantly refused his offer of an auto and bawled him out for his audacity. Later, the story runs, the miner called upon the actress, complimented her for being the kind of a girl who would bawl out "a freshie," even though it cost her a handsome auto, and then asserted that the car was to be hers anyway, as he (the miner) was her father's brother Jim, who disappeared twenty years ago. Ain't it awful?

—

Chet Beecroft writes us about Dave Horsley's opening the Cafe de Centaur. Dave has done about everything now except to buy and manage a baseball team, and there's still time for that, eh Dave?

—

FAMOUS BOBS.

Lord Roberts.
"Fighting Bob" Evans.
Bob-tailed flush.
Bob Levy.

—

R. D. Small, of A. E. Butler & Co., the chap that supplies MOTOGRAPHY with its weekly stock reports and market gossip (see page 745 *adv.*) almost pulls a wheeze when he chronicles the fact that one investor in picture stocks remarked recently, "These stocks do not rise, they bounce." Gee, we'd hate to be aboard when they bump.

—

LOOK OUT LLOYD!

See here, Lloyd Robinson, don't you pull no more of that intimidation stuff or you'll be sorry. Perhaps you are having trouble now with several of your wives, but suppose we let Florence tell what she knows about you, or call on Miss V. to take the stand? Have you had enough, or shall we go on?

—

OUR BURG.

H. Tipton Steck of Essanayville is en route to the Effete East, where he goes to see the footballers at Yale and Harvard. Root for us, Steck!

Geo. Kleine, one of our prom. cits., is back to home after a visit to Noo Yawk.

Frank Samuels is a newcomer to Our Village. He has opened an offis and spects to stay in our midst for some time. Bully for you, Frank.

Harvey Brient alighted from the rattler one day this wk, after a so jurn in the E. E.

Otto Raths of St. Paul was a caller to our Sanctum this wk. Come again, Otto.

Neil Shipman is the Mangr. of a new Universal special feature offis now open in Our Village.

Yep, you guessed it. We got a lot more news this wk. cause our star reporter, Pal Haase, is back to hum again.

Barrymore of the *Telegraph* is gone. A chap named Kelly is on the job. Good bye, Barry. Welcome Kelly.

—

Here's where we quit. N. G. C.

"The Place, the Time and the Man"

Reviewed by Clarence J. Caine

FILLED with virile action throughout its two reels, the release of the Essanay Film Manufacturing Company on December 4, entitled "The Place, the Time and the Man," is one which is built upon a big theme and which depends upon its story to carry it to success. By this it is not meant that the acting, direction or photographic effects have been slighted, but rather that the plot is strong enough to make the production popular without taking any other points into consideration.

Several fine characters are introduced, all being well drawn by the author and splendidly portrayed by the actors and actresses. Richard C. Travers, Gerda Holmes, Bryant Washburn, Rapley Holmes and Lester Cuneo form the quintet upon whose shoulders the majority of the work falls, and all uphold the reputations they have earned for themselves by their previous work upon the screen.



Spear is hired by Davis' son.



Davis plans the cut.

The suspense is sustained up to the last scene of the production in which the young engineer returns to his sweetheart. While the audience knows he is alive and well, the girl has believed him dead, and the superb acting of Miss Holmes in this scene will probably make all those who follow the subject closely enjoy the sensation she experiences at again meeting him as though they, themselves, were in her position. Lester Cuneo does a hazardous climb down a cliff and later engages Mr. Travers in a fight on a moving hand car. The photography is good throughout and the lighting effect gained in the scene at the bottom of the mine shaft is rather unusual.



Group of principals in "The Place, the Time and the Man."

Burns, "the man above" in the executive department of the Pennsylvania Midland railroad, determines to secure control of the Spring Creek railroad, a rival line, and to gain this end makes a tool of President Stonefield of his own road, a well-meaning but weak-willed man. If the Spring Creek road can find a way to tunnel through a mountain range, in order to join another road it will be beyond the grasp of its rivals, but though the president of the road has put several expert engineers on the job, none have been able to solve the baffling puzzle.

Gardiner Davis is at last called in by the president and told that upon his ability to surmount the obstacle will depend the fate of the road. While searching for the president's home at night Davis accidentally gets into the home of President Stonefield and discovers that his daughter Phoebe is the girl with whom he is in love. Burns and his son, who is a worthless fellow, force Stonefield to order Davis from his home, but before he goes the young engineer tells them that he will break them, and when he has completed his task he will marry Phoebe.

Fearing Davis, Burns' son hires Jim Spear, a worthless man of the mountains, to kill the engineer when he starts work on the cut through the hills which will connect the Spring Creek with the other road. While Davis is riding alone on a hand car, Spear slides down a mountain side and drops upon him. The two struggle and the car crashes into an empty mine shaft. Davis is the first to recover consciousness and forces the other man to lead him out of the shaft by means of a secret passage, which is known to Spear alone. As they emerge from the cave at the end Davis sees before him the end of the other road and knows that the passage needed to connect his road with the other one is the one through which he has just passed.

Phoebe is told that Davis is dead, and is heartbroken. Burns and her father start to crush Spring Creek in the "pit," but the word that Davis has solved the problem of connecting the two roads that oppose Pennsylvania Midland turns the tide of buying toward Spring Creek and Burns is wiped out. Learning of their attempt to kill Davis, Stonefield turns upon Burns and his son and tells them that he is through with them. When the ex-president returns home he finds Phoebe in tears over the death of her lover, but both are happily surprised when Davis walks in and announces that he has won his fight and that he has come to claim Phoebe for his bride.

When Stonefield explains that he knew nothing of the foul tricks used by Burns, Davis grasps his hand and tell him that the Spring Creek road is in need of a man of his caliber to handle their affairs.

The cast for the production is as follows:

Gardiner Davis .....Richard C. Travers
Alton Sterns.....John Cossar
Sylvester Burns.....Rapley Holmes
George Burns, his son.....Bryant Washburn
President Stonefield.....Thos. Commerford
Phoebe, his daughter.....Gerda Holmes
Jim Spear.....Lester Cuneo

Holding 'em Out

The war pictures taken by Edwin F. Weigle, staff photographer of the Chicago Tribune, within the Belgian war zone, had an impressive opening at the Studebaker theater, Michigan avenue, Chicago, and have been playing to capacity business since that time. The accompanying photograph taken in the lobby of the theater on Sunday offers absolute evidence of the pulling power of the war films. On Saturday it is



Crowd waiting to be admitted to the Studebaker.

understood over 9,000 paid admissions were recorded, and on Sunday the attendance jumped to 14,000. When one considers that the prices are twenty-five and fifty cents, there seems no reason to doubt the prosperity of the box office.

Where to Book "Cabiria"

Twenty states have either been sold outright or booking granted on "Cabiria," the Itala masterwork, and active negotiations now in progress promise that two or three weeks will see the whole country contracted for. Werba & Luescher, Inc., the widely known theatrical firm who assisted Harry R. Raver in the unprecedented exploitation and routing of the eighteen "Cabiria" companies will take care of the bookings in New York and New Jersey. Their office is in the New York Theater building.

Sol Lesser, the famous film impressario of the Pacific Coast, will place the feature in that territory. W. E. Greene, the New England exchange-man, has been intrusted with the New England bookings, to be directed from Greene's office at No. 162 Tremont street, Boston. Fresh from three months of big success as field manager of the New England "Cabiria" shows, Frank Samuels has just gone to Chicago to begin operations in Illinois, Wisconsin and Indiana.

Harry Bryan will take care of Eastern Pennsylvania, Delaware, Maryland and the District of Columbia from offices at No. 1316 Vine street, Philadelphia. Louisiana and Mississippi rights have been sold to Herman Fichtenberg, the owner of a chain of big theaters.

Of interest to exhibitors having small houses is Harry R. Raver's announcement that, if necessary, the feature may be run as a serial over several days. This opens the way to the most obscure exhibitor to at some time be able to book the film, whose length possibly would interfere with its exhibition in one performance.

Famous Players in Los Angeles

The Famous Players Film Co. has effected plans to re-establish its studio in Los Angeles, where it operated all last winter and spring, and where were produced, among other celebrated Famous Players successes, such notable Pickford classics as "Hearts Adrift" and "Tess of the Storm Country." Albert A. Kaufman, studio manager of the Famous Players, has left for Los Angeles, where he will take command of the producing force being assembled, and manage the studio activities of the Western organization.

Marguerite Clark will be the first Famous Players star to appear in a subject produced at the western studio, plans for her presentation in "The Pretty Sister of Jose," having already been consummated. Allan Dwan, of the producing staff of the Famous Players, will accompany Mr. Kaufman to the coast studio, where he will be stationed permanently.

Tyrone Power Becomes Selig Star

The Chicago studio of the Selig Polyscope Company is to devote its attention now for some time to the production of big feature photoplays, and for that purpose closed a contract Saturday with Tyrone Power, well known on the legitimate stage, to appear in several of these productions as leading man. Mr. Power is now at the Selig studio, at Western avenue and Irving Park boulevard, where work already has begun on the first effort, "A Texas Steer." Mr. Power, it is thought, will be admirably fitted for the role of Brander, and he himself says the part appeals to him. Others to appear in the cast of the famous old Hoyt comedy will be Grace D'Armond, Frances Bayless, John Charles, Mrs. Tyrone Power, Russel Fulton, Walter Roberts, Ralph Johnson and James West.

The decision by the Selig Company to make a specialty of big features at the local studio follows the success achieved by the suffrage play, "Your Girl and Mine," which was produced there. Giles R. Warren is to continue as producing director. Following the filming of "A Texas Steer," the company will produce "The Servant in the House," in which Mr. Power will take the role of Robert Smith, the Drainman, which he played on the legitimate stage. Mr. Power entered into an agreement with W. N. Selig to appear in "The Servant in the House" some time ago, but this play, which is to be an eight-reel affair, will wait on the "Texas Steer" production.

Mr. Power said that his present opportunity with the Selig Company was the first in which he had appeared under conditions wholly satisfactory to himself.

Picture Man's War Experiences

By J. C. Bee Mason

THE old adage has it that every picture tells a story but recent experiences have have taught me that this does not necessarily mean the whole story. I have just made a tour of Holland in quest of pictures for the Hearst-Selig News Pictorial and my experiences there have convinced me that it is easier to get pictures in a country where war is being waged than in a state whose neutrality renders the surveillance of the movements of strangers infinitely more stringent than any to which I have been subjected in Belgium or France.



How British troops are fighting in Compiegne forest.

With Belgium in the hands of the Germans I turned to Holland in the hope of finding a fruitful field of operations. The kindly Dutch are showing extraordinary and practical sympathy with the poor Belgian refugees but the Dutch authorities are taking no risks of being guilty of any breach of neutrality and, in passing, I would tell you that the Dutch people, as a whole community are all on the side of the allies. More than one million Belgians, all destitute and homeless, have sought safety in Holland and it is hardly possible to tell in words the strain this has put upon the resources of this little country.

In Flushing it was impossible to get sleeping accommodation and a mattress in an attic was all I could find on my arrival there. Ordinary white bread is not to be found in the country and the supply of black bread is limited. I left Flushing the day after my arrival and traveled by train to Alkmaar, where the German prisoners are interned. Alkmaar is situated on the western coast of Holland farthest from the German frontier. There are some hundreds of Germans in the compounds here and I was greatly impressed by their general cheerfulness, even when the weather was vile enough to sadden the most cheery optimist.

Evidently being interned in a Dutch compound is not at all a disagreeable experience. Each day squads of these prisoners are taken in parties of about fifty for long walks, in charge of two Dutch guards. The men are more or less placed on parole and they make no effort to escape, for they are as far away from the German border as the Dutch authorities can put them. At this time of the year Holland is a dismal country for the "sea-fret" from the North Sea and the Zuyder Zee covers the country with a haze which casts a sort of pall of depression all over the place. And, by the way, this haze is not beloved of the photographer. No permits are given by the Dutch authorities for the taking of photographs, but the officers are sometimes subject to an attack of temporary blindness.

I left Alkmaar for Enkhuizen and crossed the Zuyder Zee in a fishing smack to Stavoren, a journey which took three hours and was made in a drenching rain. Thence I proceeded to Leeuwarden where it was with difficulty that I convinced the hotel proprietor that I was not a spy. An early start next morning brought me to Groningen, on the German border where the English prisoners are located. My entry into this town was soon noted by the authorities and a gendarme mounted on a bicycle was told off to



Refugees fleeing into Holland and soldiers entrenched at Termonde. All pictures copyright by International News Service.

watch my movements. I entered a cafe overlooking the barracks in which the British prisoners are housed and my sleuth-hound kept watch and ward at the door. How to get a picture was my chief thought and while the gendarme kicked his heels in the street I perched my camera on the ledge of an upper window and got the Britishers marching in the barrack square.

Leaving the cafe I went to the barracks, the gendarme following at a respectful distance. The officer refused to allow me to take pictures of the men, but they were anxious that I should not be sent away empty handed. Placing my camera on the ground and tilting it with a stone beneath the front end, I sat upon the machine and, while ostensibly chatting to some of the sailors, I was turning the handle and taking a picture of the squad of sailors running up and down the barrack yard, as they do for exercise for two hours each day. This is the only recreation which the Britishers get. They are not allowed outside the confines of the barracks for they have refused to give their word of honor not to escape if the opportunity presents itself. Indeed, several of them, aided by friends outside, have succeeded in getting free.

The fact that I was taking a picture of the men at exercises was hidden from the officer-in-charge by the fact that the men gathered round me and screened my action, but it did not escape the attention of the gendarme and his intervention resulted in a request that I should leave the barrack yard without delay. I was politely told that the use of my camera was forbidden and a not very appetizing picture of a sojourn in a Dutch jail was verbally painted for my benefit. Still being under police supervision, Groningen ceased to appeal to me and under police escort I went to the railroad depot and took train for Flushing.

New Dyreda Studios Planned

Plans have been submitted for the erection of a new studio and complete motion picture plant for the Dyreda Art Film Corporation, which has been using the old Reliance studios at Yonkers, N. Y. and has already made two features, which will be released through the World Film Corporation of New York City. This plant will cover several acres and will be equipped with all the modern devices, Cooper Hewitt lights, revolving stages, etc. The exact location of the new studio has not been given out as yet, but it is understood that it will be conveniently located to New York City. The company has decided to spend at least $75,000 on its new home and when it is finished it will be one of the best in the country. The interior stage will be 70x100 feet and will accommodate several sets at one time. It is the intention of the company to double the number of releases through the World Film Corporation, and this of course will necessitate a large force of actors, etc. at all times. The personnel of the Dyreda Company includes Frank L. Dyer, president, J. Parker Read, Jr., vice president and general manager; J. Searle Dawley, director of productions and J. H. Redfield, treasurer.

Smallwood Joins Warner's

As Motography goes to press we are informed that the Smallwood Film Corporation will release two one-reel subjects per week to Warner's program.

Pierrot Star Convalescing

Caryl Flemming, the juvenile lead of the Pierrot Film Company, who was recently injured in an automobile accident, is in one of the New York hospitals convalescing rapidly. He expects to be able to leave his place of confinement within a few days and will then join his company, which is at present working at Tappan, N. Y. Mr. Flemming's stay in the hospital was brightened by the receipt of many letters and floral offerings from his friends, and he says that his days of suffering were one surprise after another, as he heard from person after person whom he did not even know by name. Mr. Flemming spent considerable time on the stage before entering the silent drama. He started when a boy as one of the end men in the "Bush Temple Boys Minstrels" and was with them for some time. Later he joined Maude Adams and played a prominent part in "Quality Street." The following season he distinguished himself by giving an excellent portrayal of the character of "Reddy" in the well known melodrama, "The Ninety and Nine." After that came several seasons of vaudeville and stock and finally pictures via the "Powers Photoplayers." Since then he has appeared as juvenile man with Comet, Victor, Aetna, Eclair and McNabb-Ball. From the last concern named he came to his present position with the Pierrot Company.



Caryl S. Flemming.

New Lubin Series

Following the series of "The Beloved Adventurer" pictures, which has been successful beyond expectations, the Lubin Company will release a new weekly of the adventures and sad experiences of "Patsy Bolivar." Patsy's misfortunes are continuous and excruciatingly funny. The stories have been written by Clay M. Greene and the first number will be released December 28, and continue one reel every Monday for fourteen weeks. The series will, of course, be comedies and doubtless prove a worthy successor to the tales told of the good Lord Cecil.

Warning

A man using the name C. A. Allen has been representing himself as being an employee of the Gaumont Company, throughout the western states. This man has never been connected in any way with that company, but through his alleged connection with it this man recently succeeded in procuring from a party in Bellingham, Wash., three hundred feet of film.

Charles Brabin, the Edison director, promises many new and wonderful effects for his Christmas story of "The Three Wise Men."

Motography's Gallery of Picture Players

ELLA HALL, who for some six months has played ingenue leads in the Rex Company, is just sixteen years old, and can play the part of either a woman or a child to perfection. She has been upon the stage or in pictures since she was a very little girl, and a glance at her career shows that she is progressing and consistently working toward greater things. Miss Hall was chosen by David Belasco to play in "The Grand Army Man." This was her first stage experience. She understudied Mary Pickford in "The Warrens of Virginia," and following this engagement appeared with Isabel Irving in "The Girl Who Has Everything." While playing with Mabel Taliaferro that actress suggested motion pictures to her as the best field for her ability. Shortly after this she began her career in pictures, and is now playing opposite Bob Leonard in "The Master Key."



Ella Hall.

HERBERT RAWLINSON is now working under the direction of Otis Turner, and is playing leads in the Universal's Special Feature company. He has much to commend him, being popular with the public, good looking, optimistic, and young. Add to this manliness and the ability to wear his clothes as though they belonged to him and it will readily be seen that he has a brilliant future before him, for he also possesses a personality that "gets over." Mr. Rawlinson is young, but he has had the hard knocks and the heart-aches which nearly every actor worth his salt has experienced. And, moreover, he has won his way, step by step, by sheer will power and ability. He was born in Brighton, on the south coast of England, and started out on his own hook early in life. His first theatrical experience was in a repertoire company at the princely salary of six dollars a week.



Herbert Rawlinson.

WALTER MILLER, beloved by Universal fans who saw him in "Through the Eyes of the Blind" and "In Bone Gap Gulch," has been made leading man of the Victor-Universal stock company at Coytesville, N. J. Mr. Miller began his picture career with the Reliance, and was for two years leading man with the Biograph Company, where he established his reputation for versatility. Though he is a leading man, in the parlance of the theater and moving pictures, he has often taken roles which would naturally fall to other characters and made a surprising success of them. After a successful season with Bernard Daly in "Sweet Innis Fallen," he became successively leading man with the Roe stock company, the Horace Stanley stock company, and the Hall stock company. Mr. Miller is a New Yorker by residence, but a southerner by birth.



Walter Miller.

MARIE WALCAMP was born in Dennison, Ohio, July 27, 1894, and at an early age began to show her aptitude and preference for Terpsichore and Thespis. When she was five years old she entered a cake-walking contest in "The Park" at her birthplace and was the proudest kid in the Buckeye state when the judges awarded her the cake. After her father's death, the family moved to Steubenville, Ohio, where little Marie's education began—to be finished some years later at Swissvale, Pa., a suburb of Pittsburgh, which city claims Miss Walcamp as its own. Miss Walcamp entered the theatrical profession in 1912, when she joined the Kolb and Dill stock company at San Francisco. Her talent at once became apparent and it was then but a step to her engagement with the Universal players at Los Angeles. At present Miss Walcamp is playing leads in 101 Bison.



Marie Walcamp.

News of the Week as Shown in Films



British troops gathering at St. Albans, England to resist possible invasion. Copyrighted 1914 Universal Animated Weekly.



The Kronprinzsessin Cecilie held in Boston harbor to escape capture by British. Copyrighted 1914 Hearst-Selig News Pictorial.



Celebrating Trafalgar Day in England. Copyrighted 1914 by Universal Animated Weekly.



Salvation Army, in Boston, making bandages for Europe's wounded. Copyrighted 1914 Hearst-Selig News Pictorial



Belgian troops advancing to the Yser to meet Germans. Copyrighted 1914 by Hearst-Selig News Pictorial.

Brevities of the Business

Jesse J. Goldburg was born in Yorkville, New York City, October 21, 1881, and graduated from Public School 27 at the age of 12. Then took a course in the Dwight school, followed by four years in the New York Preparatory school.



At the age of 14 he composed a poem entitled "The Wreck of the Elbe," in fourteen stanzas, which was published in the *Cosmopolitan Magazine*. Upon the completion of his course in the New York Preparatory school, he entered the New York Law school, graduating at the age of 20. He was thereafter connected with various law firms and finally associated himself with Judge Warren W. Foster. Later he became secretary and executive manager of the Commercial Motion Picture Company, Inc., upon its formation, and secretary and executive manager of the Life Photo Film Corporation upon the formation of that company. Now connected with both corporations in the same capacity. Mr. Goldburg is the author of a volume entitled "Poems, Epigrams and Essays." Mr. Goldburg has been actively engaged in politics since 1902, campaigning for the Republican party throughout the entire country. He has never held office, although he has declined nominations for state assemblyman, state senator and congressman. Mr. Goldburg is married and resides at 707 St. Nicholas avenue, New York City.

F. E. Samuels is known by nearly every exhibitor in the United States and most of them know him well enough to call him "Frank." Prominent among eastern exhibitors for many years, he first became a national figure during the annual conventions and expositions of the Motion Picture Exhibitors' League of America, held in New York City, for then it was that he proved his ability as an organizer, glad-hander and general executive. He seemed to have something to do with every event or meeting that was staged during those momentous weeks, and he did them all well. More recently he toured the New England states with the Cabiria picture and was so successful that he has now tackled the middle western territory. Up in suite 809-811 of the Schiller building, on Randolph street, Chicago, you will find a concern called the Cabiria Film Renting Company, and in charge of things is no less a personage than your old friend Frank E. Samuels. He has arranged to handle not only Cabiria, but also all the other big Itala features for the territory comprised by the states of Illinois, Indiana and Wisconsin. If you are in the market for feature films you may be sure of a warm welcome at Mr. Samuels' office, but your welcome will probably be just as sure of you look him up without the idea of booking one of his features, and the chances are a hundred to one that before you leave he will have your name on the dotted line to one of his contracts.



William A. Williams and Harry Handworth, scenario in hand, were exploring the Saranac Lake part of the country looking for locations. They came to a water-fall that boomed and gushed and did all the other things that waterfalls are accredited with doing—and right then Mr. Williams had a brilliant thought. He imparted it. Mr. Handworth gave careful attention while Mr. Williams suggested with enthusiasm—"and after that he can fall into the river up there and be dashed down over the falls and about half a mile further on, somebody can rescue him, see?" Mr. Handworth saw. "Fine," he commented, "and d'you know, Williams, I think I'll write that into your part!" And he did. "The Shadow," the December release of the Excelsior Film Company will prove it to you.

Ira M. Lowry, general manager of the Lubin Manufacturing Company, left last week for a trip to the Pacific Coast. Mr. Lowry will combine business with pleasure, devoting considerable attention to the large Lubin plant at Los Angeles.

Otto Raths of St. Paul, Minnesota, was a Chicago visitor one day this week. He reports that on Thanksgiving Day he will open his new Ideal theater in South St. Paul, which is a $35,000 fireproof house with an enormous seating capacity. Ten cents will be the fixed admission price and a host of Mr. Raths' friends unite in wishing him success in his new palace of entertainment.

H. O. Bodine journeyed into New York from Rochester, New York, recently in the interests of the Fireproof Film Company.

Alex Beyfuss of the California Motion Picture Corporation was a Chicago visitor last week.

George Wiley, formerly of Kansas City, is now a special representative of the General Film Company, with headquarters in New York City.

F. J. Skerrett is reported confined to his home for a few days with broken arches. His innumerable friends trust he will soon be about again.

Weekly Film Market Quotations and Gossip

Supplied by A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	109	....
Biograph Company	65	74½
General Film Co. *pref.*	47	52
Mutual Film Corp. *pref.*	52	55
Mutual Film Corp. *com.*	63½	66½
New York Motion Picture	59	63
Thanhouser Film	84	92
Thanhouser Syndicate ("Zudora") *pref.*	52½	65
Thanhouser Syndicate ("Zudora") *com.*	60	75
Syndicate Film ("Million Dollar Mystery") *pref.* (carrying 25% div.)	165	185
Syndicate Film *com.* (carrying 25% div.)	165	185

While motion picture stocks, as a rule, follow their own bent, irrespective of the trend of the general market, during this last week several of the stocks reflected the general "bullish" sentiment which seems to have affected all classes of securities throughout the country, and, while some investors still believe the biggest jumps that were shown in any class of stock from Monday, November 9, to Saturday, November 14, were in the various Standard Oil securities, in recording advances of from 20 to 30 points, the motion picture held its own. Syndicate Film bounded from 140 to 165. This, however, was based on its declaration of an extra dividend of 25 points, payable November 23 to stockholders of record November 17. We quote the remark of one investor who had never before experienced the activities of a motion picture stock: "These stocks don't advance, they bounce."

Mutual Film Corp.—Both preferred and common have also reflected a better demand and the earnings of this company have been materially helped by the receipts from both the "Million Dollar Mystery" and from their potential percentage of the bookings on the "Zudora" series.

General Film, Preferred—The stockholders of this company do not seem to support the reported earnings of the company with any buying orders. This stock is worth from 10 to 15 points more than it is selling for, when compared with other securities on an earning basis.

Thanhouser Syndicate Corp.—The bookings on Saturday, November 14, were reported in excess of $450,000. The number of theaters featuring this series will be in excess of 5,000 and there are close to 500 newspapers that will give the novelized presentation to their readers.

Ruth Stonehouse, the pretty Essanay actress, has adopted a family of four children and their mother. While she has not taken out legal papers of adoption. she is looking after them and seeing that they have enough to eat, that their rent is paid and that they have coal to keep them warm.

Frank Borzage and Leona Hutton, Domino-Mutual stars, went through an ardent lovemaking scene recently in full view of several hundred persons at the Santa Fe railroad station in Los Angeles merely because Scott Sidney, who was directing the production, would take no chance on the sun going down.

Charles Lewis, who has virtually grown up in the film business, has been engaged to manage the New York exchange for the K. C. Booking company, Incorporated. Mr. Lewis is well known in the trade through his association with the Universal and with the Jungle Film Company, which exploited the Rainey Hunt pictures.

E. Oddy Freeman, general manager of the Freeman Amusement Company of Minneapolis, Minn., was a caller at Motography's office during the week.

Francis Ford and Grace Cunard with their Universal company have been making pictures at the seaport of San Pedro, Cal., the last week. They have been working on three big photoplays while there and the trucks have been busy rushing from the port to the studio in Hollywood for added costumes and props.

Florence La Badie, the much beloved heroine of the "The Million Dollar Mystery," will soon be seen in feature two reel releases of unusual strength. Arthur Ashley, former Vitagraph leading man and a recent convert to the Thanhouser forces, will play opposite her.

The K. C. Booking Company, Incorporated, has taken over the bookings of "Born Again," in which Beulah Poynter has been featured. This picture will take the place of "The Little Jewess," a Kinetophote production, in the November releases through the K. C. Company. "The Little Jewess" will be set forward to the list of December releases of the Kinetophote. The theaters which have booked "The Little Jewess" for November will have it for dates in December.

Having a heavily laden auto truck run over his foot proved to be of small consequence to Ralph Lewis, while playing the lead in the Reliance thriller "His Responsibility." In this picture Lewis alights from an auto truck. In swinging off the truck steps, Lewis missed his grasp on the hand rail and was thrown under the truck. The front wheels of the truck passed entirely over Lewis' right foot, not injuring him seriously however.

Herbert Rawlinson, will play the part of Pythias in "Damon and Pythias," the new masterpiece produced by Otis Turner for the Universal Film Manufacturing company.

The World Film Corporation has opened its twenty seventh branch office, at Omaha, Nebraska and D. R. Pearsons has been placed in charge. Mr. Pearsons formerly was the Omaha manager of the Eclectic Film Company, and the General Film Company.

Jack Richardson of the "Flying A" in trying to quit cigarettes had his throat painted with nitrate of silver. One half hour later found him standing in at a soda fountain drinking lemon juice to counteract the "three day cure."

Dorothy Phillips of the eastern Universal went to her home in Baltimore a few days ago, and her old school chums arranged a little surprise for her in the form of a good old-fashioned party. There was a game of postoffice and all, just as Miss Phillips used to play them before she became a popular screen artist.

William E. Wing now is engaged in writing some specials for Tom Mix, as well as a series of single-reel animal pictures for the Selig Polyscope Company.

The Ben Wilson Club of New Rochelle, have announced to Ben Wilson, the well-known Victor actor, that such a club has been formed by his admirers.

The title of the initial Eaco Films Inc., release "The Millionaire Detective" has been changed to "A Double Haul" due to the fact that a prominent play broker has the rights to a play bearing the same title, which is about to be picturized. "A Double Haul" is being released through the Strand Film Company channels.

Harry Pollard is to put on four reel features for the American Company, starting very shortly. He is to produce special photoplays, both from well known novels, plays and stories and strong original scenarios by well known writers. Margarita Fischer is to be starred in these plays which will be written around her wonderful personality.

Mr. Goldburg, secretary of the Life Photo Film Corporation, together with Leonard Abrahams, the vice president of that concern, will shortly make a visit to San Diego, Calif., for the purpose of locating a site to build a western studio.

Robert H. Cochrane, secretary and treasurer of the Universal Film Manufacturing company, has enjoyed for some time sole possession of the name "Robert H.," but the latest authorized report it that he has a rival for that distinction. Robert H. Cochrane, Jr. is the name of the second party of the second part and it is said that he is round-faced and handsome. Robert H. jr. came to life October 10, bringing with him a world of happiness for the parents and hearty congratulations from a host of friends.

Edith Luckett, leading woman with Chauncey Olcott, who has appeared in three Kinetophote features this year, has never seen herself in any of them until this wek when she visited the Kinetophote offices at 126 West 46th street and saw herself in "The Spirit of the Poppy," "The Coming Power," and "The Little Jewess."

The "Hazards of Helen," as exploited by Director J. P. Mc Gowan for the Kalem Company, continue to get more hazardous, and Helen Holmes in number seven of the series thoroughly enjoyed her work with Walter Brookins in his aeroplane. In "A Daring Deed" now being produced, Helen Holmes seizes a child on a railroad bridge and jumps off into the water as the train thunders by. The Kalem company has chartered a special train and crew for the series of fifteen photoplays.

Sidney Smith, juvenile lead of the Selig Comedy Company, has been drafted by Director Colin Campbell for appearance in "The Rosary."

Frederick Sullivan, Thanhouser director who is staging "Zudora." established a studio record last week when he took thirty long scenes in one working day.

Because of the excellent showing he made while directing the Turner special feature company during Mr. Turner's trip east, Frank Lioyd is soon to be given a post as director of a new Universal company to be organized especially for him. Not until the completion of the fifteenth installment of the "Trey o' Hearts" series, however, will the company start its productions, for George Larkin, hero of the series, is to be made Mr. Lloyd's lead. Playing opposite him will appear Helen Leslie, and Mr. Lloyd himself will play the heavy character leads. The films are to be released under the Rex brand.

Director F. J. Grandon again is at work at the Selig studio, Los Angeles, after fighting off an ailment of the throat. He is putting on a multiple-reel story of the Canadian woods.

Nicholas Power, president of the Nicholas Power Company, celebrated his sixtieth birthday the last week of October. He is the grand "young-old man" of the film industry.

Southard Brown, formerly located in Mr. Kirk's office at Warners, is now to be found in the Alliance Films Corporation suite, where he is assistant publicity advertising manager.

The Colonial Motion Picture Corporation has entered the topical field by securing the exclusive rights for photographing in motion pictures the annual Yale-Harvard football game on November 21 at New Haven.

Little Maury, Loel and Baby Eldean Steuart of the Five Steuarts, formerly of the Biograph, will be seen in a special Edison Christmas feature.

The majority of Paul Panzer's extra time is spent in making personal appearances at the theaters in and about New York that are showing "The Perils of Pauline," in which he plays the villainous and difficult role of Owen. Some time ago Mr. Panzer spent two months touring the theaters in and about New York and as far west as Ohio, but his busiest night was when he recently appeared at the Springfield, Westfield, and North Hampton, Mass., houses of Goldstein Brothers' Amusement Company, leaving New York at five o'clock in the afternoon and returning at midnight. Disliked as is his role as Owen, Mr. Panzer's personal tour is proving a strong drawing card at the large picture houses.

Victor Johnson, who has been favorably known as a member of the *Telegraph's* advertising staff, has resigned from that position to handle the publicity matter on Raymond L. Ditmar's zoological film, which has just completed a return engagement at the Academy, in Brooklyn.

Harold Rendall, formerly of the *News* advertising management, is successfully filling the Johnson vacancy on the *Telegraph*.

William Russell, while going down-town on a Riverside bus, one morning last week, saw a runaway horse approaching. He hurriedly descended from the 'bus, caught the horse and received the thanks of its rider, a young woman from Philadelphia, who is visiting friends on Riverside Drive. Mr. Russell's screen popularity caused him to be recognized and the New York evening papers all carried an account of his act of heroism.

Pearl White and Paul Panzer have called a truce for the night of November 18, when they are to lead the march at the Boston exhibitors' ball. It is understood between them, though, that after the ball Pauline will still have to peril through Owen's machinations.

Marguerite Snow, who takes the title role of "Zudora," Thanhouser's big serial, will further endear herself to feminine hearts by her patriotic garmentry, for Miss Snow has declared she is for "Made in America" clothes.

Riding in an aeroplane with Walter Brookins in her last "Hazards of Helen" installment, Helen Holmes of Kalem recalled vividly her first ascent into the air. Some years ago in Chicago while but a child of fifteen she won the prize for the most famous artist's model. For advertising purposes the paper which ran the enterprise persuaded her to go up in an aeroplane, and an ascent of 1,500 feet was made while Helen threw circulars down upon the city.

Al E. Christie, the popular director of the Nestor Company, is back in Hollywood, Calif., from his jaunt in the East and his company are now happy. Eddie Lyons, who directed during his absence, swears he never slept a wink while Christie was gone, and Lee Moran blew himself and company to ten cent cigars. Producer Christie will put on two comedies a week, with Eddie Lyons directing the second company under his supervision.

Margaret Joslin, of the western Essanay comedy company, is an ardent believer in women's rights. She argued the matter with Harry Todd and Victor Potel one evening recently and they disagreed with her flatly. She was piqued, but let it go at that. She got even next day, however, when she took the part of a suffragist leader in the Essanay comedy, "Snakeville's Reform Wave." The two other actors were the recalcitrant husbands who were beaten into submission and voted for reform against their will.

Edgar Jones of the Lubin Company claims credit for having antedated all productions in which night photography is a feature. The night battle scenes were photographed at 3 a. m. one morning last February, after weeks of experimentation. A heavy snowfall added to the difficulties but the historical accuracy of the battle in "Stonewall Jackson's Way" demanded it and the effect of the exploding flashlight bombs is evidence of the producer's fine eye for artistic effects.

Bert Angeles is directing pictures at David Horsley's Centaur plant in Bayonne, N. J.

All Westchester county, N. Y., contributed in the way of dogs, stray, loose and otherwise; big, thin and small, and of high and low degree, to the making of the forthcoming Thanhouser release, "A Dog Catcher's Bride."

Otis Turner of Universal's west coast studios, affectionately termed the "Guvnor," is quite a character in his way. Every day he can be seen with some young director hobnobbing with him and asking for advice which is freely and cheerfully given, and the advice is mixed with much dry humor.

From the position of silent comique, appearing in person before circus audiences the world over, to that of silent comique appearing in shadow on the screen between is not a long step, in fact it has been taken very successfully by Harry LaPearl, for many years producing clown with the Barnum & Bailey and Ringling Brothers circuses and the New York Hippodrome, who is now appearing in the one-reel comedies which David Horsley is producing at his Centaur plant in Bayonne, N. J.

Contrary to a statement recently published, F. H. Vine, manager of the Eclectic feature film exchange at Boston, has not resigned.

Residents in almost any part of Santa Barbara, Cal., can witness to the fact that the good old-fashioned charivari has not utterly passed away, and the "Flying A" boys proved it when they gathered twenty-four strong Tuesday evening and "shot up" (with studio guns) the new Heimerl home on State street. Mr. Heimerl and his bride surrendered and came out to greet their uninvited guests, who had meanwhile made themselves quite at home.

Louise Huff, the littlest leading woman at Lubinville, has started the knitters going in the big Lubin courtyard, and now while the actresses, from leading woman to newest beginner, await their call it is not with idle hands, but with clicking needles and anxious questions about the sailing of the relief ship, and when do you drop a stitch.

Jack (Francis) Dillon and Billy Rhodes have been added to Al E. Christie's Nestor company.

Bessie Barriscale is being featured in a big feature at the New York Motion Picture Corporation studios at Santa Monica, Cal., under the direction of Thomas Ince and Raymond B. West and with Charles Ray as an opposite lead.

Edwin August, managing producer of the Eaco Films, Inc., to secure an effect for a melodramatic photoplay, purchased a house in Coytesville and ordered same to be blown to smithereens with some dynamite. The title has not been selected of the picture in which this will be used.

Dr. Perkins, mayor of Denver, will be seen in a forthcoming Thanhouser release called "A Denver Romance." When the "Yellowstone" company from the Thanhouser New Rochelle studio was in Denver an entire picture was taken in that city.



Crowd gathered in front of Mozart Theater, Milwaukee, Wisconsin, at 10.30 P. M. still waiting to see "After the Ball" the Photo Drama Company's multiple reel feature.

Mr. Francis X. Bushman, leading man with the Essanay eastern company, has been picked by the Motion Picture Exhibitors' Association of New York to lead the grand march at the association's annual ball on December 7. The ball will be held in the Grand Central Palace and preparations to make it the biggest event of its kind are now under way. More than 30,000 persons are expected to attend.

Harry Palmer, the famous war correspondent and newspaper cartoonist, who was sent over to take in the European war in general and the siege of Liege in particular in the interest of David Horsley and the Centaur Film Company of Bayonne, N. J., is back in New York, having returned early in the week on the *Epsilon* from Rotterdam.

Charles Waldron, who is at present filling an important part in the current dramatic success, "Daddy Long-Legs," has been engaged by the Famous Players Film Co. to support Mary Pickford in the forthcoming production of "Esmeralda," by Frances Hodgson Burnett.

In denial of the reports that he had arranged to direct for another company, Lionel Belmore, states most emphatically that he will resume his directorship with the Vitagraph Company, as soon as his present theatrical contract expires.

Robert Z. Leonard and his company of Rex players are still in San Francisco where they have gone to produce certain scenes in the fifth installment of the Universal great serial, "The Master Key," written by John Fleming Wilson.

With them has gone Calder Johnstone, of the scenario desk at the Universal west coast studios, who together with Mr. Leonard has been putting into scenario form the stories as they emanated from Mr. Wilson's pen.

Antonio Moreno, one of the popular juvenile leads of the Vitagraph stock company, enjoys the unique distinction of having one of the Argentine Republic's latest battleship named for him. When it became time for the heads of the Navy Department of Argentine to select a name for one of the republic's latest battleships, then on the ways, an influential member of the navy board recalled that he owed Tony a debt of gratitude, and in a letter addressed to the Vitagraph player asked permission to use the name Moreno without signifying for what purpose and his request was granted.

General Baumganen, commander of the French troops in Morocco, in a letter to Pathe Freres has highly praised the conduct of their cameraman, who was present during the attack on Taza. With remarkable coolness the cameraman, M. Pierre Chavarous, while directly in the line of fire, continued to take his pictures with apparently no thought as to his own safety.

Constance Brinsley, who is a member of the eastern scenario department of the Universal, has been an actress since childhood. Before coming to this country, she toured England with her own company, starring in strong emotional roles. She has written for many foreign publications and supplied scenarios to many firms, among them being the Aquilla, Turino, Powers and Vitagraph.

Charles Simone, who is rounding out an impressive career by directing pictures at David Horsley's big Centaur plant in Bayonne, N. J., has recently finished a five-part, spectacular production of the famous Verdi opera "Il Trovatore," and is now going ahead putting on other pictures.

Robert T. Kane, supervisor of exchanges for the Alco Film Corporation has just returned to New York after a trip in the interests of his corporation through Pennsylvania, Michigan, Chicago and Minnesota. He will leave again within a few days to visit the Alco exchanges in other parts of the country. Mr. Kane's mission is to carry the Alco gospel to exhibitors and exchange men. He keeps the various exchanges in constant co-operation with one another and with the parent company in New York.

Edith Storey, one of the mermaids of the Vitagraph Company, was forced to take a cold plunge in the water of the studio yard tank as heroine of Rev. Cyrus Townsend Brady's picturized novel, "The Island of Regeneration," one of the coming feature pictures the Vitagraph Company have in active preparation for the Vitagraph Theater.



Director Fred Kelsey and Cameraman Perry (Reliance) taking the scene in "The Hop Smugglers" under difficulties. Irene Hunt and Ralph Lewis on the river bank.

Director Arthur Mackley has begun work on his twenty-sixth picture for Reliance-Mutual release, in which he appears in the role of a western sheriff.

After a week's vacation, following the completion of the fifteenth and last installment of the "Trey o' Hearts" series, Wilfred Lucas and his Gold Seal company are again busy at work at the west coast studios of Universal on a three-reel society drama entitled "Madonna of the Moon," featuring Cleo Madison.

The powerful impression acting in front of the camera makes on a childish mind and the way moving picture terms and expressions pervade even the home life of the young artists, is exemplified in a remark of little Helen Connelly, one of the popular "kiddies" of the Vitagraph company. Helen is Bobby's sister and it is customary for the children to discuss the work of the day after their supper. "Don't you think of the pictures all the time?" asked Helen. "Gee! no," said Bobby. "I am so used to them, when I get through with one I forget all about it most of the time." "I wish I could," remarked Helen, "I think of them all the time and even when I go to bed, I just lie awake and dream and dream until I dissolve into sleep."

Vivian Rich and her mother had a splendid outing recently when they went from the Santa Barbara American studios to Los Angeles by train and then motored sixty miles to Camp Baldy, where they joined a jolly party of college undergraduates.

The Famous Players Film Co. has engaged a distinguished cast of noted Broadway performers to support Marie Doro in the film version of her greatest success, "The Morals of Marcus," by William J. Locke, which includes Eugene Ormond and Julian L'Estrange.

William D. Taylor has been engaged to direct Carlyle Blackwell of the Favorite Players company.

On Friday evening, November 13, sixty Vitagraph players and members of the executive staff of the company attended a performance of "The High Cost of Loving," Lew Field's presentation, at the Republic theater, New York City. Their attendance was complimentary to James Lackaye, their friend and former associate, who was well known in Vitagraph pictures.

Holy Redeemer Church in Detroit is booking the World Film Corporation releases every Sunday. The church seats one thousand people and does a tremendous business, the net proceeds of which are contributed to charity. R. H. Reynolds, the manager, gives his services gratis.

True Boardman of the western Essanay company has been presented with a brand new revolver by one of his admirers. The sender declared the one he used in his acting looked too small for his hand, although it is a regulation Colt. The new one is 13 inches long.

"Called Back," the famous old English sporting novel by Hugh Conway, has been produced by the Universal at its Pacific coast studios and will be released on the company's regular program on December 1, as a four-reel Gold Seal special. "The Ghost of Smiling Jim," a two-reel drama, was originally scheduled for release on this date; the Nestor brand release of this date will also be displaced on account of the release of the four-reeler.

"The Spoilers" was selected to re-open the Broadway Rose Gardens in New York City for an indefinite run.

As the result of sending a young chap who was working in his company as extra player to San Francisco to be at the bedside of his dying father Donald Crisp, director for the Majestic-Mutual combination, is $25 shy on his bank account.

Fred C. Amer of the Royal Feature Film Company, Columbus, Ohio, volunteers this information and these are his exact words in a letter written to the Cosmos Feature Film Corporation: "Beulah Poynter in 'Lena Rivers' is great and the film is meeting with general approval."

Edward Earle recently came in close contact with the water in one of the small resort lakes just north of New York, and was deeply impressed with its frigid sincerity. The impression was so deep, in fact, that it took three or four blankets and a series of piping hot cold-preventatives to coax it out of his system. Mr. Earle's out-of-season dip took place during the making of the picture, "The Girl of the Open Road," one of the "Olive's Opportunities" series in which he does the heroic for Mabel Trunnelle, weather, discomfiture and inclination notwithstanding.

Sam Ryan, the well known comedian and character man formerly with Pathe-Freres, is now appearing in pictures directed by T. Hayes Hunter, who produced the gigantic Colonial feature, "The Seats of the Mighty."

Earle Williams was presented with an aluminum tablet, beautifully framed in the same metal, from the *Motion Picture Magazine* in commemoration of his triumph in the popularity contest which was running in that publication for ten months.

Lester Cuneo, Essanay actor who is tumbled off a cliff and killed by Francis X. Bushman in "The Prince Party," declares that Mr. Bushman makes his scenes entirely too realistic to suit the mortal body. He says he was shoved over the embankment with a jolt that he can still feel in his spine and he has been using witch hazel for bruises for a week.

James Cooley, who is playing in the Imp company directed by Lucius Henderson, was born in Columbus, Ohio. He attended schools in Columbus and went later to the Ohio State University. Joining the Reliance three years ago, he severed his connections with the legitimate, where he had been for ten years. From the Reliance he went with the Biograph and took leading parts in several of its productions.

The Peerless Film Company is a new factor in the film rental field. Its purpose is to buy, sell and export films to the South American countries. H. B. Muller, Bertram Wolff and M. H. Whitelaw are behind the company, which has a suite of offices at 145 West Forty-fifth street, New York City.

Thomas H. Ince, to guard himself against possible losses through injury to George Beban, now appearing in a new Mutual feature production, he has taken out a life and accident insurance policy in the sum of $25,000. This step was taken following an accident last week in which Mr. Beban had a miraculous escape from death under the wheels of a street car.

To say that Lillian Drew was astonished when a friend told her she had heard that she had been married four times, is putting it mildly. She traced the report and discovered that it came from a person who had been listening to her discussing the Essanay photo comedy, "The Fable of the Club Girls and the Four Times Veteran," by George Ade, in which Miss Drew takes the part of the widow.

Another of the popular "Blue Flame" series of detective dramas is being produced in the Selig studio at Los Angeles, Cal., under the direction of Edw. J. Le Saint. It is called "The Black Diamond." During the course of the photoplay Guy Oliver appears in three different roles—an elderly man, his son, a middle aged man, and the grandson. Stella Razeto takes the part of a clever woman counterfeiter.

Jack Cohn, editor of the *Universal Animated Weekly*, sent recently a camera-man to Philadelphia, where pictures were obtained of the S. S. *Thelma*, chartered by John Wanamaker, leaving that port with food supplies for the war stricken countries.

James Durkin is leading his own Thanhouser-Mutual Company and producing at the same time and is playing opposite Margaret Marsh, who "broke" into the picture game under the name of Marguerite Loveridge, playing comedy leads to Fred Mace. She has a big following and will henceforth appear under her real name.

Charles Gaskill and Helen Gardner with their company of Vitagraph players, have returned from Sparkhill, N. Y., where they have been engaged in taking out-door scenes for their forthcoming Vitagraph features in which Helen Gardner plays the lead. Among those who are cast in these pictures are Nicholas Dunaew and Rex Hitchcock.

Aaron M. Gollos left Chicago for New York the early part of the week to secure several feature films.

The Illinois Naval reserves play an important role in the Essanay drama "Every Inch a King." Several of the scenes in this play, which is released December 11, are taken aboard the cutter *Dubuque*. Francis X. Bushman is the leading character in the play but the reservists play an important part in forming the lesser characters.

At the third annual reception of the Mosholu Club of Bedford Park, recently held in McKinley Square Casino, in the Bronx, Augustus Phillips, the leading man of the Edison Company was a guest of honor with Governor Glynn, Park Commissioner Whittle and Congressman Goulden.

Lyster Chambers, a well known English actor who is appearing in the Kinetophoto's screen version of the late Sutton Vane's melodrama, "The Span of Life" narrowly escaped being thrown from the back of his horse into a ravine 200 feet deep while the Company was taking some scenes along the cliffs over which hang the Passaic Falls near Paterson, N. J. last Thursday.

Romaine Fielding, prominent in the Lubin Company and referred to as the "4 in 1" (manager, director, author and leading man) will be a conspicuous figure at the annual Screen Club Ball to be held at the Astor Hotel, New York, Thanksgiving Eve, November 25. With several of his own guests, he will occupy Box 27, which he has purchased for himself. Mr. Fielding will lead the grand march at the Philadelphia Exhibitors' Ball to be held in that city December 8.

ROLL OF STATES.

ARKANSAS.

The Gem theater at Fort Smith has changed hands. F. A. Schaeffer of Vian, Oklahoma, has purchased it and has taken charge.

CALIFORNIA.

N. B. Vanderhoof is contemplating erecting a building for a moving picture theater in La Manda Park.

Oliver Morosco Photoplay Company, Los Angeles, capital stock, $50,000; subscribed, $400. Directors: Oliver Morosco, Charles F. Eyton, Frank A. Garbutt, Melodile Garbutt.

One of the handsomest motion picture theaters in America will open its doors on East Colorado street, Pasadena, within a short time. The opening date has been set for Wednesday evening, November 25, Thanksgiving eve. The new playhouse was built by Frank Dale for the well-known theatrical manager, J. M. Root. The theater will cost when completed nearly $100,000, and is as fireproof as could possibly be erected, being built of brick, concrete, iron, steel, marble and Mexican onyx. The theater was patterned after its namesake, the Strand of New York City, only that Pasadena's Strand has the latest washed air system installed. One of the big talking points of the local Strand theater is the ventilation system, which cost over $6,000. The seating capacity is 900.

Reid Brothers, architects, are taking figures for a large one-story and basement brick and steel building to be erected on Filmore street, San Francisco, at a cost of $50,000. The building will contain a number of stores and a theater.

The new Marquee theater on University avenue, Palo Alto, will shortly be opened to the public. The new moving picture house is built of concrete and has all of the latest improvements in picture theaters.

CONNECTICUT.

The Grand Opera house in New Haven, has opened its doors to the public as a first-class motion picture theater under the management of S. A. de Waltoff, of the Orpheum theater, Savin Rock.

Work will be started at once on the moving picture theater on Railroad avenue, Bridgeport, for J. J. Skelley, the plans for which are by Architect A. S. Meloy. The building will be 40x70 feet, of brick, with a gravel roof. The seating capacity will be about 450.

DELAWARE.

A contract has been let for the erection of a motion picture theater for Dr. S. G. Elbert at 810-812 French street, Wilmington, under plans prepared by Wallace Vance, architect. The building will cost about $30,000.

The Star Film Company, Wilmington. Capital stock $300,000. To manufacture, sell and deal in motion picture films and to conduct theatrical amusements of all kinds. Incorporators, F. D. Buck, M. L. Horty, Wilmington.

The Perfectograph Manufacturing Company, New York city. Capital stock $1,000,000. To manufacture, sell and deal in and with projecting pictures, stereopticon views, motion picture films, etc. Incorporators. Anthony B. Cavanah, Earle M. Wooden, E. C. Hobcroft. all of New York city.

FLORIDA.

The early part of November the people of Orlando will be enjoying the pleasure of a moving picture theater on the roof of the big handsome, new Yowell-Duckworth building.

The new Republic theater in Jacksonville opened to the public November 9. It is a very comfortable and attractive theater, being modern in every way. Charles A. Clark is president of the Republic Theater Company, owners of the theater.

ILLINOIS.

Walter West, manager of the Auditorium picture theater in Galesburg, is making final arrangements for the opening of a picture show in Abingdon.

C. M. Merritt has purchased the Olympia theater on Chestnut street, Kewanee. The theater will be operated three days a week.

A new moving picture theater has been opened in Piper City.

Players' Producing Company, Chicago; capital stock, $35,000; producing theater, moving picture and amusement business. Thomas E. Vent, Charles F. Vogel and Henry F. Dickinson.

Tolono is to have a moving picture theater in a few weeks as the lower room of the Perkins building is being remodeled for that purpose. The shows will be held every Tuesday, Thursday and Saturday nights.

Automatic Picture Company, Chicago; capital, $3,000; manufacturing and general merchandise; incorporators: George S. Pines, Edward R. Newman, Benjamin S. Masirow.

The Washington Street theater, in Bloomington, is now owned and managed by R. H. Dissell, who for the past three years has been the operator for the Scenic theater.

INDIANA.

The Temple theater in Hartford has reopened under the management of Tom Ellis. Many improvements have been made and the appearance of the theater is cozy and comfortable.

Articles of incorporation for the Lyceum theater have been filed with the country recorder. The incorporators who are Jacob Bernheimer, a shoe merchant, his brother Morris, of Crawfordsville, and Charles Boland, intend to operate a moving picture theater near Thirteenth street and Wabash avenue, Terre Haute. The capital stock of the new concern is $2,400, divided into 100 shares.

Emery E. Knox and Max Graham have leased the Bloomfield opera house in Bloomfield and will convert it into a moving picture show house.

IOWA

Henry Spencer, owner and manager of the Princess theater in Ames has sold the popular east end play house to J. E. Foley of Denver, Colorado, and W. E. Matlack, present owner of the Palm theater. Messrs. Foley and Matlack have formed a partnership and will manage the Princess and Palm under the firm name of Matlack and Foley, Mr. Matlack remaining manager of the Palm while Mr. Foley has charge of the Princess.

The Nemo moving picture theater in Belle Plaine has been closed for improvements. Manager Denune says the work will be rushed and the theater will soon be opened to the public as one of the finest in the country.

Work is progressing nicely on the new moving picture theater, Fourth and Webster streets, Warsaw.

Dr. S. T. Patterson and Earl Neal of Arthur, have bought the moving picture equipment which was formerly in the Cozy theater as Odebolt, and have opened a show in the opera house. It is their intention to show three nights a week.

KANSAS.

H. D. Keefer has sold the Odeon theater at Cottonwood Falls, to Earl Light, of McCook, Nebraska, who has taken possession.

The Star theater in Ottawa has been sold by Dawson Gilley to E. H. Pearson of Cherokee, who has taken possession.

KENTUCKY.

The S. & P. Film Supply Company, Louisville; capital increased from $1,500 to $15,000.

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MASSACHUSETTS.

Martin Vahey has sold the Dream theater, in Lynn, to Robert H. Downing of Waltham.

A new picture show has been opened in Mt. Washington hall, Waverhill.

MICHIGAN.

J. C. Tremble of Grand Rapids has bought, and taken possession of the Family theater, a photo-play house in Greenville.

The explosion of a film in the Bennett moving picture theater. in Walkerville caused a loss of $15,000 to the village.

Plans have been completed for the new Lakewood motion picture theater to be erected at Jefferson and Oneida avenues. Detroit, by E. C. Thuling, architect. Seating capacity, 1,000.

E. N. Brown, who is interested in two motion picture theaters on the West Side, is planning to build another one at 430-432 Bridge street, N. W., Grand Rapids. The building operations will be started immediately and the house will be completed and opened to the public soon after the beginning of the New Year. The plans for the building call for a seating capacity of 600, which will make it the largest motion picture play house in the city, outside of the down town district.

The new Delft theater on Washington street, Marquette, built by Fred Donckers and leased to the Delft Theaters, Inc., of which Morgan W. Jopling is president and H. S. Gallup general manager, has been opened. The new theater is undoubtedly one of the finest and most beautiful in the Upper Peninsula. Its equipment includes the latest designs that are now used in the theaters through the country. The screen and moving picture machines are of the latest type and the seats are upholstered opera chairs of the latest design. Miss Ada Mapes will be manager of the theater.

Another moving picture theater has opened its doors in Detroit. It is known as the Alhambra, and is situated at the northeast corner of Woodward and Kenilworth avenues, leased by John H. Kunsky, who controls many other motion picture theaters. It will comfortably seat 1,500 people.

MINNESOTA.

The American Theater Company obtained a permit to build a $6,000 moving picture house on Payne avenue, between Magnolia and Cook streets, St. Paul.

Frank Zimmermann has sold the Rex theater in Aurora to Guy Hallock of Two Harbors. The new manager has taken charge of the house and has inaugurated a daily change of pictures. Improvements in the house will be made.

MISSOURI.

The Strand theater, a new motion picture house on Sixth. between St. Charles and Locust streets, St. Louis, opened October 26. The Strand is owned by the Columbia theater company, and is named for the famous Strand theater, New York, which shows moving pictures exclusively. It is managed by Harry D. Buckley.

L. L. Lindsey of Marshall is the new manager of the Hippodrome theater in Carthage.

The Elite Moving Picture show at Clara, owned by Trigg Brothers, has been burned, with a loss of $1,500.

MONTANA.

The framework for the entrance and box office of the Myrtle theater, in the new Slater block, Great Falls, has been put in place and indicates that the front will be a very attractive one. Manager J. B. Ritch expects to open the house, which will be devoted to pictures, about the middle of November.

The Alcazar theater, in Livingston, for the past four years under the management of E. P. White, has been sold to H. E. Lotz, who came here recently from Canada.

The Malta Orpheum in Butt Falls, is undergoing many improvements, which will be appreciated by its many patrons. Manager Wilmert has had an incline built in the entrance and exits instead of steps, which makes them safer. Two boxes have been built in the rear, and are slightly elevated over the other seats. A complete new heating plant is also being installed, and the interior of the popular little showshop is being redecorated.

NEBRASKA.

P. A. Hoppen has sold his picture theater at North Platte and will return to Kearney shortly to again take charge of the Radio.

NEW YORK.

The Cook theater building in Medina has been sold by Levan & Cook to B. D. Nickles of Rochester, who took possession October 26. The house will be closed temporarily, during which time numerous changes will be made.

License has been issued for a moving picture theater on S. Crouse avenue, Syracuse.

An enterprising Olcott man is contemplating opening a motion picture show in Newfane, Niagara county.

The Pastime theater on Sawyer avenue, Depew, has changed hands, Fred Albert of Buffalo, having purchased it.

The Gem theater, a new motion picture house in Tuckahoe is expected to open in a short time. The house is in the Hall building, Main street, and is excellently appointed with every modern improvement. The proprietor of the new theater is Dr. O. W. Hall, and the manager is Mr. William Clapp.

At the Westchester Avenue theater, Bronx, a day nursery has been added. The nursery is equipped with a sandpile, swings, rocking horses, low chairs and a crib, also toys of all sorts. Mothers can check their children and enjoy the pictures.

NEW YORK.

The new Palace theater in Buffalo is nearing completion, though a date cannot be set for its opening. The management states that the structure will be complete sometime in December. The new Palace has signed for the Alco program and will present for its opening one of that corporation's big hits.

The Globe motion picture theater opened November 13 under the management of Sol Brill. It is located at 5 and 7 Sumpter street, Buffalo. The local manager is Joseph Foster.

Karl Hendrickson and Clifford Narrows of Lowville have engaged in the motion picture business at Oswego, where they have leased the Bijou theater.

Hancock Photoplay Corporation, Manhattan—theatrical, etc., motion pictures, etc.; capital, $150,000. Incorporators: H. E. Feldman, C. B. Skinner, E. C. Hill, New York City.

The Gordon theater, one of the leading photo play houses of Rochester, has secured exclusively for the up-state city the Alco program. The early features of the releasing corporation drew such large audiences to the Gordon that the management hastened to sign contracts for the full program.

NORTH DAKOTA.

The new Lyric theater in Ellendale has been opened.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

Current Releases

Monday.

D	11-16	The Child Thou Gavest Me	Biograph	1,000
C	11-16	The Adventure of the Lost Wife	Edison	1,000
C	11-16	Countess Sweedie	Essanay	1,000
D	11-16	The Man of Iron	Kalem	2,000
D	11-16	The Beloved Adventurer, Series No. 10	Lubin	1,000
C	11-16	The Thrilling Adventures of Count Verace	Mina	1,000
T	11-16	Pathe's Daily News No. 77, 1914	Pathe	1,000
D	11-16	If I Were Young Again	Selig	2,000
T	11-16	Hearst-Selig News Pictorial No. 75	Selig	1,000
D	11-16	Sisters	Vitagraph	1,000

Tuesday.

D	11-17	Ernest Maltravers	Biograph	2,000
D	11-17	A Moment of Madness	Edison	1,000
C	11-17	The Servant Question	Essanay	1,000
C	11-17	The Peach at the Beach	Kalem	1,000
C	11-17	She Was the Other	Lubin	500
C	11-17	Cheap Transportation	Lubin	500
D	11-17	The Sheriff's Reward	Selig	1,000
D	11-17	Hope Foster's Mother	Vitagraph	2,000

Wednesday.

C	11-18	Buster Brown and the German Band	Edison	500
C	11-18	A Millinery Mix-up	Edison	500
C	11-18	The Fable of "Proving that Spongers Are Found in a Drug Store"	Essanay	1,000
D	11-18	His Nemesis	Kalem	2,000
D	11-18	The Marriage Wager	Lubin	2,000
T	11-18	Pathe's Daily News No. 78, 1914	Pathe	1,000
D	11-18	The Broken "X"	Selig	1,000
C	11-18	Fixing Their Dads	Vitagraph	1,000

Thursday.

C	11-19	Hen-Peck Gets a Night Off	Biograph	500
C	11-19	A Fowl Deed	Biograph	500
D	11-19	A Horse on Sophie	Essanay	1,000
D	11-19	On Suspicion	Lubin	2,000
T	11-19	Hearst-Selig News Pictorial No. 76	Selig	1,000
C	11-19	Too Much Burglar	Vitagraph	1,000

Friday.

D	11-20	The Girl and the Miser	Biograph	1,000
D	11-20	What Could She Do?	Edison	3,000
D	11-20	The Means and the End	Essanay	2,000
C	11-20	Fatty and the Shyster	Kalem	1,000
D	11-20	The Unknown Country	Lubin	1,000
C	11-20	The Mysterious Black Fox	Selig	1,000
C	11-20	The Professional Scapegoat	Vitagraph	1,000

Saturday.

D	11-21	Blacksmith Ben	Biograph	1,000
D	11-21	Dickson's Diamonds	Edison	1,000
D	11-21	Broncho Billy's Scheme	Essanay	1,000
D	11-21	The Plot at the R. R. Cut	Kalem	1,000
C	11-21	The Tale of a Coat	Lubin	500
C	11-21	The Daddy of Them All	Lubin	500
D	11-21	Her Sacrifice	Selig	1,000
C	11-21	Mary Jane Entertains	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Columbus, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Columbus, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Columbus, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Columbus, Selig, Vitagraph.

Advance Releases

Monday.

C	11-23	All on Account of the Chief	Biograph	500
C	11-23	Thrown Off the Throne	Biograph	500
D	11-23	His Chorus Girl Wife	Edison	1,000
C	11-23	Sweedie at the Fair	Essanay	1,000
D	11-23	The Theft of the Crown Jewels	Kalem	2,000
D	11-23	The Beloved Adventurer, No. 11	Lubin	1,000
T	11-23	Pathe's Daily News, No. 79, 1914	Pathe	1,000
D	11-23	Out of Petticoat Lane	Selig	1,800
C	11-23	Doc Yak (Cartoon) Plays Golf	Selig	200
T	11-23	Hearst-Selig News Pictorial, No. 77	Selig	1,000
D	11-23	The Level	Vitagraph	1,000

Tuesday.

D	11-24	The Romance of a Poor Young Man	Biograph	2,000
D	11-24	A Gypsy Madcap	Edison	1,000
D	11-24	Beyond Youth's Paradise	Essanay	1,000
C	11-24	Tough Luck Smith	Kalem	1,000
C	11-24	Mother's Baby Boy	Lubin	500
C	11-24	He Wanted Chickens	Lubin	500
D	11-24	The Scapegoat	Selig	1,000
D	11-24	The Old Flute Player	Vitagraph	2,000

Wednesday.

D	11-25	The Temple of Moloch	Edison	1,000
C	11-25	The Fable of "Aggie and the Aggravated Attacks"	Essanay	1,000
C	11-25	The Girl and the Explorer	Kalem	2,000
D	11-25	The Making of Him	Lubin	2,000
T	11-25	Pathe's Daily News, No. 80, 1914	Pathe	1,000
D	11-25	The Butterfly's Wings	Selig	1,000
C	11-25	Netty or Letty	Vitagraph	1,000

Thursday.

D	11-26	The Way Back	Biograph	1,000
C	11-26	Snakeville's Reform Wave	Essanay	1,000
D	11-26	Was His Decision Right?	Lubin	2,000
T	11-26	Hearst-Selig News Pictorial, No. 78	Selig	1,000
C	11-26	Cause for Thanksgiving	Vitagraph	1,000

Friday.

D	11-27	His Old Pal's Sacrifice	Biograph	1,000
D	11-27	The King's Move in the City	Edison	2,000
D	11-27	Scars of Possession	Essanay	2,000
C	11-27	Ham, the Iceman	Kalem	1,000
D	11-27	He Waits Forever	Lubin	1,000
C	11-27	A Surprise Party	Selig	1,000
C	11-27	The Curing of Myra May	Vitagraph	1,000

Saturday.

D	11-28	Little Miss Make-Believe	Biograph	1,000
D	11-28	The Last of the Hargroves	Edison	1,000
D	11-28	Broncho Billy's Double Escape	Essanay	1,000
D	11-28	The Girl at the Throttle	Kalem	1,000
C	11-28	You Can't Beat Them	Lubin	500
C	11-28	The Servant Girl's Legacy	Lubin	500
D	11-28	The Fates and Ryan	Selig	1,000
C	11-28	Convict, Costumes and Confusion	Vitagraph	2,000

MISCELLANEOUS FEATURES.

Aristocracy	Famous Players	4,000
The Circus Man	Lasky	5,000
The Skull Worshippers	Sawyer	2,000
Priest or Medicine Man	Sawyer	2,000
Lost in London	Warner's	3,000
The Fireman and the Girl	Eclectic	3,000
The Toreador's Oath	Eclectic	3,000
The Romance of a Red Princess	Sawyer	2,000
Her Vindication	Sawyer	2,000
Lola	Shubert	5,000
The Dancer and the King	Blaney	5,000
The Spy's Fate	Lubin	3,000
On Belgian Battlefields	International	4,000
Saints and Their Sorrows	Apex	4,000
The Bargain	New York M. P.	5,000
Hearts and Flowers	Cosmos	5,000
The Woman He Wronged	Apex	4,000
Under the Gas Light	Klaw & Erlanger	4,000
The Woman in Black	Klaw & Erlanger	4,000
Little Lord Fauntleroy	Exclusive	4,000
The Walls of Jericho	Box Office	5,000
The Education of Mr. Pipp	All Star	5,000

Mutual Program

Monday.

D	11-16	Redbird Wins	American	1,000
D	11-16	Our Mutual Girl No. 44	Reliance	1,000
	11-16	Title Not Reported	Keystone	

Tuesday.

D	11-17	Pawns of Fate	Thanhouser	2,000
D	11-17	The Little Country Mouse	Majestic	1,000
C	11-17	When Queenie Came Back	Beauty	1,000

Wednesday.

C	11-18	Shorty Falls Into a Title	Broncho	2,000
D	11-18	Beppo	American	1,000
D	11-18	The Hidden Message	Reliance	1,000

Thursday.

D	11-19	Nipped	Domino	2,000
	11-19	Title Not Reported	Keystone	1,000
T	11-19	Mutual Weekly No. 99	Mutual	1,000

Friday.

D	11-20	The Master of the House	Kay-Bee	2,000
C	11-20	The Bad Mistake	Princess	1,000
C	11-20	Old Enough to be Her Grandpa	American	1,000

Saturday.

D	11-21	His Responsibility	Reliance	2,000
	11-21	Title Not Reported	Keystone	
C	11-21	Love Finds a Way	Royal	1,000

Sunday.

D	11-22	The Saving Grace	Majestic	1,000
C	11-22	Ethel Has a Steady, No. 11	Komic	1,000
D	11-22	A Messenger of Gladness	Thanhouser	1,000

Monday.

D	11-23	In the Candlelight	American	2,000
D	11-23	Our Mutual Girl, No. 45	Reliance	1,000
	11-23	Title Not Reported	Keystone	

Tuesday.

D	11-24	Mrs. Van Ruyter's Strategem	Thanhouser	2,000
D	11-24	Another Chance	Majestic	1,000
C	11-24	As a Man Thinketh	Beauty	1,000

Wednesday.

D	11-25	The Cross in the Desert	Broncho	2,000
D	11-25	The Archaeologist	American	1,000
D	11-25	They Never Knew	Reliance	1,000

Thursday.

D	11-26	The Mills of the Gods	Domino	2,000
	11-26	Title Not Reported	Keystone	
T	11-26	Mutual Weekly, No. 100	Mutual	1,000

Friday.

D	11-27	A Crook's Sweetheart	Kay Bee	1,000
C	11-27	The Wild, Woolly West	Princess	1,000
D	11-27	The Hop Smugglers	Reliance	1,000

Saturday.

D	11-28	The Kaffir's Skull	Reliance	2,000
	11-28	Title Not Reported	Keystone	
C	11-28	Before and After	Royal	1,000

Sunday.

D	11-29	The Sisters	Majestic	2,000
C	11-29	A Corner in Hats	Komic	1,000
D	11-29	A Denver Romance	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	11-16	The Treasure Train	Imp	2,000
D	11-16	The Phantom Cracksman	Victor	1,000
C	11-16	A Bear Escape	Sterling	1,000

Tuesday.

D	11-17	The Opened Shutters	Gold Seal	4,000
C	11-17	Oh! You Mummy	Crystal	500
C	11-17	Naughty Nellie	Crystal	500
	11-17	No Release This Week	Nestor	

Wednesday.

C	11-18	His Night Out	Joker	1,000
D	11-18	The Wondrous Melody	Eclair	2,000
T	11-18	Animated Weekly No. 141	Universal	1,000

Thursday.

D	11-19	Cupid and the Fishes	Imp	1,000
D	11-19	His Uncle's Will	Rex	2,000
C	11-19	Noodle's Return	Sterling	1,000

Friday.

C	11-20	When Their Brides Got Mixed	Nestor	500
E	11-20	Defenders of the British Empire	Nestor	500
C	11-20	A Scenario Editor's Dream	Powers	1,000
D	11-20	For the People	Victor	2,000

Saturday.

C	11-21	The Battle of the Nations	Joker	1,000
D	11-21	Man to Man	Frontier	1,000
D	11-21	The Ninety Black Boxes	"101 Bison"	1,000

Sunday.

C	11-22	Traffic in Babes	Rex	1,000
D	11-22	A Friend in Need	Eclair	1,000
C	11-22	The Groom's Doom	L-Ko	1,000

Monday.

D	11-23	His Gratitude	Imp	1,000
D	11-23	Terence O'Rourke, Gentleman Adventurer, No. 2	Victor	2,000
C	11-23	Black Hands	Sterling	1,000

Tuesday.

D	11-24	The Mysterious Rose	Gold Seal	2,000
C	11-24	Sammy's Vacation	Crystal	1,000
D	11-24	As We Journey Through Life	Nestor	1,000

Wednesday.

C	11-25	The Tricky Flunkie	Joker	800
T	11-25	La Rochelle, France	Joker	200
D	11-25	The Heiress and the Crook	Eclair	2,000
T	11-25	Animated Weekly, No. 142	Universal	1,000

Thursday.

D	11-26	Human Hearts	Imp	2,000
	11-26	No Release This Week	Rex	
C	11-26	Dot's Elopement	Sterling	1,000

Friday.

C	11-27	In Taxi 23	Nestor	1,000
C	11-27	Sissy Dobbins, Oil Magnate	Powers	1,000
D	11-27	The Heart of the Night Wind	Victor	2,000

Saturday.

C	11-28	He Married Her, Anyhow	Joker	500
C	11-28	Eccentric Comiques	Joker	500
D	11-28	The Moccasin Print	Frontier	1,000
D	11-28	The Brand of His Tribe	"101 Bison"	2,000

Sunday.

D	11-29	Light and Shadows	Rex	2,000
C	11-29	A Blighted Spaniard	L. Ko	1,000
D	11-29	The Ghost of the Mine	Eclair	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker, Frontier.
SUNDAY: L. Ko, Eclair, Rex.

Brief Stories of the Week's Film Releases

General Program

Pathe Daily News No. 75—Pathe—November 9.—This weekly contains views of the chrysanthemum show in Washington, D. C. Ralph De Palma winning the forty mile auto race at Brighton Beach. The cross country run between Harvard and Cornell. A fashion section showing latest gowns from Paris and numerous scenes from the European war zone.

Pathe Daily News No. 76—Pathe—November 11.—The launching of the giant oil tank ship *Lyman Stewart* at San Francisco, and view of the Chicago stock yards during their recent quarantine are shown in this issue of the Pathe Weekly. In the war section are views of the English trops near Brias, France, some of the Indian troops leaving Marseilles for the fight, and scenes in the home of Empress Eugenie, widow of Napoleon III, at Farnsborough, England, which has been turned into a hospital for the English, French and Belgian officers wounded in the war.

Pathe Daily News No. 77—Pathe—November 16.—Pictures showing the removal of a span of the Philadelphia and Reading bridge weighing 200,000 pounds and the substituting of another, all accomplished in one minute and thirty seconds; interesting views of the Mexican military convention at Aguascalientes, Mexico, where Eulalio Gutierrez was elected president; also scenes of the oil tank fire at Pasadena, Calif.; the launching of several military transports in Genoa, Italy; the burning of the village of Poperinghe, Belgium, by the Germans and, the exhibition of the captured war trophies at Lyons, France, make this number of the Pathe topical unusually interesting.

Hearst-Selig News Pictorial No. 75—Selig—November 16.—In this issue the *Kronprincezzin Cecelie*, which escaped from European cruisers and put into Bar Harbor, is shown anchored in the harbor of Boston. Views are given of the Jersey City stock yards, where the cattle are being treated for the foot and mouth disease, also views of the Chicago stock yards, and the slaying of pigeons that were spreading the disease. At the State Federation of Women's Clubs at Atlanta, Ga., Mrs. Gibson displays the spinning wheel, which was used in war times, showing how the women of the south were helping with its cotton crop. Bundles of toys and warm clothing are shown being packed in boxes for the Christmas ship *Jason*, which is soon to sail from New York to Europe. Numerous interesting scenes from the European conflict are shown, among them being pictures of Antwerp and northern Belgium. The reel closes with a view of a large conflagration near Atlantic City.

Hearst-Selig News Pictorial No. 76—Selig—November 19.—U. S. troops are shown arriving in the Arkansas mining district to quell a recent disturbance there; views are given of the Salvation Army in Boston, rolling linen bandages to be used by the Red Cross corps in Europe. From New York comes a scene showing a 160-ton statue being moved in order that the subway may be constructed across the site where it once stood. In the war section British troops are being shown reviewed in London, the Belgians marching to the Yser and the French marines in several of the coast cities.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

Scars of Possession—Essanay (Two Reels) November 22.—Payne Forsythe, once a millionaire now a pauper, sees an ad in the paper calling for a young man to give his blood for a sick woman in a hospital. He answers the ad, but is not permitted to see the woman whose life he is saving. Years later, again a millionaire, and in love with Louise Courtwright, an heiress, he learns with surprise that she was the girl whose life he saved. Francis X. Bushman and Beverly Bayne featured. See review on page 701 issue of November 21.

N. G. C.

Thrown Off the Throne—Biograph—November 23.—The queen tires of the king's delicatessen feasts and plots to put Duke Gookus, the rightful heir on the throne. The king's spies interrupt Duke Gookus and the queen at a secret meeting and the king orders Gookus to be placed in the torture chair with the terrible teeth. The queen, shut up in the tower, sends up a rocket which carries word to the duke's men and they storm the castle. They rescue the duke and the queen and the king is thrown of the throne and placed in the chair of the terrible teeth, while Gookus is crowned king.

All On Account of the Cheese—Biograph—November 23.—Afraid of burglars, when alone in the house, Susie leaves a half-eaten cheese sandwich on the table. Hearing a noise, she telephones her father that there are burglars in the next room and climbs into a trunk, pulling the lid down over her. The father summons the police, who arrive after many funny happenings and break down the door. Susie, in the trunk, is mistaken for the burglar at first, but presently the police break into the next room and discover the cause of the alarm—a number of mice gnawing at the cheese.

His Chorus Girl Wife—Edison—November 23.—Gladys Hulette's work is always sincere and pleasing, and the role of Gladys Warwick in this picture seems to have been created especially for her, so well does she appear in it. The plot is a strong one, and its end, though a little improbable, is thoroughly satisfying and not conventional. Reggie marries a chorus girl, and, in fear, conceals it from his father. Gladys thinks that he is ashamed of her, and returns to her home in the country. When she tells of her marriage her father doubts her word, and denounces her for bringing disgrace upon their name. The next day, Thanksgiving, Gladys packs up her things and leaves home. It happens that Reggie and his father are at the station, where they got off to change trains. The young married couple embrace in spite of the presence of Reggie's father. Gladys' parents enter in search of their daughter, and the two men turn out to be old schoolmates. The whole party returns to the Warwick home for a Thanksgiving dinner. C.R.C.

Sweedie at the Fair—Essanay—November 23.—This time, Sweedie becomes the owner of a donkey and when "fired" from her position as cook at the Rich household, Sweedie journeys to the county fair, and endeavors to win a few prizes with the help of the donkey. The picture ends with an exciting chase of Sweedie and the donkey in an automobile, by the famous Pickle Police. Wallace Beery featured. N. G. C.

The Theft of the Crown Jewels—Kalem (Two Reels) November 23.—The impoverished King of Eltwich-Haldmandt plans an alliance between his daughter, Princess Zavia, and Prince Sacholdt of Murtavia. When the prince leaves his country, declaring that he must marry as his heart dictates, Zavia offers to sell the royal jewels in a foreign country. By chance Prince Sacholdt is a passenger on the same steamer and meets her. Von Block, a jewel thief, follows Zavia and one day arranges an accident in order that he may obtain her jewels. Sacholdt captures Von Block and returns the jewels to Zavia, whose whose identity he now suspects. He wires his country authorizing a loan to Zavia's kingdom and she is ordered home, where she learns that the alliance has been renewed and that she is to marry Prince Sacholdt, whom she loves. Alice Joyce featured.

"The Beloved Adventurer"—The Serpent Comes to Eden—No. 11—Lubin, November 23.—Lord Cecil and Lady



the situation and with the assistance of the Countess Lurovich sow the seeds of genius Carson is still resolved to fight Betty are supremely happy but their evil

doubt in the mind of the young bride and peruade her that Cecil is unfaithful and ashamed of her, thereby inducing her to give him freedom. Before doing so, however, she deeds the Golden Hope Mine over to Cecil and though giving herself over to the conspirators she is empty handed. Arthur Johnson and Lottie Briscoe are excellent and at their best in this number and many of the admirers of the "Beloved Adventurer" will regret that any circumstance can mar the happiness of the excellent couple.

Out of Petticoat Lane—Selig (Two Reels) November 23.—Jessie becomes jealous of Meg and knocks her unconscious during a quarrel over Biff, a worthless fellow. Two sweethearts befriend the girls and they are reconciled when they meet at a cottage in the country. Later they meet two farmer boys and fall in love with them and happiness comes to all. Complete review will be found on page 708 of the November 21 issue of Motography.

The Level—Vitagraph—November 23.—Accustomed only to the manners of rough men, Carolyn Johnson becomes as wild and fierce-tempered as a tigress. Bob Arnold, a settler, meets her and believing a change of environment will make her a very loveable girl, he proposes. Carolyn's father forces her to marry Bob and she assents on condition that her dog, Wolf, may accompany her. All Bob's kindneses are repulsed and when one day he overhears her telling Wolf "he ain't like a man at all, he's too soft" his whole manner changes. He becomes harsh and brutal and she grows half afraid of him, but loves and adores him. Eventually she learns that his brutality is all assumed and is then only too glad to receive his love. Myrtle Gonzalez featured.

The Romance of a Poor Young Man—Biograph (Two Reels) November 24.—The Marquis De Champecy sells his estate in the West Indies and prepares to return to Paris. Ere he departs he is attacked, robbed and killed by Laroque, a sea rover. Laroque goes to Paris and buys a handsome home. Ten years later Maxime De Champecy, th dead man's heir, sells the remainder of his property to pay his debts and places his sister in a convent. Penniless, he becomes general manager of Laroque's estate under an assumed name. He meets and falls in love with Marguerite, Laroque's granddaughter. Monsieur Bevallan also loves Marguerite and plots with Helouin, her governess, to secure her hand and eventually succeeds in exposing Maxime's real name and relationship to Marquis De Champecy, when Marguerite dismisses him as a lover. Later, to avoid compromising the girl, Maxime climbs down the side of a tower in which they have both been confined by Bevallan. Loroque's conscience troubles him so much that he eventually makes known his crime and restores the fortune to Maxime, its rightful owner, who then marries Marguerite.

A Gypsy Madcap—Edison—November 24.—This is the first release of the "Olive's Opportunities" series, directed by Richard Ridgely, and featuring Mabel Trunnelle supported by Edward Earle and Herbert Prior. The first chapter leads one to believe that the series will have a well-defined continuity between releases, though at times they will undoubtedly be enlivened by thrills. The scenes are mostly beautiful woodland exteriors, and they receive full justice in the soft but distinct photography that



marks the picture. Vance Coleman falls in love with a pretty gypsy girl, Olive. His father threatens to cut him off in his will unless he gives her up, and, on the boy's refusal to comply with his request, he changes his will in favor of Drew Martin. Returning home, Vance finds his father deathly sick, for Martin has given him an overdose of medicine to hasten his end. The young fellow hurries to the gypsy camp and notifies Olive of his father's condition. She returns with him, taking with her a bottle of herb tonic which revives the aged man. C. R. C.

Beyond Youth's Paradise—Essanay—November 24.—Captain Fane, an English army officer stationed in Cairo, is in love with Lady Fiennis, who is treated most cruelly by her brutal husband. Fane returns to England and five years later is told by his sister that her son, Frankie, twenty-two years old, has decided to marry a widow many years his senior. She begs him to go to Cairo and save the boy from this woman. Fane makes the journey, and finds that Frankie is in love with Lady Fiennis, now known as Mrs. Fenton. He learns that Lord Fiennis had discovered his wife to be infatuated with an army officer and, out of jealousy, cut her off without a cent when he died. When Captain Fane meets Frankie's inamorata, she falls into his



open arms and Frankie learns that youth's paradise is still ahead of him. Lillian Drew, Richard Travers and Bryant Washburn featured. N. G. C.

Tough Luck Smith—Kalem—November 24.—Smith, anxious to attend a poker game and unable to elude his wife, writes himself a telegram reading, "Come to the office immediately" which he arranges to have Jimmy, a messenger boy, deliver. Jimmy forgets himself and attends a moving picture show and it is only after the Smiths have retired for the night that Jimmy eventually delivers the message. Smith is routed out of bed and compelled to leave for the office. He gets in a mixup which lands him in the police station. The next morning his wife discovers the telegram to have been a forgery, finds him in a cell at the police station and worse still comes upon Jimmy who explains the whole scheme. John Brennan featured.

Mother's Baby Boy—Lubin—November 24.—Percival Pilkins is mother's pet darling. Bill Green and Tom Brown are two rude boys who resent Percy's interference with their wooing of Nell Haldane and they chase him back to his boarding house. Percy telegraphs his mother that his vacation is being ruined and mother promptly sets out to rescue him. When Tom and Bill attack him, later, Nell interferes, thus permitting Percy to escape, followed by Tom. Mother is a little woman and Tom boldly slaps her boy, thinking that she can not resent the act. Mother, however, has brought a prizefighter to act as Percy's bodyguard and he vanquishes Tom and Bill.

He Wanted Chicken—Lubin—November 24.—Tom Renson, a chicken fancier, sends for some prize winners. Ben Boggs, sore at Tom because he believes that Tom is trying to steal his best girl, writes his wife that her husband is a "chicken stealer" and Tom has a terrible time explaining. When Tom goes to the train to get the expected chickens he chances upon a burlesque show, just arriving, and this causes more difficulties, which are eventually explained.

The Scapegoat—Selig—November 24.—There is always enough action in every Tom Mix release to assure its popularity, and this one is no exception. A realistic runaway, lassoing scenes and furious riding, furnish the chief thrills. The plot is rather conventional but is given an unexpected twist at the close. Tom Jackson assumes the blame of his brother's crime and is forced to leave home. He drifts West and settles in a mining town. In time he becomes sheriff and falls in love with Nell Turner. Nell's brother, Jack, joins a band of bank robbers and they are captured by Tom. Nell pleads with her lover to release Jack, and after a struggle with his emotions he does. He feels he has failed in his duty, however, and gives up all that is dear to him to start life anew in another land. C.J.C.

The Old Flute Player—Vitagraph (Two Reels November 24.—Herr Kreutzer, a flute player at a cheap London theater, keeps his beautiful daughter, Anna, in seclusion and one day while walking through the park, he recognizes a certain exalted personage and flees to America with her. On the voyage Anna meets and wins the love of young Vanderlyn, who secures for her a position as companion to his mother. He gives her a ring which his mother has seen and believed to be for her birthday present. The mother sees Anna later with the ring and accuses her of having stolen it, but when Herr Kreutzer reveals himself as Count Otto Von Lich-

tenstal, who years ago incurred the emperor's displeasure but is now forgiven, and when her son explains about the ring, Mrs. Vanderlyn gladly approves of the wedding that has been arranged. Edith Storey featured.

The Temple of Moloch—EDISON—NOVEMBER 25.—This single reel picture has three defined purposes; first, to entertain with a well-acted drama; second, to teach a lesson on the dangers to health of working under unsanitary conditions; and third, to boost the "Red Cross Christmas Seal" movement in the fight against tuberculosis. The picture is a worthy and effective contribution towards the furtherance of a movement whose object vitally concerns everyone. Dr. Jordan visits Valatia to investigate the cause of its alarming death rate, and finds it to be the insanitary conditions existing at Harrison Pratt's pottery. He calls on its owner and begs him to improve the pottery and the adjoining hovels in which his employees live, but to no avail. Jordan then establishes a public preventorium and is valiantly assisted in his work by Eloise Pratt. Harrison Pratt remains firm in his refusal to grant Jordan's request, until both Eloise and Alfred Pratt fall victims to the plague. The matter then assume a different light, and on their being cured by Jordan's system, Pratt remodels the pottery and donates a large sum towards the work of fighting tuberculosis. C. R. C.

The Fable of Aggie and the Aggravated Attacks—ESSANAY—NOVEMBER 25.—An unusually good George Ade fable, in which Betty Brown, as Aggie, goes



through aggravated attacks of measles, mumps, scarlet rash, photomania, physical culture, actoritis, artaphobia, and winds up with a severe attack of love sickness. N. G. C.

The Girl and the Explorer—KALEM (TWO REELS) NOVEMBER 25.—Millicent Beldon, daughter of a publisher, knows her father is anxious to secure for publication an account of the adventures of Carlton, a famous explorer, and goes to the house in an effort to secure the work. She is mistaken for an applicant for the position of housemaid and, for fun, accepts the position. She meets Carlton and the two fall in love. Beldon, alarmed by his daughter's disappearance, puts the police on the case and next morning when Millicent tears the story out of the paper, Carlton gets another and thus discovers her secret. The girl steals the explorer's story, but her love for him compels her to return it. When the police trace her to the house and would arrest her, Carlton tells her of his love and she accepts him, upon condition that her father publish his story. Tom Moore and Marguerite Courtot featured.

"The Making of Him"—LUBIN—(TWO REELS)—NOVEMBER 25.—George Terwilliger has evolved an excellent story with picturesque naval setting, the moral of the tale being the regeneration of a



youth of the idle rich by a charming girl who loves him, but wants to marry a man, not a society doll. Admiring the manly quality of the naval officers, she spurs her lover to effort by threatening to discard him unless he devotes four years to training under the hard discipline of a naval school. It is "hard tack" for the pampered youth, but he submits to the dictum, while the girl, despite the attentions of other lovers, remains faithful to her promise. The picture features Ormi Hawley and Edgar Jones, who are well supported by other famous Lubin players.

The Butterfly's Wings—SELIG—NOVEMBER 25.—Rich interior settings characterize this offering. Bessie Eyton appears to advantage as a society butterfly, a role which suits her admirably. Thomas Santschi, playing opposite her is also well cast as a rough fisherman. The sea coast scenes are carefully selected and the photography clear and sharp throughout. It is an offering which will please all those who like the better class of motion pictures. Gay La Rue, a spoiled society girl, goes to the sea coast to break the monotony of her frivolous life. There she meets Karl, a fisher lad and succeeds in taking him away from Elsa, his sweetheart. Elsa is heartbroken and appeals to Gay to give her lover back to her. At first the butterfly refuses but her better nature wins and she goes away, leaving the lovers in happiness. Amid her old surroundings she knows that in Karl she has met the one man she can love and ceases her flirta-



tions to marry a count who has long courted her but whom she cares little for. The butterfly's wings have been broken. C.J.C.

Netty or Letty—VITAGRAPH—NOVEMBER 25.—Netty and Letty, twins, quarrel continually. At a friend's cottage, Freddy meets Netty and the two are mutally attracted. The other girls send him a note which leads him to approach Letty, whom he believes is Netty. Letty thinks he is trying to flirt with her and summons a policeman, much to the amusement of the watchers. Later when Netty appears Freddy gives her the "cold shoulder." Other complications follow, one character after another getting mixed up, but eventually all is straightened out and Netty and Freddy become sweethearts.

The Way Back—BIOGRAPH—NOVEMBER 26.—An evangelist in the city visits a friend who tells him the story of a young woman, a frequenter of caberets, in whom he is interested. The evangelist doffs his clerical dress and accompanies his friend to the caberet where, meeting he girl, he is able to effect her regeneration. After joining the hand of his friend and the woman in marriage, he abandons his calling as an evangelist to become a novelist. To keep up his work he resorts to stimulants and eventually becomes a drink-sodden outcast. The woman, after her husband's death, becomes a charity worker in the slums, finds the former evangelist and saves him as he once saved her.

Snakeville's Reform Wave—ESSANAY—NOVEMBER 26.—Slippery Slim and Sophie drive to town, and while Sophie is shopping, Slim sneaks over to the saloon for a drink. Here he meets Mustang Pete and in the midst of their merriment Sophie enters and with the aid of a suffragette cleans up the saloon. Sophie then joins the suffragettes and, on election day, they manage to use every woman in the village as a repeat voter, not once or twice, but five or six times, resulting in the town going dry by a large majority. Victor Potel and Margaret Joslin featured. N. G. C.

Was His Decision Right—LUBIN—(TWO REELS)—NOVEMBER 26.—Nance Alcott, "a scarlet woman," is willed a for-



tions and later meets Jason, the nephew of a clergyman, who has charge of his sister's boy, deemed an incorrigible. When Jason rescues Lilly at the risk of his own life, Nance thanks him and gratitune, upon condition that she remain unmarried and care for a crippled girl named Lilly. Nance accepts the conditude develops into love. When the minister later meets Nance he recognizes her and though she begs him to keep silence regarding her past, he plans to tell Jason all, though giving Nance three days in which to leave town. When Jason proposes and Nance refuses him, Lilly believes the refusal due to the stipulation of the will and the cripple kills herself that love may have its way. When the minister learns the facts, he believes that he can do less for Nance than the cripple has done and accordingly agrees to keep silence regarding her past and permits her marriage.

Cause For Thanksgiving—Vitagraph—November 26.—Daddy tells Sonny, who wants a baby brother, that one may some day be left on the doorstep. Later Sonny mistakes a Thanksgiving turkey in a basket for "brother," and is so disappointed when he discovers that it is not a baby, that he gladly swaps the turkey for a little pickaninny which Lily Ann, the washwoman's daughter, is drawing in a little cart. Lily Ann returns home with the turkey, but her mother insists on Rastus being returned and starts out to find him. Daddy, at home, nearly faints when Sonny brings home Rastus, but after another exchange has been made mammy gets her little pickaninny back and Sonny is told that Santa Claus may bring him a baby brother. Bobby Conelly featured.

His Old Pal's Sacrifice—Biograph—November 27.—Bob, a member of the underworld, resolves to quit the game. He rescues Lon Riggs, a pal, from death in a fire and sustains some injuries. In the hospital he meets a young nurse to whom he is eventually married, after being aided in his reformation by a police captain. One day Bob finds a pocketbook filled with riches and yields to the temptation to keep it. The woman who lost it, reports the case to the police and the latter set out to find Bob. Meanwhile Riggs enters and hides in Bob's home to escape from the police. When Bob is telling his wife of the pocketbook, Riggs appears and insists that Bob place the pocketbook in his (Riggs') pocket and then points a pistol at him. Just as Bob dazedly acts on the suggestion, the police enter and take Lon away. Bob wins the reward of $500 offered for Riggs' capture and happiness once more reigns in the little home.

Ham, The Iceman—Kalem—November 27.—Ham, to elude Rubberheel, the inspector, shifts from street cleaner to iceman and Bud, his son, overhears his dad making a date with Mrs. Rubberheel, who flirts with him. They agree to meet in a park and later Ham forgets Mrs. Rubberheel and makes a date with Alice, another of his customers. Bud goes home and tells his mother and in the park Dick, Alice's sweetheart, and Mr. Rubberheel meet and fight, each thinking the other Ham. When the two discover their mistake, they pursue Ham, who takes up a position on a hill and slides cakes of ice down upon his pursuers. Mrs. Ham arrives from the other direction, however, and Ham, to escape her, jumps off a bridge. Lloyd V. Hamilton featured.

He Waits Forever—Lubin—November 27.—Jose Suarez, a Mexican, loves Helena Moreno, though the girl's father objects. When Jose determines to leave to find a fortune, he is seen bidding farewell to the girl by her father, and arrested. Later, escaping, Jose goes into the mountains and becomes a miner. Six years elapse and Helena is forced by her father to marry Andres de Romer. Jose, meanwhile, becomes wealthy and is accorded a generalship in the Mexican army, if he will fight for Mexico's freedom. Jose's army wins many victories and, capturing his own town, he hurries to the Moreno home to find Helena, and is stunned to find her married. Jose determines revenge and inviting Moreno, Helena and Andres to a fiesta, he poisons the food and plans to kill them all. Jose, at the critical moment faints, and the waiter gives him a drink from one of the poisoned glasses, and he dies.

A Surprise Party—Selig—November 27.—Two husbands and two wives get mixed up over the purchase of a new hat and some birthday presents in this picture and the complications which result are very humorous. Lyllian Brown Leighton, Elsie Greeson, John Lancaster and Sid Smith have the leading roles. The humor is kept alive throughout the reel and it seems safe to predict that laughs will be numerous in the various houses that show this picture. Mrs. White wants her husband to buy her a hat, but he refuses. Later Mrs. Brown, her neighbor, buys the hat and, when she leaves it in White's office during a rain storm, Mrs. White thinks her husband bought it for her. Her jealousy is further aroused when Mrs. Brown and Mr. White go shopping together and she tells Mr. Brown. They form a plan to catch the false ones together but the plan ends in their own arrest and after being bailed out they learn that the shopping trip was made to buy a birthday present for Mrs. White. All end happily. C. J. C.

The Curing of Myra May—Vitagraph—November 27.—Absorbed in romantic stories Myra May, 14, can think of nothing but chivalry and romance. Grayson, a young city man, is mistaken for a veritable Sir Launcelot. He, being mistaken as to Myra's age, proposes they elope and Myra's brother, Jack, overhears their plan and summons his mother, who leads Myra home thoroughly cured of her morbidly sentimental ideas. She again returns to short dresse and girl playmates of her own age. Norma Talmadge featured.

Little Miss Make-Believe—Biograph—November 28.—A newly rich family send out invitations to meet a princess, who is coming to spend a week with them. On the day of the reception, the princess telephones that she cannot come and at the last moment the children's governess is substituted. A wealthy young bachelor, beloved by all the ladies, becomes infatuated with the make-believe princess and the sisters are furious at the honor showered upon the humble governess. Baron von Metz calls and, seeing the governess, declares "She is not the princess." When the family endeavor to explain that they were deceived, the governess exclaims "You made me pose as the princess to deceive your friends." The baron and other guests have no more use now for the newly rich family and they become social failures, while the governess marries the wealthy bachelor, who really loves her, and becomes not a princess, but his queen.

Broncho Billy's Double Escape—Essanay—November 28.—Broncho Billy, an outlaw, pursued by the sheriff of Bear county, crosses the line to Gulch county, and is captured by the Gulch county sheriff. A deputy from Bear county is summoned, and when he and Broncho Billy stop that night at a hotel, Broncho induces him to remove the handcuffs. In the night the sheriff leaves his prisoner to play poker down stairs, and loses a wad. Broncho, learning of this, takes the sheriff's gun, steals down stairs, holds up the gamblers, regains the money, and without waking his guardian, replaces the loot on the table, and then writes a note, telling the deputy that he has gone to the boundary, and will be waiting there for him. The deputy, overjoyed at having his money returned, wires the Bear county sheriff that his prisoner has escaped, and makes no effort to recapture Broncho. G. M. Anderson featured. N. G. C.

The Last of the Hargroves—Edison—November 28.—Gertrude McCoy and Robert Conness play the leading parts in this feudal-tinted romance, and by their work add an extra charm to a naturally attractive story. The Buckners and Hargroves wage a feudal war and Mrs. Hargrove's dying request is that her daughter Viney be brought up to hate a Buck-



ner. Years afterward Ben Buckner, the sole survivor of the family, returns from school in the East to pay a visit to the scenes of his early boyhood days. The first person he meets is Viney, now a wild, beautiful girl. They fall in love and later on marry, but not before the old feud has been resurrected and finally buried forever. C. R. C.

The Girl at the Throttle—(Third Episode of the "Hazards of Helen") Kalem—November 28.—Blake, a fireman on the run to Daleton, learns that his wife is dangerously ill and Benton, the engineer, allows Blake to go home, intending to pick up a fireman at the next station. A hunter accidentally shoots Benton and the engineer drops unconscious. Rushing to the nearest telegraph station, the hunter tells Helen, the telegrapher, of the runaway train. Helen boards a locomotive, standing on the siding, and starts out to overtake the eastbound express which is in danger of being wrecked. After a perilous ride she succeeds in her mission and her superb heroism again results in her being showered with offers of marriage, but she rejects them all. Helen Holmes featured.

You Can't Beat Them—Lubin—November 28.—Ray Boggs gets a two dollar bill from her husband to go bargain hunting, but when she protests at the "small change," even the two-spot is demanded back. She telephones mother and the two prepare an anonymous letter to arouse Boggs' jealousy. Boggs gets the letter at the office and rushes home, where he learns of the trap set for him, and when his mother-in-law threatens to tell the joke to all the boys Boggs is forced to "come across."

The Servant Girl Legacy—Lubin—November 28.—Mandy Spragg, a domestic slave, spurns her poor fellow laborer, Cy Whitfield, who loves her. When the family returns from an auto ride they find Mandy in the best chair on the front

porch and she shows them a letter which indicates that she has become sole heir to her uncle's fortune. Awed by the change in Mandy, the family head not only loans her money, but gives her time in which to go shopping and buy clothing suitable to an heiress. When a telegram arrives from the lawyer saying that the total amount of the fortune is twenty-five dollars, all the members of the family turn from Mandy and she has to console herself by accepting Cy's proposal. A few moments later another telegram is received, saying that the first one is a mistake and that the amount should have been two hundred and twenty-five thousand.

The Fates and Ryan—SELIG—NOVEMBER 28.—Several worthy points appear in this film which lift it out of the ordinary. The opening and closing scenes show the Fates weaving the fortunes of the leading characters; a realistic runaway is shown; a horse of more than ordinary intelligence plays a prominent part and the acting of Stella Razeto and Lamar Johnstone is very human and appealing. Michael Ryan, a mounted policeman is greatly attached to his horse. One day while out riding he saves Mollie Girard



from death in a runaway and they are attracted to each other. Mollie's father, a counterfeiter, is cruel to her and she decides to run away from home. Ryan's horse is sold at auction because he is no longer fit for service and Girard buys it. Ryan traps Girard and his band but can do nothing but keep them covered. His police whistle, however, brings his old horse and the animal bears a message calling for help to Mollie. The girl then notifies Ryan's fellow officers and they hurry to the counterfeiters' den and arrest them. Ryan and Mollie discover they love each other and Ryan determines to secure possession of the horse. C. J. C.

Convict, Costumes and Confusion—VITAGRAPH (TWO REELS) NOVEMBER 28.—Leary Mike, a convict, escapes from prison to the city, closely followed by the police. Jones, dressed as Mephisto, goes to a masquerade with a pretty girl. Mrs. Jones follows him. Mike enters the dressing room to escape the police and is compelled to change clothes with Jones. The police follow Mike, and arrest Jones, while Mrs. Jones follows Mike, who jumps aboard an outgoing freight train. Jones and his wife are eventually reconciled and return home. Mike meanwhile breaks up a coon camp meeting, suddenly appearing as the devil, forces the parson to change clothes with him and escapes to the beach, where he dons a woman's bathing suit and flirts with the police, but is eventually suspicioned and arrested. Billy Quirk featured.

Mutual Program

His Responsibility — RELIANCE (TWO REELS) NOVEMBER 21. — To provide his heiress wife with the luxuries to which she has been accustomed Wallace speculates heavily and loses. Worse still a friend whom he has entrusted with a large sum of money for investment absconds with the funds. With expenses accumulating and his wife expecting a baby Wallace is nearly distracted. Suicide would render void his insurance policy so the young broker hires a "gunman" to shoot a man wearing a white hat, and carrying a raincoat on passing a given point at 10.30 on a certain night. The "gunman" is arrested while laying in wait. After passing the spot several times Wallace returns home and finds there a letter from the absconder, enclosing a check for $100,000, and stating that he has struck oil in the West and wants to make Wallace his partner.

Love Finds a Way—ROYAL—NOVEMBER 21.—After sub-leasing his apartments a bachelor forgets about it, and returns there one night to sleep. A man and his daughter are occupying them. The father discovers the bachelor sleeping on the mantelpiece in the morning, and demands that he marry the girl. On the way to the minister's the bachelor escapes, and hurries to the home of his fiancee, closely pursued by the angry father. In the meantime the girl meets her fiance. Explanations follow the mix-up and the affair ends in a double wedding.

The Messenger of Gladness—NATURE'S CELEBRITIES — THANHOUSER (SPLIT REEL) NOVEMBER 22.—An unusually large cast is used in this picture, each member of whom is the recipient of some "message of gladness" from little Helen, who has



been taught by her parents that Thanksgiving Day is a day on which everybody should be happy and friendly. After a long day's work of dispensing charity and good cheer Helen returns home to a delicious Thanksgiving dinner. Helen Badgely featured.

In the Candlelight—AMERICAN (TWO REELS) NOVEMBER 23.—Marian's father had deserted her mother years before because he thought she was in love with one of his friends. The girl's love affair with a young art student serves to bring her father and the man he thought deceived him together. The father learns of his mistake and the lovers are united. Complete review on page 729.

Sea Nymphs—KEYSTONE (TWO REELS) NOVEMBER 23.—Fatty neglects his wife, and even his mother-in-law, when he spies the attractive Mabel. The girl's father takes a dislike to her stout friend, and introduces Ambrose into the love race. Fatty manages to have his mother-in-law and Ambrose locked in a dressing-room while he and Mabel give a diving exhibition. Mabel's father enlists the muscles of Ambrose, and together they attack Fatty but without making any impression on him. Had the angry parent been wise he would have sought the aid of Fatty's wife and her mother who grow impatient at his flirtation, and demonstrate to the crowd how big men should be whipped.

Our Mutual Girl—CHAPTER 45—RELIANCE—NOVEMBER 23.—Margaret cannot forget the queer old lady resident of the mysterious house. She visits her again, but the woman ejects her when she learns that Margaret has no word of Walter. In an effort to cheer the dejected girl Aunt Abbie suggests a shopping trip to Joseph's on Fifth avenue. A most unexpected thing happens in the famous millinery atelier. An old man, evidently a clerk, turns ashen gray at sight of Margaret, and faints. When he is revived Our Mutual Girl overhears him tell the doctor the story of his past life, and reognizes it as being the masculine edition of the story told her by the old woman. He proves to be Walter Van Horn, the queer old woman's former sweetheart. Margaret orders her automobile, and within an hour the old couple is reunited, having been lost to one another for fifty years.

As a Man Thinketh (So He Is)—BEAUTY — NOVEMBER 24. — Gladys Kingsbury, Edith Borella, Frank Cooley, Hugh Bennett and Fred Gamble form a perfectly balanced cast in this production. There is a great deal of truth in the idea behind it, as stated in the title, and each of the characters are given a human interpretation. Mr. Jones, a very capable but extremely subdued gentleman, whose humble manner has become a fixed habit, is dominated by his wife and imposed upon by his co-workers in the business world, is attracted by the advertisement of a fortune teller and concludes to learn his future. He is informed that he is of "iron will' and destined to govern men. Mr. Jones is impressed and returning home subdues his wife, goes back to work, shows his fellow clerks their proper places, strikes the boss for a raise, is promised the same if he succeeds in having a returned busi-



ness contract signed. Nothing daunted, Mr. Jones gets it signed, receives a raise, is made head clerk, goes home to his wife, to let her adore him. C. J. C.

Another Chance—MAJESTIC—NOVEMBER 24.—Mason attempts to lead an honest

life on being released from jail, but he fails in finding employment and falls before the temptation of securing money by passing bad coins. One day he rescues a newsboy from a tramp, takes him home and his wife cares for him. The former prisoner runs afoul of the law in his illegal transactions. He receives a letter from a motor concern offering him a position and at the same time a detective enters, arrests him, and, leaving the counterfeit coins on the table, begins to search the house. The newsboy reaches through the door, and substitutes the bad coins with a part of his savings. Mason is discharged in court, and reaches the factory in time to take up his new work.

Mrs. Van Ruyter's Stratagem—Thanhouser (Two Reels) November 24.—At the suggestion of Broadhurst, her lawyer, Mrs. Van Ruyter disguises herself as housekeeper and invites her relatives to visit her. The daughter of Mr. Broadhurst, who is a widower, is one day saved from serious injury by Ruth Cloverly, and as a reward the lawyer secures the girl the position of maid in the Van Ruyter household. The wealthy woman's relatives prove to be unlimited in their sweetness to their "aunt," but the "housekeeper" receives only sharp words and abuse from them. The butler, who is jealous of Broadhurst's admiration for Ruth, attempts to discredit the girl by charging her with stealing. Mrs. Van Ruyter who knows more of the affair than the schemers think, clears the house of her selfish relatives and announces Ruth as her heiress.



The Archaeologist — American — November 25.—Abounding in beautiful exterior backgrounds and containing a vein of humor that serves its purpose excellently, this production is one that is really worth while. Ed Coxen, Winnifred Greenwood and Charlotte Burton have the leading roles and George Fields is amusing as a negro servant, especially in his dash to get away from what he thinks is a spirit. A playwright and his daughter, May, live in a bungalow near the sea. May and her chum meet Billy Green a student of archaeology, who is so interested in his work that he does not notice them. She declares she will win him and to accomplish her purpose "plants" several ancient vases in her garden. He is greatly interested in digging them up but does not appear to notice her. The playwright also takes to digging but after he gathered what he thinks is a valuable collection he finds that he has to foot the bill for them, as May charged them to his account. May poses as an ancient statue and frightens their negro servant so that he flees to the city. Billy worships the statue and when it comes to life he finds that he has really loved the original all the time. The playwright pays the bill as he is happy to think he is to have a rich son-in-law. C. J. C.



The Cross in the Desert—Broncho (Two Reels)—November 25.—Sam Higgins, a grocery clerk, sends his wife to Arizona for her health. Unable to pay his rent he is ordered to vacate the cottage owned by Hecker, a railroad superintendent. Big Jim Dougherty, king of hobos, hears Sam's story, and tells him how to reach Arizona by freight. Hecker's orders forbid tramps riding on trains, and Sam is thrown off in the desert. Dougherty and his pals find his dead body and bury it, placing a wooden cross above the grave. Hecker, called out on the desert division, makes the trip on a handcar. Dougherty captures him, forces him to change clothes with him, and leaves him stranded. The money found in his clothes is given to Higgins' wife. Some time later the hobos find Hecker's skeleton clinging to the cross over Higgins' grave.

They Never Knew—Reliance—November 25.—The engagement of Ben Wilson and Rose Meadows is broken because of a quarrel between the two families. Ben returns to the city, and Rose remains in the country. One night some time later Ben visits a roadhouse, and there finds Rose in the power of Carrol Walker, a rake of the worst type. He rescues her, and they start out for the Meadows home. Rose happens to think of the note she left stating that she was eloping with the man she loved, and hesitates to return. Ben convinces her that he answers the description, and they hurry to the nearest parsonage. Not having known of Carrol her parents welcome Ben, and the two families become reconciled.

The Mills of the Gods—Domino (Two Reels) November 26.—Spiegel, a miser, looses his wife for want of proper medical care, and the Vardels adopt the little girl, Mildred. Conrad Vardel, falls in love with the miser's daughter. Cyril, the miser's son, becomes a drunkard and gambler. Vardel writes Spiegel for an extension on his note, and the latter determines to use this as a lever to secure his daughter. She, however, refuses, to return to her father. Angered, he determines to collect on the note. Vardel, unknowingly, has dropped a bill, and Spiegel returns at night to get it. His son, Cyril, attacks and robs him, and throws the body into the basin where it is found in the morning by Vardel. The miser regains consciousness only long enough to bequeath his wealth to Mildred.

A Crook's Sweetheart—Kay Bee (Two Reels) November 27.—Jim and Flora rob a diamond-broker's office, and Jim promises to divide the loot later. When he calls at Flora's apartment he finds the "Dip" there. Flora learns Jim has another sweetheart so runs away with the "Dip," but first informs the police on Jim. He is sentenced to prison, but escapes from the deputy on the way. Learning that Flora and the "Dip" are married he seeks out their home, and is just about to shoot through the window when a policeman's bullet kills him.

The Hop Smugglers — Reliance — November 27.—Helen's application for a position on a newspaper is met with the reply that she must first prove herself capable by bringing in a live news story. She starts out on the trail of a band of opium smugglers operating on the Mexican border, and, through befriending one of the Chinatown denizens, she learns that the drug is hidden in old logs and floated down the canal. Helen informs Sikes, the revenue officer, of her find, and he co-operates with her in capturing the band. Her exclusive story for her paper proves to be a winning recommendation for her employment.

The Kafir's Skull—Reliance (Two Reels) November 28.—Brandon writes his niece that he is shipping from Africa an enormous diamond hidden in a Kafir's skull, and that he is having the baggage addressed to an assumed name. He adds that he will follow on a later steamer and call for the baggage at the express office. Healey, who has been waiting for a chance to steal the diamond attacks Brandon on shipboard, and in the struggle they both go overboard. Healey reaches shore alive, and searches Brandon's body for the diamond but fails to find it. Elsie Brandon and her sweetheart, Jack Dwyer, are puzzled on not meeting Brandon at the landing. Some time afterwards they attend the express company's sale of uncalled for packages in the hope of being able to recognize and buy Brandon's. Though they do not know Healey they notice his eagerness in bidding on a certain bundle, and outbid him. While taking it home they are assaulted by the man but Jack beats him off. He makes another attempt to secure the bundle, and this time is arrested. Elsie finds the diamond in the luggage, and after their marriage she and Jack read of Healey's conviction for Brandon's murder.

A Corner in Hats—Komic—November 29.— Henry's wife buys a little dog, and conceals it from her surly husband. The canine has a weakness for stealing hats, every time he brings one home Henry finds it, looks up its owner, and whips him, thinking that he has been visiting his wife. One day the dog takes off the hats in the ante-room of the police station, and brings them home. When Henry finds them on the parlor floor he swears revenge on the whole police force, and blows up the station. He returns home and finds a stack of hats that nearly touches the ceiling. As he prepares to despatch his "unfaithful" wife, the police enter and arrest him. On the way to the station they meet the dog enroute for home with another hat.

The Sisters—Majestic (Two Reels) November 29.—May and her younger sister, Carol, live in a small town. Frank's love affair with Carol is broken up by

the appearance of George, a city man. When the latter meets May he drops Carol, and later marries her sister. Carol becomes Frank's wife, and a year later, the mother of a baby. May's baby dies at birth, and the doctor, fearing to break the news to her, substitutes it with Carol's child until May is well enough to be told the truth. Carol bears her sacrifice bravely though her sister will not allow her to touch the baby. One day May overhears the doctor and nurse in conversation, and learns of her baby's death. She returns Carol's baby, and the sisters become reconciled.

Universal Program

The Master Key—UNIVERSAL—NOVEMBER 16.—In a prologue James Gallon and Harry Wilkerson are seen prospecting. Gallon discovers gold and conceals the news from his partner. Wilkerson suspects him, and a struggle for Gallon's plans follows. Wilkerson is left for dead by his partner who later takes passage on a sea vessel in an effort to rid himself of Wilkerson's vision. The ship goes down, but Gallon is among those rescued. Five years later he returns to the mine, begins developing it, and writes Gates, a New York broker, for advice as to floating the stock of "The Master Key" mines. The old miner has a charming daughter named Ruth. John Dorr, a young mining engineer, is sent to superintend Gallon's mine by Gates, and there meets Ruth. In the meantime Wilkerson has recovered from Gallon's attack, and has enlisted the aid of one of the camp boys to push his claims.

Animated Weekly No. 141—UNIVERSAL—NOVEMBER 18.—President Wilson is seen unveiling the statue erected to General Phillip Kearney in the International Cemetery, Arlington, Va. Governor Colquitt of Texas is shown presenting a silver service to the U. S. S. "Texas" at Galveston. From the European war zone come pictures of a Belgian cycle corps, interesting views of the Turkish mobilization near Constantinople, the departure of the last boat from Ostend, Belgium and views of a number of the British troops preparing to leave for the continent.

Black Hands—STERLING COMEDY—NOVEMBER 23.—Mr. Craig has a dispute with an Italian organ grinder and receives a threatening note. Later, Craig's baby gets stuck-up with jam and leaves the imprint of his hand on the front door and all over the house, then finally wanders off to the attic and goes to sleep. Craig comes home and upon finding the black hand sign upon the door and his son missing, becomes frantic. He summons Skylark Fumes, a famous detective, to find his child. The detective, decides there must be at least a thousand black handers in the gang. He immediately summons the entire police force by means of trained police pigeons. The police after many mishaps, arrive and after many deductions and clever police work, the child is finally found.

The Master Key—UNIVERSAL—NOVEMBER 23.—James Gallon had a habit of putting down in his diary things that he could not or did not want to express in speech. Gleaning through this diary we find that he still fears Wilkerson, and trusts his stalwart engineer, John Dore, to protect "The Master Key" to his daughter Ruth's happiness. Further on in the book he writes that he has seen Wilkerson by night, and wonders how long it will be before he appears in daylight. It is true that Gallon has seen Wilkerson's face, and it was not only an apparition as he at first thought, but a healthy and revengeful Wilkerson who at once wires to Jean Darnell in New York that he has found his man. With the exception of the information that Miss Darnell has some strange influence over Wilkerson and a passion for money she remains a mystery person.

The Empire of Illusion—VICTOR (TWO REELS) NOVEMBER 23.—Second release of the "Terrence O'Rourke, Gentleman Adventurer" series. O'Rourke and his rescue party arrive in the desert in time to save the oasis from the Arabs, and insure its emperor, the Princess' brother, of safety. The Prince is angry at this because he had hoped for the brother's death, and he bribes the Arab chief to abduct the boy. Chambret and the Prince become involved in a duel in which the Prince is killed. The Arab chief falls in love with the Princess, attempts to abduct her, and O'Rourke kills him. The party then retreats before the attack of the rest of the tribe, and reach the boats in safety. O'Rourke and the Princess are now free to love as they will.

The Mysterious Rose—GOLD SEAL—(TWO REELS)—NOVEMBER 24.—In fear of certain information that he knows the



district attorney's son possesses, the ward boss approaches "My Lady Raffles" with a proposition to put the boy out of the way, but she refuses to become involved in the affair. The young fellow is in love with the clever female crook, and threatens suicide when she breaks with him. That night "My Lady Raffles" and her accomplices rob the attorney's safe. On leaving she accidentally drops a rose on the floor. Outside the ward boss' "gunman" sees the district attorney's son in his room and fires, killing him. Detective Kelley, assigned to the case, traces his clues to the ward boss and "My Lady Raffles," and draws in his net. The politician is caught in it, but the woman makes a clever escape.

As We Journey Through Life—NESTOR—NOVEMBER 24.—Old Uncle Eli sits down in his arm chair, opens the family album and becomes lost in memories of the past. Each picture in the book represents some epoch in his life, which passes before him in a panoramic vision. His musings are interrupted by the patter of little feet, and his grandson climbs up on his knee begging to be told a story.

The Heiress And The Cook—ECLAIR (TWO REELS) NOVEMBER 25.—A bogus count comes to America to make a rich marriage and is introduced into the family of a rich manufacturer whose daughter is being courted by a young American lawyer. In order to impress the shallow-pated mother, the nobleman enlists the aid of a spiritualist charlatan, who is instructed to state that the girl is pre-destined to marry a nobleman of distinction. At the last minute the girl hesitates to consent and her mother suggests that the aid of the spirit be again invoked. In the household is a little slavey who overhears the plot which the bogus count is endeavoring to formulate with the medium, and informs both the young lawyer and her policeman lover of it. The slavey takes the place of the supposed invoked spirit and coming into full view at the seance, denounces the count, who is taken into custody together with the charlatan spiritualist and incarcerated. The parvenu mother and father are thoroughly disillusioned and the young lawyer wins his bride.

The Tricky Flunkie—JOKER—NOVEMBER 25.—Ernie, the flunkie in a hash-house, is in love with Betty, the proprietor's daughter. Their little romance is intruded upon by the angry father who has another man picked out for his daughter. Ernie tries to hang himself, but can't die. The proprietor, in the meantime, has notified the sheriff and minister of Ernie's actions. When they arrive the boy manages to put all of them in the lake except Betty and the minister. A wedding ceremony is then performed.

Human Hearts—IMP (THREE REELS) NOVEMBER 26.—Adapted from Hal Reid's celebrated melodrama of the same name. Tom Logan, a blacksmith, is in love with Ruth, a country girl. One day he meets and falls in love with a beautiful city girl, and they become married. After her child's birth the wife becomes tired of country life, and consents to elope to the city with a former lover. To prevent Tom's following them the man decides to kill him, but, by mistake, kills his aged father instead. The couple accuse Tom of the crime, and he receives a life sentence on their evidence. Years pass. Tom's mother, now blind, appeals to the governor for Tom's pardon, and it is granted on the evidence of a tramp whom Tom once befriended, and who was a witness to the murder. Tom de-



mands his child of his unfaithful wife. In the struggle which follows the interloper accidentally shoots the woman, is arrested, and confesses. Tom returns

home, and finds that Ruth is still true to him.

Dot's Elopment—Sterling—November 26.—Gus asks Dot's father for her hand, but is refused. Father's choice is Max, who holds a mortgage over him. Gus returns home and finds a letter stating that he has fallen heir to $50,000. He informs Dot. They mount a sprinkling cart nearby and dash to the minister's. They are seen by Max who tells Dot's parents. They dash after them in their machine, but the elopers sprinkle the street, causing the pursuers' machine to skid. In the wild ride Gus loses his letter. It is found by the father who settles the question by beating up Max and tearing up the mortgage. Father and mother then dash into the minister's house and greet Gus like a long lost son.

In Taxi 23—Nestor—November 27.—The hired man is in love with the farmer's daughter, Victoria, and takes her with him to the great city. A crafty villain follows them to the city. Eddie, the hired man, obtains a job driving the delivery auto of a Dutch grocery while Victoria becomes a clerk in the same store. The villain abducts Victoria and takes her to his lair in a taxi. Eddie pursues in the dinky grocery store machine. After an exciting rescue, he sees to it that the villain and his confederates are lodged in jail.

"Sis Dobbins, Oil Magnate"—Powers—November 27.—In California lives the Dobbins family,—father, mother and daughter Sally. The village storekeeper has a son whom Sal has liked all her life. He is studying law. All of them are in straightened circumstances. An oil expert from the city visits the vicinity and finds oil traces. He buys land cheap. He offers to buy the ranch. The old man decides to sell it. A few days later, Sal, in a tree stealing apples, hears the oil expert tell the man from town about the oil. As the old man is going to town to sign the deed, she takes out after him, and prevents the signing. Shortly after this, they put in wells of their own, and become wealthy. Sal goes away to schol and begins a new life. Three years elapse. Sal returns, cultured and wealthy. The young lawyer has meanwhile, taken out his degree. She finds a great change in the young lawyer, who has lost his courage and acts distant and shy. At last she slips up to her room, dresses as she was before the oil strike, and wins his proposal.

The Brand of His Tribe—101 Bison—(Two Reels)—November 28.—Lieutenant Wilcox falls into the hands of Wolftail, is forced to marry the chief's daughter, and a year later becomes the father of a boy. Duncan, an old pal of Wilcox's, leads a charge on the Indians and takes Wilcox and his son back to camp. The old chief attempts to recover the child and in the battle which follows Wilcox is killed. Twenty years later Wilcox, Jr., returns from West Point and becomes engaged to Major Green's daughter. Duty compels Duncan to tell Green of the boy's birth and the major forbids the marriage. Enraged at this, Wilcox returns to the Indians. Marie, the major's daughter, is taken prisoner in a raid and is overjoyed to find her lover in the camp. A rescue party finds the two together. Marie refuses to give up Wilcox and the major finally agrees to their marriage.

He Married Her Anyhow—Joker—November 28.—The chief of detectives gets an order that the "Zebra" and his yeggmen must be rounded up immediately. The Chief is also given $1,000,00 to offer his men as a reward for the capture of the gang. The "Zebra" learns this and plots to steal the reward. The Chief's

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From the Book by CHARLES NEVIL BUCK

daughter, Mandy, and Tom, are in love. The Chief opposes their lovemaking. The "Zebra" and his gang come to rob the Chief. Tom spots them. He notifies the police. While waiting he locks the "Zebra" in a closet. When the other yeggmen come into the room with the bound and furious Chief, they do not recognize Tom. He is disguised in the "Zebra's" clothes. Taking advantage of the helpless Chief, a minister is called and the loving pair are married. The yeggmen are celebrating the marriage of their supposed "Zebra" to Mandy when the police arrive. Blessing is backed up with the $1,000.00 reward.

The Heart of the Night Wind—VICTOR—(TWO REELS)—NOVEMBER 27.—Mrs. Daley, wife of the lumber camp foreman, adopts Night Wind, a wild, fearless girl brought up by a Siwash. One day the camp's new owner, Walter Sandry, appears and takes up the reins of foremanship. He rids himself of the contemptuous name of "Easterner" by whipping the camp bully. Walter admires Night Wind and one day kisses her. Among the Indians this is equivalent to an engagement, and the girl looks upon Sandry as "her man." Dolly Ordway, an artist in search of local color, comes to the camp and attempts to infatuate Walter. This brews trouble, which reaches a crisis in Dolly's inducing the lumberjacks to strike, thus tying up Walter's contracts. Night Wind secures the aid of the Indians in carrying on the work, saves Walter's business from ruin, and is rewarded with his love.

The Ghost of the Mine—ECLAIR—NOVEMBER 29.—While inspecting an old mine left him as part of an inheritance, a young city fellow is startled to see in the distance the astral form of a pretty Indian maiden. That night the old half-breed caretaker tells him the story of how the boy's uncle, years, before, barely escaped being hung for a murder by the spirit of the dead girl appearing to his fiancee, and leading her to the hiding place of the real murderer. Ever since that time the Indian girl's spirit has guarded the mine.

The Blighted Spaniard—L KO—NOVEMBER 29.—Sunshine, the village beauty, and Tomalio are in love. Under her window he plays love tunes much to the distress of the neighbors. Tomalio's only rival is Bombardio. He follows Tomalio's example and plays love lyrics to be his beloved one. On his way home from one of his unsuccessful attempts to court the beautiful Sunshine, he accidentally stumbles into the cave of a band of Federal spies. He bargains with the spies to kidnap Tomalio. The tables are turned and all his base designs are perpetrated upon himself.

Lights and Shadows — REX — (TWO REELS)—NOVEMBER 29.—Eve's guardian, Matilde, warns the girl against entering cafes to sell flowers, and tells her the story of how her mother's life was ruined by Bentley, a man of good family, who was disowned for marrying a stage performer. Eve risks a trip to a cafe and on reutrning finds Matilde dead. She starts out to find her father's relations and, becoming stranded on the way, joins a theatrical troupe. Gordon, its manager, falls in love with her, but she repulses him, thinking him married. She finds her father, who is now sole heir of the Bentley fortune, and he insists that she marry Austin, to whom he is indebted. Learning from an old paper that Gordon's wife has been dead for some time, Eve realizes that his intentions were honarable, meets him at the theater where he is now starring in a big hit, and they shortly come to an understanding, in which Eve figures as a bride-to-be.

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Feature Programs

Alco

The Man Who Could Not Lose—Favorite Players (Five Reels).—A young author who wishes to marry the publisher's daughter, dreams that he is very lucky on the turf, and that he becomes a millionaire. He awakes to find his dream shattered, but he is happy when he is told that he can really marry the girl of his dreams. Complete review on page 734 of this issue.

Box Office

Life's Shop Window (Five Reels).—The events that lead up to the clandestine marriage of a servant in the house of an English countryman to a well-to-do boarder, who is learning the art of farming, consume the first part of this picture. Then he departs to make a home for her in America. Shortly afterwards, the girl gives birth to a child, and her employer, not believing that she ever married, drives her from his house. She goes to America and lives happily with her husband until an old acquaintance from England appears. His stories and his experiences attract her and she consents to leave the place with him. How she returns because of her child forms a very pretty finale.

Eclectic

The Toreador's Oath—Pathe (Three Reels).—Asta Nielsen, the famous European actress, is featured in this remarkable drama of "Sunny Spain." As the title indicates, bull-fighters play a prominent part in the story, and a censored but still intensely interesting bull-fight is seen. As the exterior scenes were taken in the exact localities represented, correct atmosphere is an assured thing, and it helps considerably in sustaining the



romantic spirit of the play. Miss Nielsen fits the part of Juanita as though it were created for her, and her style of portrayal is in perfect harmony with the environment. Briefly, the story is of a vow taken by Gayetano and Juanita, pledging that death only shall separate them. Manuel poisons the husband's mind, and he casts off Juanita. She revenges herself on Manuel by attracting his attention at the critical moment in a bull-fight. She then entices Gayetano to the spot where they had vowed eternal love, and fulfills the oath by stabbing him. C. R. C.

Perils of Pauline—Pathe (Two Reels).—Pauline this time courts danger in the form of a submarine descent. The release is one of the most unique and interesting. The plot, also, differs a little from its predecessors. Although Owen is as keen as ever to have Pauline done away



with, the means he employs in this episode is not his own idea, but is the grand finale of the plans of a band of foreigners who are commissioned by one of the European countries to see that the torpedo test proves a failure. At the last moment they learn that Owen is willing to pay a large sum to have Pauline disappear forever, and decide to kill two birds with one stone by having her accompany Lieutenant Summers when he tests his newly invented tornedo. The manner in which the two "birds" escape from the submerged boat makes a wonderful picture. C. R. C.

Kinetophote

The Coming Power (Four Reels).—The plot of this production deals with politics and an honest man, who is candidate for governor. Under a campaign in which he makes speeches of wonderful strength and which advocates the triumph of right and justice, he is elected. A complete review will be found on page 736 of this issue.

Paramount

The Man from Home—Lasky (Five Reels).—Ethel Simpson and her brother are sent to Europe by their father. During their absence, he is killed in an accident, and David Vorhees Pike, a country lawyer, is appointed their guardian. In Russia Lord Hawcastle, an English nobleman, who is selling machinery to the government, is in love with Helene Ivanoff, the wife of an underclerk. The pair manage to send Ivanoff to Siberia on a "drummed up" charge. They then go to Italy, where Hawcastle attempts to marry his son to Ethel, whom they meet. The girl writes to Pike telling of her engagement and he at once comes to Italy. On the way he becomes acquainted with Grand Duke Vasili of Russia. Ivanoff escapes and goes to Italy, where Pike hides him. As it is a penal offense to harbor a convict, Hawcastle threatens to expose Pike unless he consents to Ethel's marriage. Ivanoff is prevented from killing Hawcastle and his wife by Pike. The grand duke manages to free Ivanoff, and Ethel realizes that the man she really loves is Pike.

Sawyer

Oath of the Sword—Japanese-American (Three Reels).—Hisa and Masao promise to marry just before the latter leaves for America to attend the University of California. While at the university he takes many prizes for his athletic and swimming powers, which he demonstrates in contests. Hisa is made sad by the death of her father and just before he passed away he administered to her the oath of the sword, which binds her to commit hara kiri in case she sins. Masao meets Captain Doane and his wife and later, Doane's ship is wrecked on the shore of Japan. He meets Hisa; they fall in love and are married. Doane assumes charge of the fishing industry on the coast, completely forgetting his wife. At the end of his four-year course Masao returns to Japan to marry his sweetheart, only to find her wedded to another man. A fight between the two men results in Doane's death, and when Masao turns toward Hisa, he finds that she has been true to the oath of the sword and has killed herself for having been false to him.

Miscellaneous

Julius Caesar—George Kleine (Six Reels).—Before his twentieth birthday, Caesar marries Lucius Cinna, but because of the bitter animosity existing between Sulla, dictator of Rome, and Lucius, the marriage is annulled. Caesar leaves Rome, vowing that it shall hear of him again. Twenty years later, upon the death of Sulla, Caesar returns and marries Calpurnia, as the first step to force himself into power. He then forms an alliance with Pompey and Crassus, and turns his ruthless ambition to greater fields. He leads an expedition into western Europe, during which his life is almost taken by a beautiful Druidess. He is saved, however, by Calpurnia, and returns triumphant to Rome, after a series of brilliant battles. Pompey grows jealous of his increasing power, and determines to dethrone him. Mark Anthony warns Caesar, without avail. Caesar tells his soldiers of the state of affairs, and they declare that without Caesar there is no Rome, so all cross the Rubicon. The senate declares him a traitor, but the populace proclaim him a hero. The struggle for the mastery of the world begins, and at its end Pompey's army is scattered, and the leader flees to Egypt. Caesar returns to Rome to be made dictator for life. In 44 B. C. Caesar has become a wise ruler, but is murdered by Brutus and a number of his followers, and the city is in a state of riot and murder.

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Vol. XII CHICAGO, DECEMBER 5, 1914 No. 23



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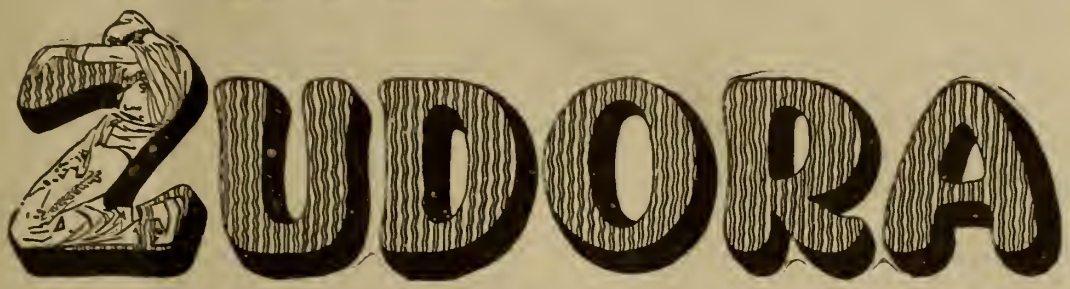
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An exceptional cast including Marguerite Snow, Harry Benham and James Cruze interpret this play with all the effects which the authors intended. The entire production will take 20 episodes of 2 reels each. A new episode is being released each week. Exhibitors who are seeking a powerful box office attraction can arrange Zudora bookings by applying to the Thanhouser-Syndicate representative at any Mutual Exchange in America. Zudora is an independent release and may be obtained regardless of the regular program being used. Book NOW!

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MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XII CHICAGO, DECEMBER 5, 1914 No. 23

Mysticism Pervades Third Zudora Film

Reviewed by Neil G. Caward

THE strange mysticism and trickery, which made the first and second episodes of the Thanhouser serial "Zudora" unusual, are again to be found in "The Mystery of the Dutch Cheese Maker," which is the title of the third episode in the adventures of "Zudora."

This installment of the serial is, like the others, complete in itself, though it really forms a part of the continued story, which runs through all twenty episodes of the interesting story being told by Daniel Carson Goodman.

Less of the occult and mysticism of the orient pervades this installment, for the chief incidents in this story are laid in modern situations in New York City, with characters of the present day, though there is enough of the strange and unusual to make the picture decidedly out of the ordinary.

The Thanhouser favorites, Marguerite Snow, James Cruze and Harry Benham, are of course, the featured players, though several of the other characters seen in this episode do splendid work, and are really entitled to no little praise for their characterizations.

Hassan Ali, Zudora's uncle, dons a disguise in the early part of the picture for the purpose of following Zudora, and discovers her holding a tryst with her lover, John Storm. When the sweethearts part, Hassan Ali follows Storm to the humble store of Hans



Hassan Ali dons a disguise in episode three of "Zudora."

Gynt, a dutch cheese maker, and there sees Storm purchase a package of cheese.

In the basement, beneath the cheese maker's shop, resides Bengal, a poor inventor, who has spent his life endeavoring to make artificial diamonds. His final experiment proves successful, and he is delighted to discover that he has, at last, produced several perfect gems in his electric furnace.

Seeking someone to market the stones for him, Bengal encounters Hassan Ali and, after explaining



Harry Benham as John Storm in "Zudora."

his wonderful invention, induces the latter to market the stones.

Both Bengal and Hassan Ali are amazed to discover, next day, that all the stones which had been locked within a small cupboard in Bengal's rooms have disappeared and when, a day or two later, another set of stones disappears in a similar manner, the two decide that a clever thief is taking them and set a trap to catch him.

When the third set of stones disappears without the trap being sprung, Hassan Ali accidentally discovers one of the diamonds in the pound of cheese which John Storm has just purchased in the little shop above. Storm is arrested and taken to jail, and Zudora, his sweetheart, sets out to solve the mystery.

Hassan Ali endeavors to convince Bengal that Zudora is an accomplice of Storm's, when she visits the Bengal rooms to search for clues to the mystery. The girl, however, eventually obtains leave to work out the theory which she has, and later she visits the Bengal chambers with a detective from headquarters. Suddenly suspicious that something is within the closet in which the diamonds are kept, she opens the door a mere trifle, peers within, and is amazed to behold a small mouse running about the closet shelf.

Later she overcomes her natural fear of the little animal and, reaching within, draws it forth, when she discovers that its nose is gummy from the cheese

which it has been eating in the cheese shop above, and that in nosing about the cupboard shelf a diamond had stuck to its nose.

Calling a detective and Bengal, she displays the



The diamond is discovered in the cheese in episode three of "Zudora."

mouse, the diamond still adhering to its nose and declares "here is your culprit." This discovery naturally results in John Storm being freed from jail, the cheese maker being relieved of suspicion and Zudora is one nearer to the solution of twenty mysteries which she has undertaken to solve.

Pathe Lead Off to the War

If Miss Eleanor Woodruff, Pathe leading lady, holds to her decision to go to the European war as a nurse the world of the screen will suffer a severe loss. Though Miss Woodruff did not get her name in the bright lights on Broadway before her advent into the screen world, she played important parts in "The Gamblers," "Beverly of Graustark," "The Spendthrift," "The Five Frankfurters," and in stock. At the suggestion of some of her friends she tried the pictures and became an instantaneous success. Wonderfully versatile, her chief charm lay in her portrayal of emotional parts. Some of her best known films have been as "Katrina" in "The Last Volunteer;" as "Beth" in "All Love Excelling;" as "Mrs. Stevens" in "The Stain;" as "Helen" in "The Ticket of Leave Man," and others. She has just finished a part in another large production staged and produced for Pathe by George Fitzmaurice, which will be released soon.

Premier of "Damon and Pythias"

In accordance with its announcement that productions of the new photo-play "Damon and Pythias" would be made simultaneously in the high class theaters throughout the country, the Universal Film Company this week leased the Fine Arts theater in Chicago. The first presentation will take place there December 7, following the premier in New York on November 30 at the New York theater.

Two Multiples at Vitagraph Theater

The Vitagraph Theater, New York City, offered another change of program, beginning Sunday, November 22, which included the feature pictures, "The Sage Brush Gal," a drama in three parts, and "The Man Behind the Door," a four-part picturization of Archibald Clavering Gunter's entertaining story of the same name.

"The Sage Brush Gal" is a drama of the West during the early 50's, picturized from Frederick Chapin's story by Doris Schroeder and produced by Rollin S. Sturgeon under whose direction "Captain Alvarez" and "The Little Angel of Canyon Creek" were screened. The story is told of a party of automobilists, while the chauffeur is repairing a break, by a character, typical of the early California days, and is replete with dramatic episodes characteristic of the time. "The Sage Brush Gal" is a cleverly conceived screen story, a photographic achievement whose scenes are vividly realistic, presented by a cast from the western Vitagraph company, including: Mary Ruby, George Kunkel, William Burke, Myrtle Gonzalez, George Holt, J. A. McGuire, Dan Duffy and Otto Lederer.

Grandin Film Through Warner's

Miss Ethel Grandin, until recently leading woman of the Universal-Imp Company and Ray C. Smallwood, both of the Smallwood Film Corporation, announce that this company will release two one-reel subjects a week to Warner's Features through the United program. Miss Grandin will have one release a week under the brand name of Grandin films and the second release will be a farce comedy, the brand name of which has not as yet been selected. The first Grandin release on the United program will be "The Adopted Daughter," a three-part photoplay featuring Ethel Grandin in a dual character, which will be released December 14. Although only twenty years of age, Miss Grandin has been prominently featured with the Imp Company, the New York Motion Picture Company and the Universal Film Manufacturing Company for a period of four years. She will be particularly remembered as having played the leading female role in "Traffic in Souls." Before taking up motion picture work, Miss Grandin was on the legitimate stage having been with Chauncey Olcott two seasons and with Joseph Jefferson the same length of time. For a year prior to her motion picture engagement, she was featured in a vaudeville sketch playing the Orpheum and United time.



Ethel Grandin.

New Pathe Serial

It is announced that with the ending of "The Perils of Pauline," Pathe will release another serial with substantially the same cast, but showing adventures of a different sort. The remarkable success of the "Perils" has been the cause of many requests from the exhibitors for another Pathe serial with the same "punches" that have characterized the serial just ending.

"The Best Man" Splendid Offering

Reviewed By Charles R. Condon

MELODRAMA and comedy bordering on farce make an excellent team when allied in one picture and correctly handled. The greatest danger in having a picture composed entirely of either is of its becoming tiresome, but when both qualities are used in one film they afford variety in emotions, and give each other force by contrast. One who doubts this should see "The Best Man," a two-reel Edison comedy-drama to be released on December 12.

It is one of the best pictures released by this company for some time, and yet it contains nothing really sensational, nor anything excrutiatingly funny. There are two distinct stories in the picture, one concerning George Hayne, a German, who leaves his native land to marry in this country, and the other as to Cyril Gordon, a member of the secret service. Both of these parts are taken by Marc MacDermott because the climax hinges on a case of mistaken identity. Double exposure and trick photography are not resorted to, as the story does not necessitate the meeting of Hayne and Gordon in order to deliver its punch.



One of the tense moments in Edison's "Who Goes There?"

When one thinks, in retrospect, of how simple the plot actually is, and of how much keen enjoyment is derived from it by brainy direction and good acting it moves him to inwardly congratulate Charles Brabin and Marc MacDermott on their work. The arrangement of the scenes also plays an important part in the film's success. Just after the strongly dramatic scenes reach a respective crisis, the tension is broken by cutting in with a scene or two of comedy, and then returning to the melodramatic side of the story. In this way one's interest is kept at its highest point throughout the picture.

Gertrude McCoy plays the lead, opposite Mr. MacDermott, in the part of Cecilia Jefferson, the young girl, who to satisfy her ambitious mother (Mrs. William Bechtel) consents to marry a fortune whose owner she has never seen. Robert Brower as Holman, the master crook, and Duncan McRae as Heath, his lieutenant, are seen in two of the prominent roles in the melodramatic theme. The comedy end of the picture, Marc conducts all by himself.

There is but one inharmonious note in the plot's entire construction. Gordon, after substituting the fake cipher for the incriminating one, lingers in the hallway until the trick is discovered, instead of making his getaway while the road is clear. It is necessary, as is shown by later developments, that the crooks be enabled to follow him, but this little stumbling block could have been cleared without his wait in the hall, and then his flight with the whole party at his heels.



Scene from Edison's "Who Goes There?"

Much against her wishes Cecilia Jefferson consents to marry a wealthy German, George Hayne, whom she has never seen. In compliance with Mrs. Jefferson's instructions Hayne embarks for this country, and, on landing, hurries to a hotel to dress for his wedding. The treachery of a catch-lock makes him a prisoner in one of the clothes-closets, and, after considerable time and energy has been spent, he manages to break down the door. He then completes his dressing, and rushes post haste for the church.



The constable is defied in Edison's "Who Goes There?"

In the meantime a number of things have hap-

pened which vitally concern Hayne's happiness and future. Cyril Gordon, a secret service man, is assigned the task of spiriting a certain cipher message out of the hands of a band of clever crooks. He succeeds in doing so, jumps into a carriage in front of the house, and speeds away the men in close pursuit. They overtake the carriage, but, by this time, Gordon has disguised himself with a mustache and goatee, and they give up the chase, thinking that they have been following the wrong man.

According to previous instructions the cabman drives direct to the church, and halts. The wedding party, waiting in front of the church mistake him for Hayne, and he receives a royal greeting. He is about to explain the mistake when he discovers among the crowd a fellow named Heath, who is a member of the band from whom he has just escaped. Because of of the grave importance of the message he is carrying, Gordon submits to the ceremony, and becomes the husband of a girl he had never heard of until five minutes before.

After the home celebration the couple leave on their honeymoon, and on the train Cecilia learns that she has not married Hayne, but a man of whom she knows nothing. Heath is a passenger on the same train, and Gordon decides to slip off and lose him. Cecilia insists on accompanying him, and they make their way to secret service headquarters together. After resigning themselves to their peculiar positions the couple discover that they really love each other. Poor Hayne, in the meantime, has arrived at the Jefferson home, and received a hearty laugh in answer to his statement that he has come to marry Cecilia.

French Director at Peerless

Maurice Tourneur, chief director of the Peerless studio in Fort Lee, N. J., is a newcomer in the American moving picture field. Though still young in years —being only 32—his career from the start has been most artistic. Having completed his studies as an artist he worked seven years with Antoine (the French Belasco); then two years at the Odeon Theater in Paris, and for the last two years has devoted his services to directing for the Eclair Company, at its French studio. "Being a great admirer of D. W. Griffith," said Mr. Tourneur recently, "I had always been possessed with a strong desire to come to America. I felt there was something lacking to our French qualities and this could only be remedied by a personal study in this country. I was only awaiting the opportunity, which was afforded me by Charles Jourjon, president of the Eclair Film Company, at the time when, in conjunction with Jules Brulatour, he was promoting the Peerless proposition, whose new studio has been placed under my direction. The World Film Corporation has already released three of Mr. Tourneur's productions, "Mother," "The Man of the Hour," and "The Wishing Ring."



Maurice Tourneur.

New Reliance Serial

George Randolph Chester, one of the best known writers in America, has been signed by the Reliance Motion Picture Company to write a fifteen-instalment serial entitled "Runaway June," which will be ready for release early in January. Mr. Chester's fame is world-wide on account of his "Get-Rich-Quick Wallingford" series which appeared in the *Saturday Evening Post* and book form. Although "J. Rufus Wallingford" is the best known of Mr. Chester's works, his "Cordelia Blossom" and "The Jingo" also lead toward fame. In writing "Runaway June," Mr. Chester has established a precedent, as he has adopted a new scheme in writing stories. Realizing that in order to produce a successful moving picture it is necessary to visualize, Mr. Chester has written his action out first, and then supplanted the word version in his story. Mrs. Lillian Chester collaborates with her husband in all his works, and she is partly responsible for the success of "Cordelia Blossom," "The Ball of Fire," and "The Enemy," which was Mr. Chester's greatest work prior to "Runaway June." Owing to the great popularity of Chester's stories, over 2,500 newspapers have been signed to run this story in serial form.



Mr. and Mrs. George Randolph Chester.

The A. P. Robyn Newspaper Syndicate of Chicago has been retained to syndicate this story in the various newspapers, and several novel and interesting advertising plans have been developed along this line. Mr. Chester's theme is novel and unique in many ways, and treats with a subject which is world-wide and of interest to everyone, inasmuch as it deals entirely with a present-day problem of life. In talking with Mr. Chester, he said: "In writing 'Runaway June,' Mrs. Chester and I have laid out the following plan: We first of all take our main plot and determine upon the lines to pursue. This has taken up considerable time, and after we have thoroughly established the thread of continuity, we then take up the question of sub-plots. After that an action plot is written out, entirely devoid of the dialogue. When we have this action plot so that it suits us, we then re-write the whole thing and place our dialogue where it suitably belongs. The counter-plots in 'Runaway June,' as I have outlined them, are unique in many ways, and there is a mystery which runs through the entire story, and will not be disclosed until the fifteenth instalment. I have tried to adhere to the truth as much as possible, and the theme I have utilized is one that I have had in mind for years."

"The Mystery of the Seven Chests"

Reviewed by Clarence J. Caine

ROMANTIC and mysterious! Those two words describe the quality of the two-reel release of the Selig Polyscope Company on December 7, entitled "The Mystery of the Seven Chests." Plays of the first class have always been popular on the screen, but mystery plays are not generally so. In this production, however, the audience is kept in doubt as to what the object of the leading character is, until the last few scenes, but never once does sense of the story become obscure on that account.

There is plenty of action throughout, this gaining a nicely balanced proportion with the plot. The construction is peculiar to the screen. Several plot elements are introduced and then apparently left unsolved; another incident taking the foreground. Slowly and artistically, however, toward the close of the second reel, all threads are drawn together and at the close every point is made clear, so that even the person who only casually observes is not left in doubt.

James Oliver Curwood is the author of the scenario and E. A. Martin produced it. The leading roles



Belmont's friends suggest buying the chests.

of Belmont, a society favorite, and Rose, the girl, are in the hands of Edwin Wallock and Adda Gleason. C. C. Holland, Lillian Hayward, William Stowell and William Hutchinson appear in the supporting parts. All do what is required of them in a praiseworthy manner but in this production the story holds one's interest so strongly that actors and actresses are forgotten and all one's interest is centered upon the final outcome of the story.

The photography is clear and the details, as a whole, are well handled. Some unique camera effects are secured in the scenes portraying a storm on the sea coast. The settings are adequate.

The initial scenes of the story show Jack Lawless, a mysterious man with a past, leaving seven chests in a storage vault. Just as he leaves the place he meets with an accident and is taken to a hospital. When he is told that he cannot live he writes a note and requests that it be delivered at once. Through the carelessness of a doctor it becomes lost. Fifteen years later the letter is found and mailed.

Cleo, Lawless' sister, receives the letter and reads it in a public place. Rose, the daughter of a convict who is serving a life term for murder, looks over her shoulder and is startled by what she sees. Belmont, a society favorite, is persuaded by his friends to buy the seven chests, which are being auctioned to pay for



The chests are brought to the cottage.

their storage. He thinks it would be a novelty to open them at a house party he is planning.

Cleo and her husband try to secure the chests but arrive just after Belmont has purchased them. They try to secure them from him but he refuses to sell them. Rose also tries to secure the boxes but she, too, finds that they have been secured by Belmont. The society leader places them on his yacht and takes them to his summer home some miles up the lake. Cleo's husband secures a band of ruffians and follows in another yacht. Rose starts for Belmont's summer home in an automobile but when she is six miles from her destination she is told that she will have to walk the rest of the way as the auto can go no further.

A storm comes up, during which Rose reaches Belmont's home. She is taken in and when she tells



The opening of the seven chests.

the millionaire that one of the chests means more than life to her he promises that she shall open them in the morning. Cleo's husband and his band, however, sneak in at daybreak the next morning and steal

the chests. Belmont and the sailors from his yacht follow them and a battle takes place on the beach, resulting in the surrender of the thieves and the safe return of the chests.

With feverish anxiety Rose opens one chest after another while Belmont looks on admiringly, for he has learned to love her. Finally the girl gives a cry of joy and holds up a paper. Belmont is astonished, for he thought she sought the fortune that they also find in the chests, but she explains to him that it is the confession of the murderer for whose crime her father was sent to prison. She also tells Belmont that Cleo was the murderer's sister and that her object in securing the chests was to get the gold that they contained. Belmont then tells Rose of his love and is made happy when she agrees to become his wife.

Colored Players Featured

H. S. Moss of the Historical Feature Film Company, 105 West Monroe street, Chicago, on Tuesday, November 17, exhibited at Fulton's exhibition room to members of the trade press and a few interested exhibitors a two-reel comedy of the Black and White brand, in which all the players are negroes. The picture was entitled "Aladdin Jones" and depends for its comedy upon the Aladdin-like dream which an old colored man had one afternoon. The photography is fair and the action reasonably fast. Mr. Moss has just returned from an eastern and southern tour during which he called upon numerous exchange men with regard to handling the Black and White films.

The Edison Company is reviving in two parts the well-known film of a few years ago, "Where Is My Wandering Boy Tonight?" Marc MacDermott has the lead.

Margarita Fischer, Harry Pollard and Joseph Harris cleverly handled a triangular situation in "Beauty's" "Cupid and a Dress Coat."

Lubin Lead a Southern Girl

The old South, with all its gracious charm and delightful chivalry, has a worthy representative on the great staff of Lubin players, in the person of Miss Velma Whitman. Very much of a southern girl is this popular player, for her full name is Velma Virginia Whitman. She was born in the grand old city of Richmond, Va., and like so many of the players who have made film productions notable, Miss Whitman had a thorough course of training in the legitimate before taking up the silent drama. For some time, Miss Whitman was associated with Corse Peyton in stock. Her admirable work under the direction of this noted producer of the legitimate attracted the attention of Henry Miller, distinguished playwright and actor. As a result, Mr. Miller featured Miss Whitman for a season as the lead in that notable play, "The Servant in the House." Miss Whitman has been engaged in moving picture work for about a year. During that entire time, she has been at the head of one of the companies at the Lubin western branch, in Los Angeles, California.



Velma Whitman.

The pupils of Public School No. 10, New York, recently gave Andy Clark, the Edison comedian, a royal reception.



Gathering of the Reel Fellows Club of Chicago at the Hotel Sherman, Wednesday, November 18, 1914.

Essanay's Story of Court Intrigue

Reviewed by Neil C. Caward

FOR its release of Friday, December 11, the Essanay Film Manufacturing Company offers a two-reel feature subject entitled "Every Inch a King" in which is pictured a story dealing with the romantic scenes of court life in two small European principalities, with all their intrigue of love, hate and strife.

Naturally the picture is superbly costumed and filmed against backgrounds of royal magnificence. Francis X. Bushman, the popular Essanay star, is seen as King Leofric of Vidonia, while Lester Cuneo appears as King Livian, Leofric's rival. Beverley Bayne appears as Elba Allen, an American girl beloved by King Leofric, and Bryant Washburn, the Essanay heavy, assumes the role of Kevan, a court spy. The photography is fully up to the Essanay standard, and the lighting effects are, as usual, worthy of particular praise.



The marriage of King Leofric.

As the story unfolds, we learn that King Livian is determined to crush the neighboring king, Leofric, and to seize the kingdom of Vidonia. King Livian is awed by the larger European powers, who are always opposed to conflicts among the smaller kingdoms, and King Leofric is much opposed to war, because of the hardships his people will have to endure, so, when Livian suggests that if King Leofric will marry his neice, Princess Irmingarde, he will refrain from war, Leofric readily agrees, although his heart is really already given to Elba Allen, a beautiful American heiress, whom he has chanced to meet.



The king meets Elba Allen, the American girl.

Irmingarde, as queen, plots with King Livian. She conspires with Kevan, a spy of Livian's, in Leofric's court to demand, when the time is ripe, half of the kingdom in her own right.

Believing the auspicious moment has arrived, she sends a note, telling Livian of her determination and suggesting that he prepare to strike immediately. Leofric, until then totally unsuspicious, intercepts the note and immediately accuses the queen of treachery. As a result of his suspicions, he divorces her, under an ancient law.

In the meantime Elba Allen has disappeared, and one learns that the queen, jealous of her beauty, has sent her a poisoned fan with a note saying that it was a present from the king. Using the fan, Elba is overcome by the poisonous fumes, and while unconscious is thrown into a dungeon.



The American correspondent faces King Leofric.

Walton, an American newspaper correspondent and an intimate friend of Elba Allen's, chances to discover the fan and the note, and jumps to the conclusion that the king is responsible for Elba's disappearance. When he boldly makes his accusation, the king shows him the letter is in the hand writing of the queen. Soon afterwards the queen is led away to the dungeon, where Elba is discovered by the guards and is released.

King Leofric leaves for the frontier in answer to a letter from King Livian, who sends him an ultimatum, after he learns from Kevan, the spy, of the frustration of the plot. King Leofric and his army are attacked by Livian's men and they fight valiantly, until joined by a force of U. S. marines, who have

been summoned by Walton upon the discovery that Elba, the American girl, is missing. Aided by the U. S. marines, King Leofric's forces are able to quickly defeat King Livian and his troops. Elba, meanwhile, upon being released from the dungeon, immediately asks for her royal lover, the king, and is told that he has gone to the front there to defend Vidonia against invasion by the troops of King Livian. Elba immediately mounts a horse and rushes to the frontier to be with the king. She arrives just as Livian and his army are repulsed, and is hailed by the troops as the new queen.

Tyrone Power in "Aristocracy"

Were Tyrone Power to have a play written especially for him his role could not match his virile type and forceful personality better than does the character of Jefferson Stockton, the unpretentious millionaire in Bronson Howard's renowned play, "Aristocracy," lately filmed in four reels by the Famous Players Film Company.

As is usual with this company the atmosphere inspired by the interior settings and exterior locations, whether they be in this country or elsewhere, is the last word in completeness. The photography is flawless, and the acting is as nearly so as Tyrone Power, Arthur Hoops, Marguerite Skirvin, Edna Mayo, Ida Waterman, and William Rosell can make it, and their efforts have not been wasted. The story is of a romance between the youngest members of two strongly contrasted families. The Stocktons of the West are enormously wealthy, and really care nothing for the rigid conventionalities of society, but attempt to break through its barrier because they feel that their success entitles them to a place on the recognized list of people who have accomplished things.

The Lawrences of New York are the proud occupants of a place on this same list by virtue of their ancestors, and wax indignant when they learn that their son, Stuyvesant, has become engaged to Virginia Stockton. Their stubborn persecution of the romance leads to developments which end in one man's death, and the near-shattering of the Stockton home. In the wake of this follows the parents' forgiveness, and a happy re-union between the sweethearts.

C. R. C.

Visiting the Horsley Menagerie

"Where," we demanded for the fifth time of Chester Beecroft, "do you suppose they are?"

"That's what I'd like to know," Mr. Beecroft informed us, and a roar at our very side told us that they were right there.

The "they" were the Bostock trained animals which David Horsley had purchased at a price said to exceed $100,000 and they—the animals, not the dollars—had just come into Dock 58 of the North river in the hold of the good ship *Minnewaska*. The press-party, headed by Chester Beecroft, Mr. Horsley's manager of publicity, groped down into the hold by way of a steep iron stairway and a stout rope to hold to, stepped warily along a narrow dim passageway in quest of the animals and in the hope that when found they would be well caged. Then happened the roar.

The dim light showed a cage in which a lion tried to pace and found the space too small. Then we made out a whole row of cages and, becoming accustomed to the semi-darkness, found leopards and cubs and lionesses; bears; Apollo, said to be the handsomest lion in the world, and who is to be starred in pictures with the same degree of publicity as though he were a human star. There were elephants chained in the center of the hold, and their existence was first made known to us by a large black trunk which invited peanuts. The elephants passed in safety, we came to the dancing bears; great white ones. One, more generous than his fellows, gave an exhibition of steps that would have brought honor to a graduate of Castle House. The roller-skating bears would fain have performed also, at least so we interpreted the noises which came from their cage, but for lack of their skates, could not. Two lionesses passed and repassed each other in a cage ordinarily big enough for but one, and somewhere in the hold monkeys chattered and a wild cat shrilled for attention. Two foreign looking dogs, dignified and unafraid, were chained to boxes of something and a polar bear padded about in a cage larger than the others.

"Well," said somebody, when the half-lighted parts of the hold had been investigated and the darker ones left in peace, "I guess we've seen everything." And just then the trainers, having stood by their baggage until the custom officials had acquainted themselves with the contents, entered and ran along beside the cages calling to their pets in words soft and soothing. In a moment the hold was echoing animal expressions of joy, while caressing hands were extended through the bars and the occupants of the cages endearingly addressed as "My ba-bee!"

Harry Tudor, for twelve years personal representative of Mr. Bostock, was busy making out a list of names for which passage was being reserved out to the coast, where the Horsley animals are to be provided with spacious quarters. Mr. Tudor discovered that not only had the trainers answered the call to the war-free states but had brought their families with them, so they joyously informed him.

And by this time the Horsley menagerie of trained animals, sixty-nine of them, are at the Horsley plant in California.

M. C.

Made Official Cinematographers

It has been officially announced that Pathe Freres have been appointed official cinematographers to the French government in connection with the war. This much sought for concession will give Pathe a tremendous advantage in the matter of securing authentic and historically valuable pictures of the world's greatest conflict, since it is evident that the prejudice which has existed against the motion picture camera anywhere near the firing line will, to some degree, be lessened when the cameraman bears an official government commission.

In this connection, Pathe Freres announce that the reported arrangement between a branch of theirs in Germany and the German government for the taking of war pictures with official sanction, is untrue. Such an arrangement they say may have been made with a German film company, but certainly not with any connection of theirs.

Johnnie Arnold, vice president of the Camera Club and head cameraman for the Life Photo Film Corporation, is making a collection of sea shells while in New Orleans.

Universal's New Lighting Effect

Weird Results Expected

WHEN news came from the Universal company that the Imp aggregation was going to "pull a new one" over at Edgewater Heights, N. J., on Wednesday night, November 18, it aroused only a vision of some hitherto untried technical trick in lighting and photography, and a desire to be on the grounds. But it did not prepare one for the revelation seen upon arriving at "the house of fear," located at the end of a twenty-minute auto ride up a steep and lonely hill.

"The House of Fear" is the title of a multiple reel picture nearing completion under the guidance of Stuart Paton, its author and director. And when that picture is completed it will offer a phase of night-lighting never before seen in pictures, if Paton's ideas and Cameraman Eugene Gaudio's treatment of them bear fruit. The idea of the play is that a man and his son try to obtain possession of a relative's fortune by scaring her to death, an easy thing in view of the doctor's report that the least shock might prove too much for her weakened heart. To facilitate matters they take her to "the house of fear."

In the production of the picture this proves to be a roomy-looking, veranda-surrounded house, the two front rooms of which the energetic and diplomatic assistant-director obtained permission to strip of all furnishings, which are substituted by ten of the handiest and most serviceable lights for their size in motion picture use. They are the product of Allison and Hadaway of 235 Fifth avenue, New York, and are known as the panchromatic twin arcs. They shed a clear, even light that enables the film to register the differences between shades and colors. In explaining the merits of his invention Mr. Allison said: "Why should your face register the same color as your shirt, as it does in the average picture? They're not the same color." His audience then and there surrendered, and admitted that these little nineteen pound, portable



Margaret Irwin in "The House of Fear," Universal film in which night photography was tried out.

lights with their suit-case-like carriers were in a class all by themselves.

One of these lights, which, by the way, tumbled out of the auto and rolled down part of the twenty-minute hill before being retrieved, was stationed in a tree overlooking the veranda where it could light up the front door. Camera, lights, make-up, and all other things being ready, action commenced, and Frances Nelson, Hobart Henley, Howard Crampton, Wallace Scott, Allen Holubar, and four policemen, made numerous trips in and out of the house, and were still busy at it when an auto transported eight of the spectators down the hill to a chicken supper at the hotel-restaurant-saloon-poolroom wherein gather the town's free-lance orators of an evening. Paul Gulick and Robert S. Doman were hosts to the press and words were an unnecessary tribute of appreciation.



One of the startling effects obtained by Universal's new night photography.

Julius Stern, manager of the Imp studio, was in charge of the experiment, the results of which it is hoped will show the windows of "the house of fear" lit up against an ink-black background, with the characters silhouetted against the light when they pass the door or windows. Mr. Stern was one of the party who clung to the post of duty until dispersed by the approach of dawn.

If earnest effort linked with experienced handling and hopes can influence the gods of Fate in the Universal's favor these midnight scenes should interpret a weirdness which can be found in no other picture than "The House of Fear."

"Neptune's Daughter" Captures Canada

"Neptune's Daughter," the big Universal feature, has captured Canada. Opening last week at the Princess, Toronto, for one week, the business has been so satisfactory that the second week was immediately booked, and is continuing with increased receipts.

In Montreal the same film was presented Monday, at His Majesty's theater and business was so good that the second week was booked. In Ottawa at the Russel theater the governor-general, the Dominion household and members of Parliament, which is now in session, attended the opening performance. The business is excellent.

The municipal authorities in New Orleans have afforded the Life Photo Film Corporation the use of all the public parks in making "Springtime."

All Star's "The Education of Mr. Pipp"

Reviewed by Mabel Condon

IT is to laugh, though not uproariously, at the All Star Film Company's presentation of the five reel picture, "The Education of Mr. Pipp." Digby Bell makes a satisfying camera-subject and, in the role of



Digby Bell in "The Education of Mr. Pipp," an Alco release.

the hen-pecked Pipp, he gives a demonstration of the down-trodden variety of husband that is highly amusing. The film is the picturization of Augustus Thomas' play which was founded upon the Pipp series of drawings by Charles Dana Gibson. There are realistic ship scenes, pretty exteriors, an effective glimpse of a Pittsburg steel foundry; there is an interesting farcical plot and there is a Mrs. Pipp whose tyranny is the lever effective in propelling the unfortunate Pipp toward a fortunate education. The two tall and sympathetic daughters of the Pipp alliance figure importantly in the production, though the moments of most interest are those in which Mr. Pipp remains on the screen. The Pipp secretary, John Willing, the three counts-of-no-account, Lord Herbert Fitzmaurise, his mother Lady Viola, the prefect of the police and the detective complete the cast which aids in Mr. Pipp's education.

Pittsburgh is the home of the Pipp family. The supposed head-of-the-house sells his steel mills and is taken in tow by his family—an ambitious wife and two grown daughters—to New York where they take a Fifth avenue residence and prepare to break into society. John Willing, Mr. Pipp's secretary, accompanies them; he is in love with Ida Pipp and when Julia Pipp meets her riding-master Mr. Fitzgerald, it is a case of love at first sight.

Then the count, the duke and the baron enter into the story. The count instructs the girls in French and on the Pipps' sudden resolve to "do" Europe, he receives a check for $75 in payment. The baron raises the check to $75,000 and when the Pipps have sailed, accompanied by the count, the duke dons his silk hat and suave manners and succeeds in securing Willing's endorsement and the sum of $75,000. Then he and the baron leave for Paris where they wire the count to join them. The purchase of a diamond tiara by the Pipps decides the count, and the three succeed in obtaining the tiara. Meanwhile Willing and Fitzgerald have cabled Mr. Pipp and the latter's answer causes them to seek a Pinkerton man and follow the trio of nobility to Europe. There are many comedy incidents which occur at the castle of Lady Viola. The social ambitions of Mrs. Pipp undergo many ups and downs, with the final result that each of her daughters secures the man of her desire and Mrs.



Scene from All Star's "The Education of Mr. Pipp."

Pipp, after the count has tried to poison her husband, declares loyalty to the latter by falling around his neck and suggesting a return to peaceful Pittsburgh.

Pathe's Story of Court Life

Reviewed by Charles R. Condon

FOR superb photography, natural coloring, and magnificent big scenes Pathe's "More Than Queen" can well be classed as one of the most attractive four-reel features in the market today. In addition to this it has a splendid cast, among whom are four of the foremost stars of France, and a story that is much above the average both for its general air of refinement, and its intensely human interest.

Although the characters are of royal blood and position, and the backgrounds luxuriously furnished rooms in the palace, the picture can not rightly be classed as "high-brow," because the people are presented here just as plain, ordinary human beings subject to the same weaknesses, mean traits, sorrow, and misfortune that one would expect to find among the peasantry. In presenting crowned and titled heads in this light, the story becomes a strongly appealing drama which differs from others only in having a royal setting.

A powerful climax is set off by a fire scene that

is so far above the usual scene of this kind that there can be no comparison. The film cuts from close-up to distant views and back again, disclosing scenes of the blazing summer castle, and of the frenzied guests running back and forth and in and out of the flaming building. The resultant stirring effect is caused greatly by the vivid manner in which the scenes are photographed and colored, and the way in which the cut backs are made.

The acting is fully up to the high standard set by the magnificent settings and artistic lighting effects, and completes the qualifications necessary to make the picture one of appeal to a mixed audience. Gabrielle Robinne, star of the Comedie Francaise, is seen in the leading feminine role, as the queen, and Rene Alexander, also of the Comedie Francaise, plays the male lead opposite her, as Lieutenant Bernard. M. Signor and Mlle. Leontine Massart impersonate the "heavy" characters, the grand duke and duchess who make the poor queen's life a burden to her by their petty persecutions.

Fearing that the young, handsome Lieutenant Bernard will prove a serious obstacle in their path, in realizing their ambitions for the widowed Queen Maria's throne, the Grand Duke and Duchess Marony secure his appointment to Paris as Norovian military attache. The queen recalls the order, and commands that the officers of the guard choose one of their own number to fill the post. In spite of this, Bernard receives instructions from his superior to report at Paris.

The insistence used in disposing of him arouses his suspicions, and he notifies the queen of his second order to proceed to Paris, which, of course, she cancels. The duchess, who is really behind the plot, then tries jealousy as a means of breaking the queen's confidence in the lieutenant, and is almost successful. At a fete planned to celebrate the opening of the summer palace Bernard receives a note signed in the queen's name, requesting him to meet her at the pool in the courtyard.

The duchess, who has had a costume made exactly like the one worn by the queen, takes a position in



The fire at the Persian fete in Pathe's "More Than Queen."

the courtyard with her back turned to the entrance, and Bernard, entering, thinks her Maria. As he kneels at the woman's side, making love to her, one of the court ladies brings in the queen. Bernard attempts to explain, but she cuts him short and leaves, heartsore at what she thinks is his faithlessness.

Later in the evening, through the carelessness of one of the servants, the palace catches fire, and Bernard, at great risk to his life, rescues the queen, and her little boy. For a time the queen is consumed by



The people greet the late queen in Pathe's "More Than Queen."

her admiration and love for this brave man, and yields to him, but, as their lips meet, her conscience exerts itself and chides her for thus forgetting her son's right to the throne. She determines to sacrifice love for duty, and Bernard aids her in her resolution to save the throne for her son by leaving the country.

A short time later the boy receives a fatal fall from his horse. All the purpose now taken out of her desire to hold the throne, Queen Maria abdicates in favor of Grand Duke Marony. She then writes Bernard, asking if he will accept the life and love of one who was formerly a queen, but is now only a plain woman. His answer and the manner in which he greets her prove that his love was for the woman alone.

Strong Alliance Release

A new and strong release on the Alliance program is the Excelsior four-part picture, "When Fate Leads Trump." Alice M. Roberts' book, from which the story was taken, can boast of no more interesting telling than is given in the film version, which was made in that beautiful country of the Saranac by the Excelsior people. Harry Handworth directed the picture and Octavia Handworth, Gordon DeMaine, William A. Williams and Tom Tempest are strong in their respective big roles. The story appeals particularly because of its nature settings; there are wonderful waterfalls and woods and squatty log cabins set down in a meager piece of cleared woods, and there are the lumbermen busy at their tasks. Civilization is given ample representation in the home of Marian Williams (Octavia Handworth) and the vacation-time hotel, which is accessory to golf links and trout streams. Then comes Gordon (Gordon DeMaine) son of a chief of smugglers. He promptly falls in love with Marian, though warned by his companion (W. A. Williams), that, as next in line for the chieftanship of the smugglers, he should not marry. He does not heed this advice, however, and Marian becomes his wife. Two years later he receives word that his father is dying. Telling his wife of his father's calling, he decides to take his wife and child to his father's bedside. When

they arrive they find the father well and in revenge the chief (Harry Handworth) takes the child and separates husband and wife. Later, in a raid by the police, Gordon is captured and sent to prison, and Marian escapes into the woods. She comes upon a lumber camp finally, but has lost her memory owing to privations. She is given a home in the camp and some time later marries Jim, the paymaster (Tom Tempest). No return of her memory occurs and the arrival of a son brings no recollection of her other child, now lost to her forever.

But one day a stranger comes to the camp. He recognizes Jim's wife as Marian, his own wife, and the latter's memory begins to awake. Jim demands an explanation of Gordon as to his former knowledge of his (Jim's) wife, and when Gordon refuses he and Jim fight a pistol duel. Gordon is doomed, as he had loaded his revolver with blanks, and, before dying, tells Jim that Marian used to be his wife and that his death is the only honorable way. And so passed the life of a man.

The big action throughout the story is much better handled than are some of the details, but it should be pointed out that this is not all the fault of the director. However, they are so slight as to detract but slightly from the general excellence of the film, which is one that can be highly recommended. The National Board of Censors passed it without a cut.

Blanche Sweet Joins Lasky

Samuel Goldfish announces that a contract has finally been concluded between the Jesse L. Lasky Feature Play Company and Miss Blanche Sweet, whereby the famous film favorite will appear in the new series of Lasky-Belasco productions now being staged for the screen. Miss Sweet was selected by Mr. Belasco and Cecil B. De Mille, for the Lasky-Belasco productions, after an exhaustive study of the characteristics and abilities of all the more widely known young women now appearing in photodramatic presentations. Miss Sweet is said to have signed a contract for a term of years at a record-breaking salary. Blanche Sweet needs no introduction to lovers of photoplays, for, though she is only eighteen years of age, she has been making history in this art for several seasons. Up to the present time, she has been mainly associated with David Griffith, in most of whose leading productions she has appeared. She worked under Mr. Griffith while he was directing for the Biograph Company and played the title role of "Judith of Bethulia," which electrified America last spring. More recently she has been working with Griffith for the Reliance and Majestic companies, and has played the leading feminine roles in "Home, Sweet Home," "The Avenging Conscience," "The Escape," and other film plays wihch have reached Broadway. Mr. Goldfish announces that Miss Sweet will make her first appearance as a Lasky-Belasco star in William C. De Mille's famous success, "The Woman," which played at the Republic theater for two seasons, and which will be ready for release on February 15. The production will be staged with the most elaborate care, and work will begin within a week.



Blanche Sweet.

New Kinetophote Stars



Edwin August.

Edwin August and Tom Terriss have joined forces with the Kinetophote. They have already begun to cast for the first of a series of photoplays taken from famous plays which each will produce and appear in for the Kinetophote. The arrangements between Mr. Terriss and Mr. August and the Kinetophote were made complete this week and each of these sterling screen players has established himself in the offices of the corporation, at 126-132 West Forty-sixth street. Mr. August has arranged to take up at once work on one of two popular novels, the rights of which have been bought by the Kinetophote. He will work with the author of the one selected as the first feature which he will produce, and will closely follow the original ideas regarding the characters. Each member of the cast will, therefore, be carefully selected as to looks and ability for the particular role which he is to play. Mr. Terriss will produce and star in the famous Terriss plays made noteworthy not only by his father, the great English actor, but by himself as well. The rise which Edwin August has had in pictures has been steady from the time when he played leads with Mary Pickford and Blanche Sweet in the old Biograph days. In addition to writing and producing, Mr. August has been the star in all of the screen dramas which have been made by him.



Tom Terriss.

Mr. Terriss has been well known to the American public for years, as well as to the English public. His work on the stage, especially in the characters from the works of Charles Dickens, has been highly praised.

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CHICAGO, DECEMBER 5, 1914

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THE STABILITY OF THE PROGRAM IDEA.

THE plan of the program maker is now being subjected to its first supreme test. Present indications prove the soundness of the idea that has prevailed since General Film Company was formed. Nearly every phase of the film business shows a demoralized condition—except the big program. General, Mutual and Universal, all three doubtless hard hit, evidence no outward signs of it. Their plan of program making and handling seems to be thoroughly practical. The years of experience; the several efficient organizations; the know-how of the whole proceeding from the scenario to the screen is proving advantageous, even though Europe would play the war game. How long the plan will be able to survive against a condition that eliminates several million of m. p. theater attendants must yet be determined. That the scheme holds strong against a tendency of the open market by lesser elements, which make up the balance of business, is everywhere in evidence. It was only a short time ago when the owners of a few negatives would puff out their chests and declare it easy to get twenty cents a foot if the stuff had the punch in it. There is nothing so pathetic as to witness this same person rushing around now with prints under his arm, offering them at any price above four cents a foot. The program plan is proving the best, so far. But a program must be all of a program, sufficiently flexible to meet all sorts of exhibtors' requirements. Thus far we have only three programs that do that. They have already been named. The program, so-called, that offers a subject now and then—one a week, or two a week, on the strength of every film being a so-called masterpiece, will have to devise some other plan if it succeeds for long. The program should be all sufficient and wholly satisfying within itself. There are very few places in this country that will not require more than one film a week. Because some few subjects have had the virility to hold a house for twenty weeks or more is no reason to suppose that a prospering manufacturing business will be established on an output of two-a-year. Exhibitors of films still require something like three or more reels, six or seven times a week.

SEGREGATION IN THE AUDIENCE.

ABOUT the time of the Salem witches, when any woman whose personal conduct was not to the liking of everybody was liable to be drowned in the nearest pond or burned at the stake, old New England was in the throes of a most remarkable code. No man might kiss his wife, sister or daughter except in the privacy of his own home, with the curtains drawn. The Blue Laws reigned supreme, even, as some poet said, to the

Hanging of a cat on Monday,
For killing of a mouse on Sunday;

while segregation of the sexes was carried to the ultimate extreme.

But old New England had little on modern Chicago. Last summer, amid the laughter of the whole country and the satirical comment of all the newspapers, the Lincoln Park Board built a fence out into Lake Michigan to keep as far apart as possible the men and women who patronized its bathing beach. Having survived that ridicule, the city now proposes to divide its picture theaters into, not two, but three parts, to accommodate the men and women who are together and men and women who are apart. Only the children are to have the run of the house.

Without considering the anticipated effect of this arrangement on the moral atmosphere of the city, it is certainly an opportunity for the worldly education of the

children. It is a self-evident fact, checked, proved and sealed by experience, that if bad men are ever good, it is in the presence of good women. The reverse may or may not be true; observers are silent on this point. But if there is any truth in Chief of Police Gleason's claim that women "parasites"—his word—frequent the picture shows, their conversation with each other, as well as that of the stag section of the house, would doubtless be highly diverting and instructive to the unsegregated children.

The segregation project, granting it sense for the sake of argument, would defeat its own purpose if it had any. But as the proposal is wholly without form and void, a thing of joking and ridicule, there is little to gain by hurling adjectives against it.

EMPLOYMENT EVILS

FOR AN employe responsible for the hiring of other employes to charge men and women a percentage of their wages for the privilege of working is a contemptible form of graft. To extend the iniquitous scheme so that it operates to prevent these men and women from getting work at all unless they "come across" with the percentage payment is worse. Of course, it is no more perfidious when actors and actresses are its victims than in any other field of employment; but members of the profession are so accustomed to the legitimate payment of commissions to agents that they are less likely to protest an illegitimate levy when they encounter it. That makes it easier for the parasites to prey upon them with impunity.

There is mighty little of this kind of practice in the motion picture business; but there is some. It is very easy for a director to demand from five to twenty per cent of an actor's daily wage, and almost as easy for him to get it. The business has grown so big that, like the world, it takes all kinds of people to make it. Among the thousands some are bound to be unscrupulous.

The responsible heads of reputable producing companies will always be carefully kept in ignorance of such conditions, of course. It is up to the victimized actor to carry his case to these heads. That would effectually extinguish the dishonest director and help the protestant's friends as well as himself. And if the appeal fails, there are always the courts.

The trouble is that sometimes the job seems worth its cost in money and self-respect, and the victim keeps on being mulcted of a portion of his rightful income because it is the easiest course. But if anywhere on the frontier of the industry such a condition exists, only the oppressed actor himself can end it, and it is his duty to take action even at the risk of temporary loss of employment.

A COMPLIMENT FROM CENSORS

The National Board of Censorship, after reviewing the five reels of the new Excelsior release, "When Fate Leads Trump," from the book of John B. Hymer, made the curt remark, "Nothing to cut." "That is the way we like to have things," said William H. Wright. "We ourselves carefully consider every detail of a story before we actually produce it, and do not submit it for approval until we are certain that it warrants that approval."

Just A Moment Please

"Folks don't want topical pictures!" "It can't be done!" "I wouldn't give you a nickel a reel for war film!" and all the rest of that sort of "bunk" which was spilled when the *Tribune's* war film was first announced, is now in cold storage. Aaron Jones is still counting the jitneys the pictures have already brought in and the Studebaker attendance records have been smashed so high that nobody ever will find 'em again. But pshaw there's a lot of folks won't believe it yet.

—

Speaking of war, that Alco receivership reminds us of that old one that used to go "He walked right in and turned around—" but you know the rest of it, so why make the linotype artist set it.

—

EXTRA! EXTRA! EXTRA!

Bennie, the office-boy of the Nat'l Waterproof Film Co., has busted loose again with some of his own peculiar verse and we've enough on hand now to last over Thanksgiving and more is promised. While wandering through the cemetery just across the way Bennie alleges he found these epitaphs:

"Here rests in peace our little Joe,
Who got a cold at a picture show.
The film was 'rainy,' his feet got wet,
Or else Joe would be living yet."

"Beneath this sepulchre of rock
Lies Billy Goat. (Once owned by Mock.)
No more he'll butt, no more he'll smell,
The goat is dead, and gone to—Heaven."

—

Probably that's all you can stand at one installment. But beware, there's more to come.

—

Say, Lloyd, honest, you're a bum Macbeth to be pulling that "Lay on" stuff. It would be a crime to open up our files and reveal your past as exposed in your own sweet scented "billy doos," so we'll swallow your last insult in silence and trust that, when perfectly sober again, you will appreciate our consideration for your feelings. (Footnote:—This delicate reference to your possible inebriety is occasioned by your casual reference to the "hold enough" stuff.)

—

If the above doesn't completely obliterate you, permit us to congratulate the sheet which does you the honor of paying you a salary, upon its falling into line and printing stock reports, a la Motography. Your suggestion, old top? More congrats. Many of 'em.

—

RAH, RAH, RAH, RAH!

All the way from fair New Haven comes a postcard from our friends and fellow scribblers, Charley and Mabel, advising us that it was a great game, though "our team lost." Gosh, how we should have enjoyed seeing it, but somebody's gotto work, and this time it happened to be us.

—

FAMOUS CHARLEYS.

CHARLES I.
CHARLEY MURPHY.
CHARLEY HORSE.
CHARLEY CHAPLIN.
CHARLEY CONDON.

—

Just to prove that our recent reference to a lack of stationery at Edisonville was a base canard, friend Clary writes us a whole letter on letter paper of a de luxe sort. Thanks, L. J.; write often.

—

OUR BURG.

Geo. Kleine has went to Noo Yawk to give things the O. O.

W. N. Selig, our w. k. fellow cit., has returned from Los Anglaize to eat turkey with the home folks.

J. Rubens, of the Fox Theater, Aurora, having cleaned up whole oodles of coin by "Smashing the Vice Trust," is now in the market for a automobile. Henry Ford, please note.

Harvey Brient hopped off the rattler from Noo Yawk and Paul Bush hopped aboard to visit points in Iowa and Ill. Harvey and Paul is getting to be regular Nellie Blys.

Aaron Gollos, who spent a few days looking 'em over on Broadway, is back to his desk.

Joe Finn is among those who returned this wk. from the Effete East.

Old Clarence Caine, the village photoplaywright, Sundayed in Mil., the home of Pabst and Schlitz. No, Clarence is on the wagon, so no insinuations is intended.

—

Eat too much turkey?

N. G. C.

Scenic Beauties in American Feature

Reviewed by Neil G. Caward

EXTERIORS of wondrous beauty and interiors of stunning magnificence, together with capable acting and an interesting story, make American's two-reel feature release of Monday, November 30, entitled "The Beggar Child" a delightful offering for any exhibitor's program.

The story is laid in a foreign country and the vast variety of scenery for which California is famous, enables the American director to select a location that is convincing in every way—in fact one is almost tempted to believe the exteriors were taken in sunny Italy or along the coast of Spain, if we did not know that the American Company is located in Santa Barbara, and all its pictures are photographed in that vicinity.



Lycia finds something familiar in the new butler.

Ed Coxen has a suitable role in that of Hugo, a poor artist, and Winnifred Greenwood makes a charming Lycia, while George Field is seen as Count Roberto, and Charlotte Burton as Rosa, the count's servant. The minor roles of Marco and Dan Street, the American art student, are in the hands of John Steppling and King Clark.

Hugo, a painter of small means but great talent, is discovered, as the picture opens, well nigh distracted over the loss of his model, a child whose services he is unable longer to pay for, and whose mother refuses to let her pose until remuneration of some sort is forthcoming.

In another part of the city, Marco, a poor peasant is left a widower, with a small daughter to care for, and being short of funds takes his child to the vicinity of the cathedral where he leaves her, in the hope that some good Samaritan will find and adopt her.

Hugo, passing the cathedral a short time afterward, discovers the little girl, and learning that she is without a home, offers to care for and feed her, if she will take the place of his missing model. With the child as a subject, Hugo is inspired to paint a really wonderful picture, which he calls "The Beggar Child," and which brings him both fame and wealth, and leads to his adopting the little girl, whom he names Lycia.

Eighteen years later, Lycia, now a beautiful young woman, is courted by Count Roberto, a wealthy occupant of a neighboring chateau. Lycia looks with favor upon the count, until one day she is rescued from drowning by Dan Street, a young American art student, who sees her plight and goes to her assistance.

As a result of this meeting and a later one with Rosa, the peasant girl whom Count Roberto has betrayed, and who meets Lycia and tells her her story, the count is dismissed as Lycia's suitor by Hugo. Angered at being turned from Hugo's home, the count plans to win Lycia by unfair means and to that end plans with Marco, the butler in Hugo's household, and the real father of Lycia though he does not recognize his child, to kidnap the girl. Rosa's brother, seeking revenge for the wrong done his sister, enters Count Roberto's service, discovers the plot to kidnap Lycia, and at the critical moment substitutes Rosa for Hugo's daughter.

When the veiled lady is taken to the count's house, where the priest is waiting to perform the marriage ceremony, the count suspects no treachery, and goes ahead with the service, only to discover when it is too late that he has married the woman he wronged, instead of Lycia the girl he adores.



The caunt, unknawingly, marries his servant.



Lycia is rescued fram drowning.

When Dan asks Hugo for Lycia, the artist is told her life's story, and Marco, the butler, listening in the background, learns for the first time that the girl is his daughter, deserted eighteen years before on the cathedral steps. Marco reveals himself to Hugo, but the latter advises him not to let Lycia know, and the girl finds happiness in Dan's love.

"The Price He Paid"

Ella Wheeler Wilcox's poem, "The Price He Paid," was recently scenarioized by Louis Reeves Harrison and filmed by the Humanology Film Company, which has Jack Rose at its head. It is now being released by Warners' Features as a feature picture in five reels.

Its story is interesting, its actors play their parts well and the setting and photography are somewhat above the average. The story, however, does not visualize the type of man whom Mrs. Wilcox had in mind when she wrote her poetic arraignment of him who blights the life of her whom he has promised to love and protect as long as life shall last. The man of the poem heeded not the warning of elder people and saw life; much life. Then he met the girl. He made of himself a new man and he married her. But he made of her an invalid and his child a crippled thing; too feeble, even, to breathe. That man suffered because of his great and repentant love for his wife. He paid the price. But in the film the man is a different type. He has a fond young wife, but he gives his love to another; to a young girl of good family and position and they become engaged. The man deserts his wife. A message to him and to his fiancee bring them together in a doctor's house where a dead baby is the man's accuser. His fiancee renounces him with loathing, his wife is at the point of death, and the man becomes insane and is placed in an asylum. That is the price he pays.

Different stories, but the film of "The Price He Paid" is one of interest and undoubtedly of a great moral, nevertheless. M. C.

Two New Publications

Announcement is made that the Paramount Pictures Corporation is soon to issue a weekly magazine of general interest to the picture-going public, with a nation-wide circulation, to be called the *Paramount Weekly*. P. W. Hansl, formerly of the *Delineator*, is to be its editor, and the first issue is to be dated December 21. This weekly is said to be in no sense intended as a house organ, although articles by Paramount celebrities and scenes from Paramount releases will naturally be featured throughout the periodical.

The other publication is to be called *Paramount Progress* and will contain notes, stories and pictures of Paramount releases, departments dealing with various problems of the exhibitor and matter of that nature. The editor's name has not been announced, but he is said to be an individual with a wide knowledge of the motion picture business.

Operators' Ball

On Wednesday evening, December 9, the annual ball of the Chicago Moving Picture Machine Operators' Local, Number 2, will be held at the Coliseum Annex. The ball has become an affair of note and motion picture celebrities galore are expected to be present during the evening.

Yale-Harvard Film Attracts

It was a great little game, and Jack Eaton, of the Colonial Motion Picture Company, was on the side lines in charge of the five cameras which lost not a move of either the blue or crimson teams. Yale's energetic cheer leader—there were five, but the one in question was the cheeriest—was filmed in all his enthusiastic abandon, and Coolidge's ninety-four yard run, Ainsworth's twenty-eight yard gain, LeGore's punt, Knowles' struggles through center and Brickley's kick—these and all the other plays which made up the game, together with the snake dance of triumph, were faithfully filmed by the various camera men. All week the filmed version of the game shared honors with the headliner at the New York Palace theater.

Warning

Watterson R. Rothacker, general manager of the Industrial Moving Picture Company of Chicago, has learned that his company is being victimized and asks that a warning be issued to exhibitors throughout the country. His letter reads as follows:

S. R. Ware, manager of the Dixie theater, Sparta, Tennessee, has notified us that a Mr. F. M. Tisdale is traveling through Tennessee taking local moving pictures and using the name of the Industrial Moving Picture Company. F. M. Tisdale is not now and never has been connected with this company, and is using our name without authority. We will appreciate the courtesy if you will make mention of this fact to the exhibitors through the columns of Motography, and we will also appreciate any information we can secure as to the whereabouts of Mr. Tisdale.

Scoop For Animated Weekly

The Animated Weekly camera man obtained very fine pictures of the Yale-Harvard football game at New Haven on Saturday, November 21, and in the evening of the same day prints of the Weekly were shipped to the exchanges throughout the country. Most of the exchanges received the prints by Monday and were running them in the theaters, showing the greatest football game in history and the largest crowd ever assembled to witness any kind of a sporting event.

New K. C. Booking Company

The K. C. Booking Co., Limited, has been formed and has opened offices in Montreal, Canada. The company will handle all of the Kinetophote features in Canada, including such big productions as "The Spirit of the Poppy," "The Span of Life," "The Coming Power," and others. "Markia, or, The Destruction of Carthage," the Ambrosio production which the Kinetophote owns, will also be booked through the Montreal company.

Unique Gift For Selznick

Lewis J. Selznick, president and general manager of the World Film Corporation, has been shown an exceptional honor by the vaudeville people who have figured in the making of the World Film program. The honor is the gift of a vacation to be spent by Mr. Selznick and his family in the actors' colony in the Bermuda Islands. All expenses of the trip will be footed by those who have made the presentation of this gift to Mr. Selznick and he is at liberty to make the gift a reality whenever he chooses to do so.

Motography's Gallery of Picture Players

WALLACE REID, a recent addition to the Majestic and Reliance forces, is the son of the well known dramatic author, Hal Reid. On leaving the military academy at Freehold, N. J., Reid took with him a few athletic records which none of his successors has thus far been able to wrest from him. Swimming is his favorite sport, and he is by no means an amateur at it, having won second prize in a three mile swim in which some of the best swimmers on the Pacific Coast were entered. Reid is an exceptionally prolific writer, magazines and newspapers having claimed most of his attention though he has written a number of powerful photoplays and stage dramas. He has, at different times, served in the capacities of cartoonist, vaudeville lead, surveyor, magazine editor, reporter, and hotel clerk and has appeared on the pay rolls of several film companies.



Wallace Reid.

NORMA PHILLIPS' first desire to enter the theatrical profession was aroused by seeing Sarah Bernhardt in "Camille" in Paris. She was first seen in musical comedy, and in "Come Over Here" she enjoyed a long stay at the London Opera House. In this country she played with Richard Carle in "Jumping Jupiter" and Blanche Ring in "The Wall Street Girl," and took prominent parts in several other noted stage successes until a year or more ago when she became associated with the Mutual-Reliance company. Miss Phillips has been seen to advantage in a number of program releases, but is best known in the character that she created, "Our Mutual Girl," in which role she has met many people of world renown. Miss Phillips was born at Cambridge, Maryland, in February, 1892, and received the greater part of her education at Mt. St. Agnes College.



Norma Phillips.

DOROTHY E. GISH spent a good bit of her time during the two years in which she has appeared in photoplays in unburdening herself of the name of being "Lillian Gish's little sister." Her greatest ambition has always been to become a *good* actress, and so well have her efforts rewarded her that her older sister will have to be careful to avoid becoming "Dorothy Gish's big sister." The graceful little blonde with the shell-pink complexion and deep blue eyes is just five feet two and one-half inches in height, weighs one hundred and nine pounds and has appeared in so many photoplays that she cannot begin to remember them all. Miss Gish's favorite is "Judith of Bethulia" in which she appeared and which David Griffith produced while with the Biograph company. When Mr. Griffith left the latter company to enter the Mutual ranks Miss Gish accompanied him.



Dorothy Gish.

ROBERT HARRON made his debut into motion pictures through the humble position of messenger boy at the Biograph studio in 1908. Since then he has become known as one of the best juvenile leads in the picture field. Harron was born and raised in New York and at the age of fourteen offered his exclusive services to the Biograph concern for three dollars a week. He was employed as errand boy, and often played a similar position in pictures during his leisure time. David Griffith, then director for the company, observed his natural dramatic powers and began training him to develop his talents. Under Mr. Griffith's able instruction Harron made wonderful strides, and was soon entrusted with important juvenile parts. He was one of the group that accompanied Mr. Griffith when he changed to the Mutual coast studio.



Robert Harron.

News of the Week as Shown in Films



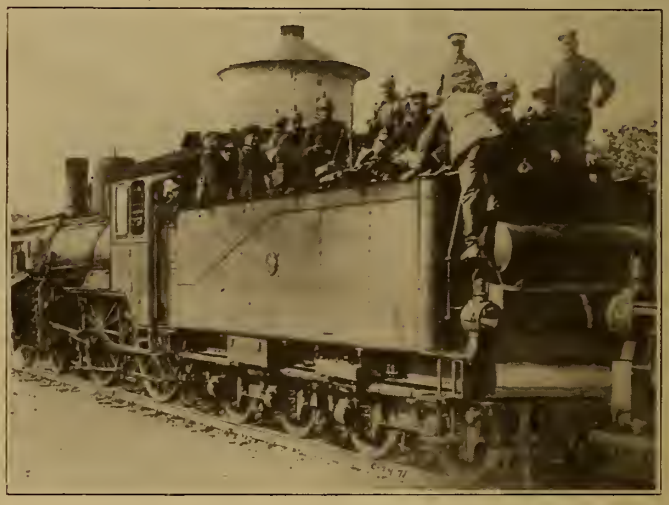
Indian troops en route to camp at Lyndhurst, England. Copyrighted 1914 by Hearst-Selig News Pictorial.



Some of the Canadian troops snapped in England. Copyrighted 1914 by Universal Animated Weekly.



Germans massing troops at Brussels. Copyrighted 1914 by Hearst-Selig News Pictorial.



German wounded being taken from Ostend to Brussels. Copyrighted 1914 by Hearst-Selig News Pictorial.



Belgium's bicycle corps which has distinguished itself. Copyrighted 1914 by Universal Animated Weekly.



One of the Turk mobilization camps near Constantinople. Copyrighted 1914 by Universal Animated Weekly.

Brevities of the Business

One of the best of filmdom's press men changed companies during the past week, and what was Lasky's loss was Alco's gain. The man in question was Harry L. Reichenbach. One year ago he joined the Lasky forces. There is an interesting little story connected with this event which concerns the fact that for years Mr. Reichenbach's connection with the theatrical world and Mr. Lasky's likewise had made them rather bitter enemies. But when Mr. Lasky organized his film company there was one man he wanted for the important office of manager of publicity. That man was Harry L. Reichenbach. And so it was that the latter became publicity manager for the Lasky interests and served them faithfully and well. Offers from other firms, a number of them, found the desk of the sought-after Lasky publicity man. But there was but one answer. Then, four months ago, came an offer from the Alco Company at its formation. It was not considered. Two weeks ago Mr. Reichenbach wired his resignation to Mr. Lasky at the coast. Through no fault of Mr. Lasky's, his publicity man determined to browse in fields anew.



Within the following week the vanishing manager of the publicity desk considered several offers from big companies. And from them Mr. Reichenbach chose the Alco. Previous to his film work he had eleven years of fruitful results as representative of, as he himself puts it, "the best and worst shows in America." He brings to the position of press manager of the Alco Film Corporation unlimited energy and ability, and a personality that makes for a liking of both himself and whatever company he represents.

A man of many friends. That is Harry Reichenbach.



Catherine Carr, short-story writer and originator of scenarios, is the responsible person who holds the position of chief scenario editor with the Kinetophote Corporation. She has written since she was fourteen, and her success as a magazine writer has made her known in this profession; she has been writing scenarios for the last three years and takes her stories from everyday incidents and characters. Mrs. Carr is a southern woman. She was born in Austin, Texas, and raised on the Blythewood plantation, a family estate, in Louisiana. She was schooled in Washington, D. C., and before she was sixteen became the bride of W. Newton Sharpe, a Virginia man, member of the New York Stock Exchange and of New York clubs. Already the young southern girl had a number of published short stories to her credit but it was as the wife of her second husband, John Gillis Carr, that she attained a wider popularity both as a writer and as a Washington society woman.

Following the death of her second husband, Mrs. Carr adopted writing as a profession and, as the livelihood of herself and children depended upon her success in this work, she gave it her best thought and attention, with satisfying results. Three years ago Mrs. Carr wrote her first photoplay. She sent it to the Vitagraph Company and it was accepted, with the request that she submit to that company whatever other scenarios she might write. "I aimed to be original in my subjects," commented Mrs. Carr in explanation of her success. "I made my stories depend on some other emotion than just love. Since my plots were all accepted, I guess I may claim to have been successful with them. Anyway, the Vitagraph offered me a permanent position with them and I accepted. There I specialized on writing to fit individual characters. Then came the offer last January to assume the editorship of the Kinetophote Corporation, which was then in the process of forming. It was a splendid offer, and I came."

John Wild has a favorable following among those who call upon him in the offices of the Hepworth-American Film Company, where he serves well as publicity and advertising manager. His connection with the film industry dates back to Glasgow, Scotland, and the year 1902. Two years later he associated himself with the B. B. pictures in London and two years ago came to New York with the New Century pictures. Then he served with the Eclair company and next with the Gaumont company, which had jurisdiction over the American-Kineto Corporation, with which Mr. Wild was identified. His next allegiance was to the company which he now represents and of which C. Parfray is president and W. Arthur, treasurer. Mr Wild is manager of sales, publicity and advertising and in this three-fold assignment, is giving entire satisfaction. His interest in his work is large and he has the reputation of being an exhaustive worker and well-liked by his associates.



Weekly Film Market Quotations and Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	109	....
Biograph Film	63	74
General Film *pref*	49	52½
Mutual Film *pref*	53½	57
Mutual Film *com*	65	69
New York Motion Picture	60	65
Thanhouser Film	85	95
Thanhouser Syndicate ("Zudora") *pref*	55	75
Thanhouser Syndicate ("Zudora") *com*	62	82½
Syndicate Film *pref*	155	175
Syndicate Film *com*	155	175
World Film	4⅝	5⅛

"Zudora" made its bow to the public on Monday, November 23 and was enthusiastically received. Bookings on November 21 were in excess of $500,000—which is $150,000 ahead of the bookings of the "Million Dollar Mystery" at its first release date. Stock has advanced under the influence of a remarkable opening and no common can now be had under 80. It is reported over 1,100 newspapers at the end of this week will be telling the story to their Sunday patrons.

World Film Corporation—There has been active trading in this stock at between 4½ and 5 on the New York curb for several weeks.

A Chicago company has been formed to exploit the *Chicago Tribune's* "Belgian War Pictures." It is understood the rights for the New England States were sold for $25.000.

That an evolution in the demand for investments is under way at the present time becomes every day more apparent. Bankers, lawyers, heads of bond houses, etc., who absolutely scorned the motion picture securities two years ago, are all eager to buy stock or be identified with motion picture companies either directly or indirectly. This augurs well for better business methods being put into force in this industry. It also means that the entire plane of the motion picture industry will be considerably advanced and that their securities will be regarded from a collateral standpoint, with better favor.

Being the "Third Party" in that little drama, "Crushed on the Alco Settee," or "Why Is a Riding-Habit?" you can see, Lloyd, that my hands are tied and my typewriter honor-bound to offer no suggestion as to the doubtful fate of the gentleman to the right. However, far be it from me to allow a good idea to go unchampioned, so I abet your suggestion as to floor space with an emphatic, if not lusty (I rooted for the losing team at New Haven!) "Hear! Hear!" Mr. D. of the "D. M." (this does not refer to a R. R.), please note. M. C.

Alex Lorimore has brought his pleasant personality back to the Times Square (New York) district to offices in the Longacre building, where he is in charge as president of Bishop, Pessers & Lorimore Inc., importers and exporters of motion picture films. Mr. Lorimore was formerly general sales manager for Gaumont, then served in the same capacity for the Box Office Attractions Company, after which he engaged in the manufacture of films with a downtown office and now is back among his many friends, in a new company which has himself as president and H. Pessers as vice-president. Sincere wishes of success are his from all who know him.

Hazel Dawn, one of the most charming and talented of the younger favorites of the American stage, who made her debut before the motion picture camera in the Famous Players' production of Bronson Howard's play, "One of Our Girls," has been re-engaged by that concern to star in a film version of the famous comedy-drama, "The Love Route."

In staging George Kleine's big feature, "Du Barry," unique and expensive water color sketches were made for each interior. These were painted by an Italian artist at considerable cost and rigidly followed by scenic artists and stage carpenters.

The Excelsior Feature Film Company, having just released "When Fate Leads Trump," announce that the next picture, at present called "The Shadows," from the book by John B. Hymer, will undergo a change of title. Exactly what the new title will be has not as yet been decided. One of the Broadway managers has already announced a play of this name, and to avoid any possibility of confusion, the Excelsior people decided to make this change.

Della Connor, identified with the Pathe forces as a leading woman until recently, is playing the part of Sadie Small in George Kleine's "Officer 666." Miss Connor's splendid work has caused her to be retained to play "Joan," in "Stop Thief."

Harry Handworth, the director of the Excelsior Feature Film Company, found time to run down to New York City from Lake Placid for a day or so last week.

Bertram Bracken, director of the six-reel Box-Office film. "St. Elmo," and scores of other feature films for the Balboa Amusement Producing Company of Long Beach, Calif., and who was Gaston Melies' director during his world-wide tour, has resumed work for the Balboa studios, following a vacation of two months.

Mary Ryan, one of the best known leading women in America, has been engaged by George Kleine to play the maid in "Stop Thief," the famous Cohan & Harris comedy which is to be filmed by the Kleine forces following the completion of "Officer 666. She is at present starring in "On Trial," the big hit now playing at the New Candler theater, New York.

Novel photoplay construction is shown in "The Man Who Could Not Lose," the last feature that has been released by the Favorite Players Film Company. Carlyle Blackwell takes the part of the author, as well as the hero, in the story which the author writes, and in the closing scenes is shown engaged to marry the actual heroine of his story.

"Officer 666," or his brother, was badly needed at the Kleine studio, 11 East Fourteenth street, New York City, one night last week when three men, none of them over twenty-two years of age, broke in. They were frightened away by the night watchman bfore any damage was done, except the smashing of a painted scene which one of the boys tripped over in making a hasty exit.

George Ade gives an excellent burlesque on learning how to make love by correspondence school or by the infallible letter writer in Essanay's "The Fable of the Bush League Lover Who Failed to Qualify."

Theodore Marston, the Vitagraph director, with Dorothy Kelly and James Morrison, went to Newport, Rhode Island, this week, to take scenes off the coast. They will employ the guards of the life saving station at that point to rescue Miss Kelly from a sinking vessel. The breeches-buoys will be used and a thrilling scene will be enacted in the surging sea.

In one of the scenes of Mutual's "The Clansman," where President Lincoln is assassinated by John Wilkes Booth, R. A. Walsh, who played the role of Booth, was compelled to go through the assassination scene thirty-six times before it was done to the satisfaction of Director D. W. Griffith.

Maurice Costello, during his trip around the world as director-star of a party of Vitagraphers, made many friends and is continually receiving testimonials of appreciation and friendship from numerous foreign countries. Not long since he was the recipient of a crate of cassaba melons from a friend in Asia Minor.

E. D. Horkheimer, secretary-treasurer of the Balboa Amusement Producing Company of Long Beach, California, is making a business trip to New York, taking with him 40,000 feet of negative and positive films, first class feature dramas which he is to deliver to a great marketing corporation, recently formed to handle the products of the Balboa studios and other large concerns.

The newest addition to the Vitagraph family at Santa Monica, Calif., is little Miss Mower, aged one week. Papa Jack is receiving congratulations.

The Mary Anderson theater in Louisville, Kentucky, is using the Alco program. The engagement of Ethel Barrymore in "The Nightingale" was so successful, the management says, that they have booked this All Star Feature Corporation's production for a return date.

George Kleine announces that Harry Mestayer has been secured to play the role of the thief in his film version of George M. Cohan's and Sam H. Harris' famous comedy, "Stop Thief," work on which has already commenced at the Kleine studio, 11 East Fourteenth street, New York City. He will play opposite Mary Ryan, who will handle the role of the maid.

Seated in the office of the Kinetophote Corporation as the fire in the West Forty-Fifth street exchange building broke out, Edwin August made a leap for the fire escape of the Leavitt building, whose rear faces the back of the Exchange building. Upon his arrival there, in the down pouring rain, August attracted the attention of an employe of the Strand Film Company, who have in their possession a number of the Eaco negatives, and ordered him to get the negatives from his office and throw same over to August. The Strand employe carried out August's orders, and can after can of the Eaco negatives flew from one fire escape to the other.

While playing the role of Governor Stoneman, the great commoner in D. W. Griffith's production of "The Clansman," Ralph Lewis became temporarily crippled after wearing a thick soled boot for several days.

Kate Price, one of the leading comediennes of the Vitagraph Company, has been invited to play the Wurlitzer Organ at the Vitagraph theater. She has some reputation as a player, but her performance on the big instrument will put her to the test. She has selected as her repertoire, the national Irish airs, also "Mother Machree," "It's a long Way to Tipperary," and "Tip Top Tipperary Mary."

A thorough preparation for perfect projection was made by manager S. L. Rothapfel, of the Strand Theater, before Jesse L. Lasky and David Belasco showed "The Rose of the Rancho" to an invited audience at the Belasco Theater last Sunday night. A complete installation of projection apparatus and accessories was made. The screen which was used for the presentation of this first Lasky-Belasco release was the radium gold fibre screen manufactured by the Atsco department of the Alco Film Corporation.

George Kleine has named November 22 as the official release date for "Julius Caesar." Bookings for the subject can be made for any time after that date through the various Kleine branch offices.

Since the cost of living began climbing skyward, Anita Stewart one of the leading ladies of the Vitagraph Company, has been figuring on how to lower it. After mature deliberation, she concluded that raising chickens would be an enterprise productive of results, so about a month ago she purchased a chicken farm.

The cast of the Life Photo Film Corporation in "Springtime" now being put on in New Orleans, is unique in that it is composed entirely of married folks, with the exception of Florence Nash.

In the American Film Manufacturing Company's two-reel subject "The Girl in Question," the son of an old fashioned mother becomes infatuated with two girls of entirely

different types and does not know which he prefers to marry. So cleverly is the plot divulged that until the last scene doubt reigns.

There's an unsentimental policeman on Jackson boulevard in Chicago, a copper who never, never was thrilled by seeing the "real thing" on the screen. Otherwise he wouldn't have stepped in and spoiled a nice bit of realism that was planned for the World Film Corporation's "The Pit" last week in front of the board of trade. No less distinguished a star than Wilton Lackaye himself was out there in the fifty-mile-an-hour icy cyclone posing for the scene when the policeman interfered and spoiled it all. Then Lackaye and the crowd of several hundred curious spectators moved over onto Michigan boulevard and took the scene in front of the Auditorium.

An exhibitor in Clyde, Kansas, has become so fascinated with the work of Miriam Nesbitt in the Edison films that he has decided to name the latest addition to his family "Miriam." This is the fifth infant named after Miss Nesbitt.

While working in a western two-reeler, scheduled for early release, Henry Stanley, barely escaped serious injury at the Tucson studios of the Eclair Company. The scene called for the artist to be pursued by several horsemen and everything went well until the party came close to the camera. At this point Stanley's horse stumbled and fell. His pursuers being too close to turn around, rode right over him. After an agonizing suspense the dust cleared away and the directors and players were startled and relieved to hear the young fellow call "I'm not hurt."

Two wolf-hounds that have served on the German police force for five years are being used by Director France of the Edison Company to locate the foot-prints of a band of kidnapers in the two-reel drama which he is now producing.

Walter Edwin, who directs the Mary Fuller-Imp Company, never wore a hat until he came to this country. That may seem extremely strange, but it's a fact, and he will vouch for it.

Edward M. Roskam, with the cast of the Life Photo Film Corporation, stopping at the Grunewald Hotel, New Orleans, advises us that he is being besieged with applications from all prospective Mary Pickfords residing in New Orleans, begging for engagaments in motion pictures.

That the life of a moving picture actress affords all sorts of variation was readily verified recently when Mary Fuller, the Victor star, acting upon an idea she received while her company was taking a scene on the lower east side of New York, went down into the lower regions of New York and from a huge basket extracted all sorts of goodies for the family of five hungry children and an invalid mother.

Arthur S. Kane, formerly general manager of the Eclectic Film Company, has been appointed assistant general manager of the World Film Corporation and took up his duties as Lewis J. Selznick's right-hand man on November 30.

Commencing November 29, "The Seats of the Mighty," a photoplay based on Sir Gilbert Parker's novel of the same name, will be presented at the Casino theater by the World Film Corporation. Lionel Barrymore is featured and among the players associated with him in this production are Millicent Evans, Glen White, Lois Meredith, Grace Leigh, Marjorie Bonner and Thomas Jefferson.

The Picture Playhouse Film Company, since its organization, has opened new offices on the average of almost two a month, and now has nine branch offices in all the leading cities as far west as Chicago, taking in two branch offices in Canada. The new Pittsburgh office will be at 420 Pennsylvania avenue.

Although Lillian Russell has received many glittering offers to appear in a photoplay version of her great success "Wildfire," she turned a deaf ear to all until she met Lewis J. Selznick. Through his characteristic and energetic methods, he was able to secure her signature to a contract which insured for the World Film Corporation her appearance before the camera. Work has already started upon "Wildfire," which will be released in January.

During the present rainy season in California the unheavenly twins, Lyons and Moran, have kept things lively at the Universal studio—especially around their dressing room, which has been more unmusical and unquiet than ever. Director Christie drops in occasionally and is about the biggest and baddest boy of all of them.

"Lay Down Your Arms," the Great Northern Film Company's picturization of the novel by Baroness Bertha Von Suttner, was a feature of the meeting of the New York Peace Society, one recent afternoon, at the Hotel Astor. The picture was followed by applause and a talk on "The World War" by Dr. David Starr Jordan.

Despite the inclement weather, for the rainy season has commenced in California, Harry Pollard has started on his first four-reel feature for the American Company. Margarita Fischer will be starred in the features and Harry Pollard will take his own lead in the first picture, but in future will only act when there is some part which really calls for his services, confining himself to the producing the rest of the time.

Francis Ford is making preparations for a tremendous six-reeler entitled "The Campbells Are Coming." It is a story of the Sepoy rebellion.

Carlyle Blackwell has started a subscription list for the benefit of a Los Angeles Children's hospital, and Ruth Hartman and Mrs. Charlie Murray are canvassing the coast studios.

Henry Otto, the director at the American studios, recently gave a splendid example of what quick thinking and a cool head will do. In a scene in his two-reeler "Waiting" the action called for a landslide and a capital one was secured, but, as George Field was acting, Otto suddenly saw a huge boulder descending and by giving Field some cool directions so that he moved in time to avoid being seriously hurt, he both saved the scene and the actor.

J. Warren Kerrigan seems to have a corner on the actresses. In each of his two reelers included in the "Terence O'Rourke" series he has adventures with different girls.

ROLL OF STATES.

OHIO.

Announcement has been made of the letting of a contract for a motion picture theater to be built at Kinsman road S. E. and East 70th street, Cleveland. The contract was let by Frank Posekaney and Charles Votika. The plans call for one of the prettiest theater buildings in the city, with an auditorium that will seat 1,100 people. It is to cost about $32,000.

The Rex theater on South Main street, Elyria, has been sold by J. M. Duncan to George Broadwell.

J. Babin and S. H. Stecker obtained a permit to erect a moving picture theater and store building at 8808 Buckeye road S. E., Cleveland. The structure is to be brick, one-story high, 90 by 121 feet, and is to cost about $18,000. Nicoli Petti is the architect.

A high-class motion picture show is likely to be opened in the building on North Main street, formerly the First Baptist church, Dayton. This is said to be the plan of the Associated Investment Company, recently incorporated with a capital stock of $40,000.

The new moving picture theater built by Jacob Rabin at St. Clair avenue and E. 124th street, Cleveland, has been completed and will be occupied by the lessee within a few weeks. The theater has a seating capacity of 1,000.

The International Film Products Co., Cincinnati, $10,000, E. H. Thompson.

The Strand Amusement Company, which will operate the Gayety theater in Cincinnati after December 1, as a motion picture house, has been incorporated at Columbus for $25,000. The incorporators are B. L. Heidingsfeld, I. Libson and E. J. Babbit.

N. L. Gebhardt has disposed of the Princess motion picture show at 592 West Center street, Marion, to Charles DeLancy, of Richwood. Mr. DeLancy has taken possession.

Jacob Babin, real estate dealer, Cleveland, has workmen busy on a building to contain a moving picture theater and five stores at Buckeye road and E. 89th street. It will cost $40,000 and covers ninety feet frontage on Buckeye road.

Though no definite date has been set by the executive committee of the Ohio division of Motion Picture Exhibitors' League, arrangements are under way among Cleveland members for the annual convention which will be held at Cleveland. Local exhibitors want the convention held early in January and it probably will be set for two days immediately after the first of the year.

PENNSYLVANIA.

Peter C. Fritz and Amandus Riedel have sold the one-story motion picture theater, 415 and 417 Moore street, Philadelphia, to George S. Atkinson for a consideration not disclosed, subject to a mortgage of $16,000. The property is assessed at $16,000.

A moving picture theater will be opened in Shrewsbury and it is the intention of the promoters to give shows every Wednesday and Saturday evenings.

The East End now has in the Regent theater one of the finest motion picture theaters in the country. It is the first amusement place on Penn avenue, East Liberty, to be located west of Highland avenue.

The Theis moving picture theater building now being built on South Main street, Wilkes Barre, is progressing rapidly.

The new Penn theater in Uniontown opened on November 16. The new house has a seating capacity of one thousand.

The Princess motion picture theater, in Jerseyville is almost ready for opening. Messrs. Twomey and Lyons are determined to give the citizens of Jerseyville and vicinity the best in the motion picture line.

The doors of the Blue Bird, the handsome motion picture theater just completed at Broad street and Susquehanna avenue, Philadelphia have been opened.

Picture theater, Darby, one story brick, 50x125 feet. hotel, for Haycraft & Crosby, proprietors of the Wonderland theater.

Work on a motion picture theater, Seventeenth and Venango streets, Philadelphia, to cost $40,000, was begun by George Hogg for the Tioga Realty Company.

The contract for the new moving picture house to be erected on Broadway, Sharon, was let to the Farrell Building Company, the building to cost $15,000.

Plans have been finished for a one-story brick and terra cotta theater building for John M. Kennedy, Jr., to be erected at Frankford and Columbia avenue, Philadelphia.

The contract for the one-story motion picture theater and the three-story store building to be erected at 1529 and 1531 Chestnut street, Philadelphia, for Frank De Long, has been awarded to Stacy Reeves & Sons.

Film Theater, Front and Allegheny avenue, Philadelphia, to J. Richard Jackson, Perry building. For Jacob A. Ridgway, one story, 60x114 feet. Peter Kuhn, architect.

Moving Picture theater, Front and Allegheny avenue, Philadelphia, for J. A. Ridgewat, 2701 North Broad street. One story. Cost, about $15,000. Peter Kuhn, architect.

Work on a motion picture theater to be erected on Seventh and Venango streets, Philadelphia, to cost $40,000, has been begun by George Hogg for the Tioga Realty Company. It will have a seating capacity of 1,500.

Plans for enlarging and remodeling the Lyric theater in Herald Square, Uniontown, to provide a seating capacity of 700, have been completed by Architect John H. Harman.

Theater and stores, Allentown, Pa., for Fred B. Gernerd, 834 Hamilton street, Allentown, three stories, 82x230 feet. Cost about $75,000. F. Roe Searing, Perry Building, Philadelphia, is estimating. E. M. Pickin, architect, Allentown.

Carpenters and decorators are now at work remodeling the S. D. Noonan building in Scranton.

Albert Dewey has purchased the interests of the moving picture house adjoining the town hall in Edwardsville and at present is running up-to-date pictures. Mr. Dewey will have the place enlarged with a seating capacity of 500.

Film Theater, 1529-31 Chestnut street, Philadelphia. To Stacy Reeves & Sons. One-story brick and terra cotta, 47 x165 feet. For Frank DeLong, Thirteenth and Chestnut streets; cost, about $30,000. Henon & Boyle, architects.

The Hicro Motion Picture Company. Manufacture of motion picture films; capital, $100,000. Incorporators: H. G. Hones, J. W. Hines, Wilkesbarre, Pa.; W. J. Comley, West Moor, Pa.

Picture theater, 4500 Lancaster avenue, Philadelphia, One story, brick, 35x110 feet. For John Fiocca, 841 North Fortieth street. J. Elvin Jackson, 727 Walnut street, architect.

The Anchor Savings Bank has leased for a term of years through Jacob Gold, the building at 408 Diamond street, Pittsburgh, to Prof. Lee Gerchter, who recently returned from Berlin, and who intends converting the building into a moving picture theater.

Fire Chief George W. Miller made his semi-annual inspection of the moving picture houses and theaters in the city of Reading, and was well pleased with conditions.

A permit was issued to Frank De Long for alterations at 1529 Chestnut street, Philadelphia, for moving picture purposes.

The Twelfth Street House, the latest motion picture house in Easton, has been opened. The new theater is on Twelfth street, near Ferry, and is under the management of the Eastern Motion Picture Company. It will be devoted to strictly high class motion pictures. The local manager of the new motion picture house is Paul Felver, who is also the treasurer of the company.

Wilkes-Barre is to have a new moving picture theater, the erection of which will cost at least $25,000, on the site of the Uno theater on South Main street, opposite Memorial Hall. It will be erected by Jacob Theis. The new theater will be called the Orpheum. The building is to be constructed of brick and entirely fireproof. The front part of the building will consist of a main entrance on the first floor with musical and dance studios on the second and third floors.

The United States Motion Picture Company, of which Daniel L. Hart and Fred Hermann are the chief local promoters, closed a deal with the A. J. Barber Real Estate Company for two handsome properties at Slocum street and Wyoming avenue, Forty Forty, recently. These properties are to be made the permanent headquarters of the motion picture company. Plans are ready and bids will soon be received for the plant building. The plans call for a concrete and glass structure 110 by 120 feet in dimensions. The stage will be forty by eighty feet in dimensions and the walls over it will be fifty feet high. An electrical plant will be part of the equipment as the demands for illumination and power are peculiar and great in manufacturing film pictures.

Film Theater, Frankford and Columbia avenues, Philadelphia, for John M. Kennedy, Jr., Mutual Life building; brick and terra cotta; one story; 82x152 feet; cost about $50,000. Revised plans in progress by E. Allen Wilson, architect.

The Madison, on Chew street, the latest word in moving picture theaters in Allentown has been opened. The West End Amusement Company is the owner of the theater.

SOUTH CAROLINA.

A commission has been issued to the Palmetto Film Company of Columbia, with a capital of $5,000, for the manufacture, production, sale and rental of motion pictures. The petitioners are George Rucker and E. Harvey Hand.

SOUTH DAKOTA.

The Maynard theater in Mitchell has just installed a new No. 6 A Powers projecting machine.

Edwin August

Master Actor of the Films, has joined forces with the **KINETOPHOTE** and will produce famous plays under the K. C. emblem

Exhibitors everywhere are still booking the big Kinetophote features

"The Spirit of the Poppy" "The Span of Life"
"The Coming Power" "Markia"

These exchanges are for your convenience:

AMERICAN FEATURE FILM CO., 162 Tremont St., Boston, Mass.—Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut—All New England.
EASTERN BOOKING OFFICES, 1237 Vine St., Philadelphia,—Eastern Pennsylvania, Southern New Jersey, Virginia, Delaware and District of Columbia.
EASTERN BOOKING OFFICES (Pittsburg Branch, 432 Wabash Building)—Western Pennsylvania and West Virginia.
EASTERN BOOKING OFFICES (Cleveland Branch, 218 Columbus Building)—State of Ohio.
K. C. BOOKING CO., Inc., (Chicago Branch, Mallers Building, S. E. Corner of Madison and Wabash)—Illinois.
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Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

Current Releases

Monday.

C	11-23	All on Account of the Chief	Biograph	500
C	11-23	Thrown Off the Throne	Biograph	500
D	11-23	His Chorus Girl Wife	Edison	1,000
C	11-23	Sweedie at the Fair	Essanay	1,000
D	11-23	The Theft of the Crown Jewels	Kalem	2,000
D	11-23	The Beloved Adventurer, No. 11	Lubin	1,000
T	11-23	Pathe's Daily News, No. 79, 1914	Pathe	1,000
D	11-23	Out of Petticoat Lane	Selig	1,800
C	11-23	Doe Yak (Cartoon) Plays Golf	Selig	200
T	11-23	Hearst-Selig News Pictorial, No. 77	Selig	1,000
D	11-23	The Level	Vitagraph	1,000

Tuesday.

D	11-24	The Romance of a Poor Young Man	Biograph	2,000
D	11-24	A Gypsy Madcap	Edison	1,000
D	11-24	Beyond Youth's Paradise	Essanay	1,000
C	11-24	Tough Luck Smith	Kalem	1,000
C	11-24	Mother's Baby Boy	Lubin	500
C	11-24	He Wanted Chickens	Lubin	500
D	11-24	The Scapegoat	Selig	1,000
D	11-24	The Old Flute Player	Vitagraph	2,000

Wednesday.

D	11-25	The Temple of Moloch	Edison	1,000
C	11-25	The Fable of "Aggie and the Aggravated Attacks"	Essanay	1,000
C	11-25	The Girl and the Explorer	Kalem	2,000
D	11-25	The Making of Him	Lubin	2,000
T	11-25	Pathe's Daily News, No. 80, 1914	Pathe	1,000
D	11-25	The Butterfly's Wings	Selig	1,000
C	11-25	Netty or Letty	Vitagraph	1,000

Thursday.

D	11-26	The Way Back	Biograph	1,000
C	11-26	Snakeville's Reform Wave	Essanay	1,000
D	11-26	Was His Decision Right?	Lubin	2,000
T	11-26	Hearst-Selig News Pictorial, No. 78	Selig	1,000
C	11-26	Cause for Thanksgiving	Vitagraph	1,000

Friday.

D	11-27	His Old Pal's Sacrifice	Biograph	1,000
D	11-27	The King's Move in the City	Edison	2,000
D	11-27	Scars of Possession	Essanay	2,000
C	11-27	Ham, the Iceman	Kalem	1,000
D	11-27	He Waits Forever	Lubin	1,000
C	11-27	A Surprise Party	Selig	1,000
C	11-27	The Curing of Myra May	Vitagraph	1,000

Saturday.

D	11-28	Little Miss Make-Believe	Biograph	1,000
D	11-28	The Last of the Hargroves	Edison	1,000
D	11-28	Broncho Billy's Double Escape	Essanay	1,000
D	11-28	The Girl at the Throttle	Kalem	1,000
C	11-28	You Can't Beat Them	Lubin	500
C	11-28	The Servant Girl's Legacy	Lubin	500
D	11-28	The Fates and Ryan	Selig	1,000
C	11-28	Convict, Costumes and Confusion	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Columbus, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Columbus, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Columbus, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Columbus, Selig, Vitagraph.

Advance Releases

Monday.

D	11-30	A Mother's Way	Biograph	1,000
C	11-30	Wood B. Wedd Goes Snipe Hunting—No. 12	Edison	1,000
C	11-30	A Maid of War	Essanay	1,000
D	11-30	Her Bitter Lesson	Kalem	2,000
D	11-30	The Beloved Adventurer—No. 12	Lubin	1,000
D	11-30	Unrest	Selig	2,000
T	11-30	Hearst-Selig News Pictorial—No. 79	Selig	1,000
D	11-30	Everything Against Him	Vitagraph	1,000

Tuesday.

D	12-1	The Closing Web	Biograph	2,000
D	12-1	The Girl of the Open Road	Edison	1,000
D	12-1	The Buffer	Essanay	1,000
C	12-1	Bud, Bill and the Waiter	Kalem	1,000
C	12-1	Coupon Collectors	Lubin	500
C	12-1	For a Widow's Love	Lubin	500
C	12-1	The Rival Stage Lines	Selig	1,000
D	12-1	Saved From a Life of Crime	Vitagraph	2,000

Wednesday.

C	12-2	A Double Elopement	Edison	1,000
C	12-2	The Fable of "The Club Girls and the Four Times Veteran"	Essanay	1,000
D	12-2	The Prodigal	Kalem	2,000
D	12-2	The House of D'Or	Lubin	2,000
D	12-2	The Lion Hunter	Selig	1,000
C	12-2	The Mysterious Mr. Davey	Vitagraph	1,000

Thursday.

D	12 3	In Quest of a Story	Biograph	1,000
C	12-3	Sophie's Fatal Wedding	Essanay	1,000
D	12-3	The Grip of the Past	Lubin	2,000
T	12-3	Hearst-Selig News Pictorial—No. 80	Selig	1,000
D	12-3	The Man That Might Have Been	Vitagraph	1,000

Friday.

C	12-4	Making Them Cough Up	Biograph	500
C	12-4	Bertha, the Buttonhole Maker	Biograph	500
C	12-4	Who Goes There?	Edison	2,000
D	12-4	The Place, the Time and the Man	Essanay	2,000
C	12-4	The Devil and Mrs. Walker	Kalem	1,000
D	12-4	A Believer in Dreams	Lubin	1,000
C	12-4	Which Ham Is Schnappsmeier's?	Selig	500
C	12-4	Love's Acid Test	Selig	500
C	12-4	The Methods of Margaret	Vitagraph	1,000

Saturday.

D	12-5	The Deacon's Son	Biograph	1,000
C	12-5	It's a Bear	Edison	1,000
D	12-5	Broncho Billy's Judgment	Essanay	1,000
D	12-5	The Stolen Engine	Kalem	1,000
C	12-5	Brown's Cook	Lubin	500
C	12-5	He Wanted His Pants	Lubin	500
D	12-5	Her Sister	Selig	1,000
C	12-5	Bunny's Little Brother	Vitagraph	2,000

MISCELLANEOUS FEATURES.

Mrs. Black Is Back	Famous Players	4,000
Pagliacci	Warner's	....
Beulah	Balboa	6,000
The Country Mouse	Bosworth	....
A Factory Magdalene	Sawyer	5,000
More Than Queen	Eclectic	4,000
When Fate Was Kind	Eclectic	3,000
Max and the Fair M. D.	Eclectic	1,000
The Tango	Broadway Star	4,000
The Locked Door	Broadway Star	3,000
Called Back	Cosmofotofilm	4,000
The Basilisk	Hepworth	3,000
Through the Valley of Shadows	Turner	4,000
Alladin Jones	Historical	2,000
The Judge's Wife	White Star	3,000
The Test of Manhood	Balboa	3,000
Little Sunbeam	Balboa	3,000
The Great Secret	White Star	3,000
When Fate Leads Trump	Excelsior	....
Little Jack	Balboa	3,000
The Storms of Life	White Star	3,000
Rose of the Alley	Balboa	3,000
In the Days of the Thundering Herd	Selig	5,000
Rose of the Rancho	Lasky	5,000
The Last Dance	Picture Playhouse	5,000
The Tyranny of the Mad Czar	Sawyer	4,000

Mutual Program

Monday.

D	11-23	In the Candlelight	American	2,000
D	11-23	Our Mutual Girl, No. 45	Reliance	1,000
	11-23	Title Not Reported	Keystone	

Tuesday.

D	11-24	Mrs. Van Ruyter's Strategem	Thanhouser	2,000
D	11-24	Another Chance	Majestic	1,000
C	11-24	As a Man Thinketh	Beauty	1,000

Wednesday.

D	11-25	The Cross in the Desert	Broncho	2,000
D	11-25	The Archaeologist	American	1,000
D	11-25	They Never Knew	Reliance	1,000

Thursday.

D	11-26	The Mills of the Gods	Domino	2,000
	11-26	Title Not Reported	Keystone	
T	11-26	Mutual Weekly, No. 100	Mutual	1,000

Friday.

D	11-27	A Crook's Sweetheart	Kay Bee	1,000
C	11-27	The Wild, Woolly West	Princess	1,000
D	11-27	The Hop Smugglers	Reliance	1,000

Saturday.

D	11-28	The Kaffir's Skull	Reliance	2,000
	11-28	Title Not Reported	Keystone	
C	11-28	Before and After	Royal	1,000

Sunday.

D	11-29	The Sisters	Majestic	2,000
C	11-29	A Corner in Hats	Komic	1,000
D	11-29	A Denver Romance	Thanhouser	1,000

Monday.

D	11-30	The Beggar Child	American	2,000
D	11-30	Our Mutual Girl, No. 46	Reliance	1,000
	11-30	Title not reported	Keystone	....

Tuesday.

D	12-1	The Center of the Web	Thanhouser	2,000
D	12-1	Old Good for Nothing	Majestic	1,000
C	12-1	Cupid and a Dress Coat	Beauty	1,000

Wednesday.

D	12-1	A Romance of Old Holland	Broncho	2,000
D	12-1	The Strength o' Ten	American	1,000
D	12-1	The Lucky Shot	Reliance	1,000

Thursday.

D	12-2	The Vigil	Domino	2,000
	12-2	Title not reported	Keystone	....
T	12-2	Mutual Weekly, No. 101	Mutual	1,000

Friday.

D	12-3	Mother of the Shadows	Kay-Bee	2,000
C	12-3	The Creator of "Hunger"	Princess	1,000
D	12-3	Naidra, the Dream Woman	Thanhouser	1,000

Saturday.

D	12-4	Who Shot Bud Walton?	Reliance	2,000
	12-4	Title not reported	Keystone	....
C	12-4	Sherman Was Right	Royal	500
C	12-4	It's Very Trying	Royal	500

Sunday.

D	12-5	A Question of Courage	Majestic	2,000
C	12-5	Mr. Hadley's Uncle—Bill No. 12	Komic	1,000
C	12-5	The Amateur Detective	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	11-23	His Gratitude	Imp	1,000
D	11-23	Terence O'Rourke, Gentleman Adventurer, No. 2	Victor	2,000
C	11-23	Black Hands	Sterling	1.000

Tuesday.

D	11-24	The Mysterious Rose	Gold Seal	2,000
C	11-24	Sammy's Vacation	Crystal	1,000
D	11-24	As We Journey Through Life	Nestor	1,000

Wednesday.

C	11-25	The Tricky Flunkie	Joker	800
T	11-25	La Rochelle, France	Joker	200
D	11-25	The Heiress and the Crook	Eclair	2,000
T	11-25	Animated Weekly, No. 142	Universal	1,000

Thursday.

D	11-26	Human Hearts	Imp	2,000
	11-26	No Release This Week	Rex	
C	11-26	Dot's Elopement	Sterling	1,000

Friday.

C	11-27	In Taxi 23	Nestor	1,000
C	11-27	Sissy Dobbins, Oil Magnate	Powers	1,000
D	11-27	The Heart of the Night Wind	Victor	2,000

Saturday.

C	11-28	He Married Her, Anyhow	Joker	500
C	11-28	Eccentric Comiques	Joker	500
D	11-28	The Moccasin Print	Frontier	1,000
D	11-28	The Brand of His Tribe	"101 Bison"	2,000

Sunday.

D	11-29	Light and Shadows	Rex	2,000
C	11-29	A Blighted Spaniard	L. Ko	1,000
D	11-29	The Ghost of the Mine	Eclair	1,000

Monday.

D	11-30	The Coward	Imp	2,000
D	11-30	A Lonely Salvation	Victor	1,000
C	11-30	His New Job	Sterling	1,000

Tuesday.

D	12-1	Called Back	Gold Seal	4,000
C	12-1	Charlie Woos Vivian	Crystal	500
C	12-1	The Barber Shop Feud	Crystal	500

Wednesday.

C	12-2	The Wise Guys	Joker	1,000
D	12-2	The Girl Stage Driver	Eclair	2,000
T	12-2	Animated Weekly, No. 143	Universal	1,000

Thursday.

D	12-3	The Young Philanthropist	Imp	1,000
D	12-3	The Mystery of the Sea View Hotel	Rex	2,000
C	12-3	Love, Luck and Candy	Sterling	1,000

Friday.

C	12-4	When Lizzie Got Her Polish	Nestor	1,000
D	12-4	The Heart of a Magdalene	Powers	2,000
C	12-4	Papa Buys a Bale	Victor	1,000

Saturday.

C	12-5	A Dream of a Painting	Joker	1,000
D	12-5	The Circle of Gold	Frontier	1,000
D	12-5	The Foundlings of Father Time	"101 Bison"	2,000

Sunday.

D	12-6	The Lion, the Lamb, and the Man	Rex	2,000
C	12-6	Fido's Dramatic Career	L-Ko	1,000
D	12-6	The Higher Impulse	Eclair	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker, Frontier.
SUNDAY: L. Ko, Eclair, Rex.

Brief Stories of the Week's Film Releases

General Program

Pathe Daily News—No. 78—PATHE—NOVEMBER 18.—This issue contains pictures of the Indians at the Tercentenary Exposition in New York exhibiting their industrial arts, of the cross-country runners competing for the New England intercollegiate championship at Boston, Mass. Views of the six day bicycle race at Madison Square Garden, N. Y., the burning the East Seventh street school in Los Angeles, Calif., and the sailing of the U. S. collier *Jason* loaded with Christmas gifts for the European war sufferers from Brooklyn, N. Y. The war section has views of the troops and war operations from Nantes, St. Quentin, Toulouse and Paris, France.

Pathe Daily News No. 79—PATHE—NOVEMBER 23.—In this issue one see Governor O. B. Colquitt of Texas presiding over the presentation ceremonies at which the battleship Texas received a sixty-eight piece silver service from the people of the state. At Wilmington, Delaware, Directum I wins the world's fastest harness horse race, a mile in 2.03¼. At Phoenix, Arizona, Barney Oldfield wins a 700-mile race over mountain ranges and across the desert. In the war section one has a late picture of Lord Roberts, taken in London, views of the refugees from Belgium fleeing into Holland and numberless scenes of camp life.

Hearst-Selig News Pictorial—No. 77—SELIG—NOVEMBER 23.—Views of the Christmas ship sailing from New York, delegates of the American Federation of Labor gathered at Philadelphia, world's biggest tank steamer, *John D. Archbold* dry docked in New York, delegates of the National American Suffrage Association gathered at Nashville, Tenn. A glimpse of the Princeton-Yale foot-ball game and numerous views from the European war zone particular interest centering in those of the British Indian troops.

Hearst-Selig News Pictorial No. 78—SELIG—NOVEMBER 26.—This issue contains views of the Lexington high school girl's hockey team defeating another team on their home grounds, freight barges with cargoes of goods from New Orleans going to Chicago over a waterway course, the Malakka, a motor ship, completes a voyage from Norway to Los Angeles via the Panama Canal, the opening of the curb market in New York, which was closed at the beginning of the war, and scenes taken in and about the City of Brussels.

A Mother's Way—BIOGRAPH—NOVEMBER 30.—A country lad goes to the city to make his fortune. He feels that his mother, who later follows him, is a hindrance to his career and hides her away in a suburb. Anxious to marry a broker's daughter, he stakes his all on the stock market and plunges. The market goes against him and he faces ruin. The mother meanwhile determines to return to the country and is on her way to see her boy when the son's fiancee, in an automobile, knocks her down. As the boy is on the point of committing suicide, his secretary hands him a packet and says "a woman left this with her love." The packet contains a large sum of money, which he uses to extricate himself from ruin, believing that the money came from his fiancee. Later, he learns that the money was supplied by his mother, it being the price of the old home which saved him from ruin. Mother and fiancee have met and as the picture closes a wedding is imminent.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

Wood B. Wedd Goes Snipe Hunting—EDISON—NOVEMBER 30.—The funny part of this picture is not in the main plot, but in the way in which it is enacted. The greater part of the picture is given to the carrying out of an old trick, that of enticing a fellow a long ways from home and leaving him in a wilderness holding a bag into which the others are to drive the snipe, while they return home. The incidents leading up to and following the snipe hunt are amusing and the picture should go well with the average audience. C. R. C.

A Maid of War—ESSANAY—NOVEMBER 30.—Sweedie, Wallace Beery's well-known character, forms the pivot around which a grand free-for-all tussle takes place in this production. Sweedie runs a saloon, with a donkey and parrot for partners. Two hoboes steal some of her "wares" and take the plugs from her wine barrels, turning the liquid loose. She chases them through the streets, and finally gets into a house where a wedding is about to take place. When the guests attempt to throw Sweedie out the groom interferes and is himself ejected. Partners in misery, Sweedie and the groom decide to travel through life together. A very amusing offering. C. J. C.

Her Bitter Lesson—KALEM—(TWO REELS)—NOVEMBER 30.—Evelyn's utter selfishness makes her disregard her husband's plea that she economize. All his money is tied up in a big deal and he borrows $1,000 to cope with possible emergencies, placing all the money at home in his safe. Evelyn uses the money to meet debts incurred by her extravagance and at a reception flirts with Hughson, is seen by her husband, and Hughson is ejected from the house. Later the husband discovers Evelyn has taken the $1,000 from the safe, and although the big deal goes through, netting him a fortune, he pretends to have lost all, and compels his wife to move into a cheap apartment, where she has to do the housework. He purposely adopts a harsh attitude, and, although rebellious, Evelyn admires her husband's firmness. When Hughson calls again and Evelyn holds him off with a revolver, the husband enters, trounces the intruder, and, believing that his wife has now learned her lesson, he confesses his ruse.

Fate's Tangled Threads (No. 12 of the "Beloved Adventurer" series)—LUBIN—NOVEMBER 30.—Foiled in his plan to obtain the Golden Hope mine, Monte Carson determines to abduct and hold Betty for ransom. Concealing the girl in a little tavern on the waterfront at Whitehaven, he awaits his chance to escape from England, leaving Lord Cecil in despair over the strange disappearance of his bride. Meanwhile Meg, a little peasant lass, shuts her eyes to the love of her sweetheart, Ned Alwince, Lord Cecil's chauffeur, and plans to elope with a stranger. After the two have departed, Meg's mother appeals to Lord Cecil for help and Cecil, accompanied by Ned, starts out in a high-powered car to overtake the elopers. They run their quarry to earth at Whitehaven and Meg is not only restored to her sweetheart, but Lord Cecil beholds Betty, his missing wife, just being helped aboard a motor boat by Carson. Though the boat disappears in the darkness, Cecil's despair is lightened by the knowledge that Betty still lives, and there is hope of her yet being restored to him. Arthur V. Johnson and Lottie Briscoe featured.

Everything Against Him—VITAGRAPH—NOVEMBER 30.—Having struck it rich, John Grant, a miner, goes to town, where he meets an old friend, Jim Gould, and the two occupy the same room and next morning leave the hotel together. When they part Gould drops a small prospector's pick and Grant picks it up, finding his friend's name on the handle. Later, when a track repairer finds Grant's hat, suitcase and papers, together with several blood spots on the ground, the sheriff is notified and immediately decides that a crime has been committed. Upon Gould's return to town he is arrested, but after the latter has been confined in the country jail and given the third degree, Grant suddenly returns and explains that the blood came as a reuslt of a fight with a hobo, and that in the scuffle many of his belongings were dropped. Gould is at once released and at sight of his old pal becomes almost hysterical with joy. Alfred Vosburgh and George Holt featured.

Hearst-Selig News Pictorial No. 79—SELIG—NOVEMBER 30.—Reopening of the wireless station at Tuckerton, N. J., a cross country run of eastern university teams at New Haven, Conn.; the rugby battle between the Leland Stanford, Jr., University and the University of California, and U. S. submarines making a trip through Cape Cod canal are among the interesting events contained in this issue of the weekly.

The Closing Webb—Biograph—(Two Reels)—December 1.—John Graham, a struggling artist, lives with his daughter, Edith. Necessity compels him to borrow from Parsons, a gambler. When Parsons' woman confederate is discharged, the gambler gets Edith for her father's sake, to take her place. For appearances' sake Edith tells her father she is Parsons' wife, though to Bruce, a wealthy clubman who visits the gambling rooms, the girl poses as the gambler's daughter. Later, when Parsons would have her betray Bruce, she refuses and Parsons casts her adrift. She marries Bruce, but insists that Graham, her real father, must never be known to her husband. When Graham later places her portrait in an art exhibit, it is seen by Bruce and he, becoming curious, is told that Edith once posed for the artist. Parsons returning from abroad, learns Edith's address and calls on her. In fear she offers him money, which he spurns, declaring, "it is you I want." Later Parsons sends a note arranging a meeting with Edith in his rooms and she, terrified lest he inform her husband of their past relations, meets him. Meanwhile Edith's baby has found the note and has made it into a cloak for her doll. Graham calling at Bruce's home, discovers the note and learns of Edith's tryst. Hurrying to Parsons' room, he arrives to find his daughter and the gambler quarreling. In an endeavor to interfere he is wounded by a knife thrust and Parsons, frightened, drops dead. Edith and her father are fearful lest they be implicated in the investigation of the gambler's death, but they escape and Edith wisely confesses all to her husband.

A Double Elopement—Edison—December 1.—A good clean comedy in which a widow and widower fall in love, the former concealing the fact that she has a daughter and the latter, that he has a son. They attempt to elope and at the station meet the boy and girl, who are also eloping. Explanations follow and they decide to make it a double elopement. C. R. C.

The Girl of the Open Road—Edison—December 1.—This is the second release of the "Olive" series featuring Mabel Trunnelle. It is quite an improvement over its predecessor, containing more exciting action and advancing the plot considerably by its quick succession of developments. Drew Martin, the scheming cousin, cuts a hole in the bottom of Vance Coleman's canoe in an attempt to do away with him, and inherit the Coleman fortune himself. The timely arrival of Olive with a rope defeats his plans, and the exhausted Vance climbs up the face of the steep cliff bordering the lake, to dry land. The gypsy girl is a wonderful violinist and is invited to play at the Coleman lodge. Here the jealousy of one of Vance's sweethearts almost causes her undoing, at least socially, but Olive's quick wit and nerve save her and her recital makes a big hit.

The Buffer—Essanay—December 1.—This is a pleasing offering which teems with dramatic action. While nothing sensational appears in it it holds one's interest all the time that it is on the screen. Richard C. Travers and Rapley Holmes have the leading roles. John Harms determines to crush Richard Freely, the district attorney, and when the latter's brother, a weakling, forges some checks Harms sees his opportunity. He warns Freely that unless he send his brother to prison he will expose him and take his office away. Harms also has a worthless son, whose one redeeming



trait is his love for a younger brother. Freely learns that Harms' son has also forged a check and offers to "hush the matter up" if Harms will do the same for his brother. The hard hearted man, however, refuses, and says he will send his son to prison first, but the younger son runs into the room at that moment and asked the worthless boy to come and play with his, as he is lonesome. It is too much for Harms and he agrees to forgive and forget all. C. J. C.

Bud, Bill and the Waiter—Kalem—December 1.—Bud, courting Mildred, is cut out by Bill, his big brother, and hungers for revenge. Bill, in an ice cream parlor with Mildred, escapes having to pay for his order when a fly is discovered in his dish and he complains to the landlord. This gives Bill an idea. When he takes Mildred out to dine he tucks a fly or two in his vest pocket and manages, by dropping them in the dish, to again escape without paying for his food. Bud, grown desperate, writes to six former sweethearts of Bill and summons them all to Wrector's, where Bill is to dine that evening with Mildred. The manager learns how Bill is apt to drop flies into the food to escape payment, and prepares to foil the trick. All six of Bill's sweethearts descend upon him, and he has to "buy" for the crowd. Working the fly trick unsuccessfully, he is ejected from the place and Bud, rescuing Mildred, is once more restored to his former place in her affections. Ruth Rowland and Bud Duncan featured.

Coupon Collectors—Lubin—December 1.—Mr. and Mrs. Gink are coupon fiends and buy all sorts of articles in order to get coupons. The wash women, street cleaners and blind fiddlers give coupons and the local dentist offers four coupons for every tooth pulled. The Ginks store their coupons in a safe in the living room, but two burglars break into the house and, despising the money and jewelry, escape with the coupons. When arrested they are permitted to pay their fines in coupons, since the sergeant is a coupon fiend himself. On the same reel is

For A Widow's Love—Lubin—December 1.—The judge and the mayor both love the dashing young widow, Daisy Dunne. They quarrel over her and the quarrel eventually leads to a challenge to a duel. Daisy is delighted to know that she is to be the heroine of a duel, but when neither man has fallen after two shots have been fired, it is discovered that the guns are loaded with blanks. The two duelists decide to turn the tables on Daisy and with the aid of some red paint and bandages they soon appear as candidates for the undertaker. When Daisy sees them she is hysterical and flees the scene, followed by the doctor, who administers an opiate in the shape of an engagement ring. May Hotely featured.

The Rival Stage Lines—Selig—December 1.—Tom Mix and the Selig cowboys are seen to splendid advantage in this one-reel western drama, the story of which concerns Harding Martin and David Patrick, both desperately in love with Elsie Johnson. Both young men decide to go west and buy rival stage lines. The rivalry continues in business, and when it is announced that the local expressman will award the contract to the stage concern making the quickest trip to a neighboring town, and Elsie appears on the scene and promises to marry the winner. Martin and Patrick each plot to delay the other fellow's stage by a hold-up, thus defeating him. A band of Indians hold-up one stage, and a band of cow-boys the other. Meanwhile the express manager takes the two stage coaches to the winning point, and not only wins Elsie, but announces the express company will install its own stage line. N. G. C.

Saved from a Life of Crime—Vitagraph—(Two Reels)—December 1.—Tom, a street waif, holds up and robs an old woman with his toy pistol and "blows" his pals to an ice cream treat. The feast is interrupted by the police and Tom is taken to court, where the judge places him on probation. The probation officer, believing that Tom has the making of a good man in him, permits the boy to be adopted by Mr. Barns, a wealthy philanthropist. Amid surroundings of refinement and wealth, the boy grows up to be a fine young man and in time becomes a prominent and successful lawyer. Tom has learned to love Helen, his adopted father's daughter, but on account of his humble origin hesitates about proposing. When a Christmas tree causes a fire in his home, Tom proves such a hero that Helen declares her love for him and the two become engaged. James Morrison and Dorothy Kelly featured.

The Fable of the Club Girls and the Four Times Veteran—Essanay—December 2.—Some very good camera effects are achieved in the opening scenes of this film in which Lillian Drew is featured. A number of girls are used at the club meeting. The photography and direction is worthy of mention. A girls' club is organized to discuss the current



evils, principally men. Many theories are exploited by the members of the club, but all have a flaw in them until at last the widow who has been married four times to four entirely different

types of men tells what she has learned from actual experience. She shows that in time a woman forgets that there is such a thing as a husband. Moral: Absence makes the heart grow accustomed.

The Prodigal—KALEM—(TWO REELS)—DECEMBER 2.—Howard Gordon meets Violet, a country girl and his insolent attentions are repulsed by her. His better nature triumphs however and he apologizes for his conduct. Marie, an adventuress, has been trying to ensnare Gordon, but finds him proof against her wiles. Later Violet goes to the city to seek employment, and is amazed to learn that she is engaged by a company of which Gordon is the president. Gordon eventually wins Violet's love, and they are married. Marie, however, resolves to separate the two and leads Gordon to drink. Violet returns to the country, and Gordon, realizing the result of his conduct, follows her and at last effects reconciliation. Tom Moore and Marguerite Curtot featured.

The House of D'Or—LUBIN—(TWO REELS)—DECEMBER 2.—When D'Or, a plunger, dies he leaves Sanford, his son, an immense fortune and the "House of D'Or," a country mansion. After the death of his father, Rockland, another financier, sets out to "break" Sanford He takes from him eventually the "House of D'Or" and Mary, the girl Sanford loves, acquiring possession on July 1, 1895 remarking to his secretary "this is a memorable day for me, let us remember July 1, 1895." Sanford, ruined, also has occasion never to forget that important date. Years later when Sanford has become a tramp, he meets Barber, a street orator one night, who once more inspires him with the desire to rise in the world. When later Barber is seen by Rockland, now a millionaire, the latter takes him for a poor derelict, gives him a card and tells him that if he will call at his office next day he will give him a job. Barber bets Sanford that the millionaire has some secret in his life which can be so played upon that he can be blackmailed and offers to visit him and name a certain date when the money is to be forthcoming. Sanford suggests July 1, 1895 and the following day when Barber at Rockland's office declares "I have not come for a job, but to demand restitution. Remember July 1, 1895." the millionaire starts at the recollection which this date brings to mind and offers Barber money. With this as a basis, Sanford speculates and eventually is so successful in the stock market as to crush Rockland. This turns the tables on the millionaire, though eventually the two are reconciled.

The Lion Hunter—SELIG—DECEMBER 2.—One of the Selig jungle zoo pictures in which the Selig managerie plays an important part, for in this single-reel subject, two elephants and several lions are strongly featured. Hans Fredericka, a South African Boer, resides with Wilhelmina, his daughter, in a comfortable bungalow. The girl is in love wtih Peter Grosse, a young Boer who lives nearby, though, upon the arrival of Lawrence Stanley, a young English hunter, who has visited them before while on a hunting trip, Wilhelmina is distracted from her love for Peter by the handsome young Englishman, who has given her as a keep-sake a talisman, which she hangs about her neck with a ribbon. Peter becomes jealous, and engages a hostile tribe of blacks to pursue and capture the Englishman. Wilhelmina, endeavoring to illustrate the plot, gets lost in the jungle, and is rescued through the fact that a runaway tame elephant finds the talisman, which she had dropped.



The elephant takes the bauble to camp, and Stanley, recognizing it, hastens to rescue her, on the way saving Peter from a prowling lion. All jealousies are then forgiven and forgotten. Edwin Wallock and Adela Lane featured.

N. G. C.

The Mysterious Mr. Davey—VITAGRAPH—DECEMBER 2.—Though recently married, Henry Murray longs for a flirtation and makes an appointment for dinner with Katie Davey, a former friend, who does not know of his marriage. Murray tells his wife that he is to dine with "Mr. Davey," a lonely old woman-hater, and for a time all goes well. One day he chances to write two notes, one to his wife and the other to Katie and, through getting them in the wrong envelopes, Katie learns that he is married and his wife becomes suspicious of "Mr. Davey." When his wife insists upon meeting the mysterious "Mr. Davey," Murray has published an obituary notice of "Davey" in a newspaper, whereupon his wife implores his forgiveness for doubting him. Didncy Drew featured.

In Quest of a Story—BIOGRAPH—DECEMBER 3.—A magazine writer visits a blind little girl in the slums in order to get material for an article. While there she conceives the idea to pretend to be blind and seek adventure. The Sunday feature writer of a big newspaper encounters her on the street and listens to her pitiful story and she gives the name and address of the real blind girl as her own. Later the reporter saves a child from being run down by a motor car and meets the child's father, a famous eye specialist. When the specialist offers to do anything possible for the reporter by way of payment, he suggests that he see what can be done for the little blind girl. The doctor keeps his word and is eventually able to restore the blind girl's sight. Later the magazine writer and the reporter meet at the hospital and each learns the story of the other, while the child, joyous in her new found sight, blesses both of her benefactors.

Sophie's Fatal Wedding—ESSANAY—DECEMBER 3.—Slippery Slim receives an invitation to attend the wedding of Sophie and Mustang Pete. He is broken hearted, and when he goes to Sophie's home to plead with her he is locked out. He leaves a note telling her that he is going to shoot himself, but he loses his nerve. The night of the wedding, all of Sophie's friends arrive with their presents. It is long past the hour for the minister to arrive. Finally her friends grow impatient, pack up their presents and go home. Slim has hired a bad man to waylay the minister, and when he sees Mustang going to summon the justice of peace, he tacks a sign on the door warning him of smallpox. While Mustang is chasing him, Slim goes in and Sophie is overjoyed at seeing him, and when Mustang returns he is locked out.

The Grip of the Past—LUBIN—(TWO REELS)—DECEMBER 3.—Jane and Belle are left alone on their dead father's southern plantation. Both girls are cared for by Pedro, a Castilian, who has been their constant companion, but Craven, the overseer who dislikes Pedro, manages, when the stables burn, to have Pedro accused of starting the fire and in anger declares that Pedro is not a Spaniard, but a negro. When Jane shrinks from him, Pedro, broken-hearted, leaves the plantation. Years later, Jane, now married to Gray, who has secured the plantation is unhappy, never having ben able to forget her love for Pedro. Pedro, now a surveyor, is encamped near the plantation. Belle finds by her father's diary that Pedro is after all a Spaniard and several days later she accidentally meets him and eventually confesses her love. Craven, knowing Pedro is in the vicinity, warns Gray to watch Jane, as she is meeting Pedro and after many complications Belle, Jane, Gray, Craven and Pedro all assemble at a rustic platform built over the edge of a cliff over a deep river. Craven has prepared a trap in the platform in the hope of hurling Pedro to his death, but instead Jane is the one to barely escape death, though in a fight, later, between Pedro and Craven, Craven stumbles on the trap-door and plunges into the river hundreds of feet below. Lillie Leslie, Justina Huff and William Cohill featured.

The Man That Might Have Been—VITAGRAPH—DECEMBER 3.—William Rudd, a store clerk in a small country town, is well nigh distracted over the death of both his wife and new-born son, and constantly dwells upon what might have been if his dear ones lived. He eventually evolves a dream of his departed child, whom he calls Eric and whose growth keeps pace with that of Kittredge, his employer's son. When Kittredge, Jr., cuts new teeth, Rudd imagines his own child undergoing the same process. He follows Eric in his career through school, college and politics in his imagination and eventually sees him achieve the presidency. Next morning when Rudd does not appear at the store, his employer goes to his home and finds Rudd dead in his chair, a beatific smile of satisfaction on his careworn face. William Humphrey featured.

Bertha, the Button-hole Maker—BIOGRAPH—DECEMBER 4.—Bertha and her sweetheart, the foreman, are separated by the boss, a villain, the foreman being fired and Bertha detained at the factory after the other employees have gone home. The foreman, suspecting something wrong, remains behind and eventually traps the villain in the cellar of the factory, after Bertha has been bound and left to drown on the factory floor, the villain having turned on the water so that she shall die by inches. The faithful lover summons the police, who arrive, and after a struggle the villain is

given a taste of his own medicine by being ducked.

Making Them Cough Up—Biograph—December 4.—A local reformer, seeking material for his lecture, follows Mr. Gayboy and Mrs. Boob to a cabaret and observes their scandalous proceedings. On the night of the lecture he asks the ladies to withdraw and then announces that a certain married man present took a strange lady to a cabaret and unless he contributes he will be exposed. Practically every man in the room empties his pockets and the reformer decides he has done a good evening's work.

Who Goes There?—Edison—(Two Reels)—December 4.—H. A. De Souchet's famous book of this name is the foundation of this comedy featuring Walter Perkins. Much of its humor must have been in its lines for, though it is a good comedy and above the average of this length, it really could not be termed exceptional. It is at a little disadvantage in having to develop complications before the identity of the characters is clearly fixed in the spectator's mind. This, however, straightens itself out in time as do the mixed-up love affairs of Walter Perkins, Augustus Phillips, Harry Beaumont, Sally Crute, Elsie MacLeod and Viola Dana. The story revolves about the difficulties encountered by three young military officers in obtaining leave from duty to become married. Lieutenant Newman, or "Toppy," obtains legitimate leave, but his friends, Upton and Enright, have to take French leave. The irate fathers arrive at the lovers' rendezvous, storm about and threaten, but finally give their consent to the marriages and assist in the ceremony. C. R. C.

The Place, the Time and the Man—Essanay—(Two Reels)—December 4.—Davis, a young engineer is sent to find a way across a mountain to connect two railroads, saving them from ruin at the hand of a third road. He accomplishes his purposes after much opposition and wins the daughter of the third road's president. A complete review will be found on page 739 of the November 28 issue.

The Devil and Mrs. Walker—Kalem—December 4.—When Mrs. Walker addresses the Shoestring Makers' Union, her daughter, Ethel, takes advantage of the opportunity to elope with Gustave Henri, son of Mrs. Walker's despised neighbors, and Mr. Walker attends a masquerade ball in devil's attire. Mrs. Walker awaits the return of her husband with a rolling pin, but his costume frightens her, and he warns her that in future she is to treat her husband more kindly. The following day Walker is lavished with attentions by his wife, and when Ethel and her husband return home, Walker yanks the daughter into the house, and kicks Gustave into the street. A telegram, telling Walker that he has won first prize at the masquerade ball, is received by Gustave, who gives it to Mrs. Walker. The wife at once understands the mistake she has made and when she proceeds to "beat the devil" Ethel and Gustave make their escape.

A Believer in Dreams—Lubin—December 4.—Helen Ainsley, in the conservatory, waiting for her admirer, Philip, to bring her her fan is charmed by the singing of Bruce McCarroll, the opera star and as a result Helen dreams that night that she is back in the swashbuckling age, in a garden full of masked revelers, and that she is charmed by the singing of one troubadour. In many ways the scene corresponds to the one that night in the conservatory and on awakening she imagines that the dream means that she should marry the singer rather than Philip, her other admirer. She sends for Bruce next morning and after a time the two become engaged. On their marriage day Bruce is detained by having to get rid of an old flame, one of the many with whom he has had affairs in the past and Helen is momentarily overcome by the heat and odors from the flowers in the church, and one more believes herself back in the middle ages. This time, however, she gets a better look at the face of the troubadour who has bewitched her and discovers that he resembles Philip and not Bruce. Accordingly, on awakening she refuses to go on with the wedding and returns the engagement ring to Bruce. At home once more she sends for Philip and their engagement is renewed. Ormi Hawley and Edward Peil featured.

Love's Acid Test—Selig—December 4.—The exciting, though rather obsolete story of a love-sick drug clerk, who puts poison in a prescription made up for a sick man, and after discovering his mistake, rushes wildly to the home of his victim, in the hope that he may arrive in time to prevent the patient taking the medicine. Needless to say, the drug clerk arrives in time and all is well. N. G. C.

The Methods of Margaret—Vitagraph—December 4.—Dick Stanford, an easy-going business man, is imposed upon by Miss Blake, his flirtatious, gum-chewing stenographer. His wife, Margaret, objects to Miss Blake and demands that she be fired, though Stanford insists that he does not interfere with her servants and that she should let him manage his office help. Returning from a trip he finds that she has installed male servants in his home, that the butler is smoking his best cigars, the cook is loudly swearing in the kitchen and things are generally topsy-turvy. When he attempts to change things Margaret requests him not to interfere with her servants. He eventually capitulates, discharges his stenographer and hires a man, whereupon Margaret once more restores the former house servants to their positions.

The Deacon's Son—Biograph—December 5.—The deacon's profligate son leaves for the city and at his boarding house he meets a girl with whom he falls in love and to whom he is eventually married. The boy does not give up his evil ways and some years later his wife and baby visit the husband's native village. The child is placed in the care of a stranger and the mother secures a position as maid in the home of her husband's former friend, George. The deacon, calling one day at the place where the child has been left, learns it is the daughter of the maid and straightway visits George and insists, "you must send her away at once, she is a disgrace to the community." Instead of discharging the maid, George asks her to marry him and the deacon is much surprised over what he thinks a scandal. The next morning a tramp is thrown from a passing freight train, is found and taken to the home of George, where it is discovered he is the deacon's son. When the deacon again visits George to find out why the maid has not been discharged he is amazed to be confronted by his son, who acknowledges the maid as his wife, ere he dies from exposure and the bruises he received by being thrown from the train.

It's a Bear—Edison—December 5.—A successful comedy though founded on an improbable plot. A tramp, dressed as a bear, causes quite a bit of excitement at a country hotel. Buskins, Jean Gray's fiance, is sent out to kill it and thinks he has done so when the tramp's pal discloses the secret and extorts money on the threat of exposing his fine piece of bravery. Buskins pays, and is then



threatened with arrest by the sheriff for hunting without a license. As the guests walk back to the hotel they hear angry voices and turning, discover the "bear" and his pal quarrelling over the division of the money. This ends Buskins' chances with Jean, and his appeal to the tramps to return his money is met with a hearty laugh. C. R. C.

Broncho Billy's Judgment—Essanay—December 5.—Broncho Billy and his pal are in love with the same girl. Broncho suggests that they go to her home and settle the matter. They arrive just in time to see the girl marrying a gambler who is known to be a good-for-nothing by both Broncho and his pal. They decide to leave the country together. One morning Broncho awakes to find a note from his pal, saying that he fears the girl living with that man and intends to devote his life to watching over her. Ten years later the gambler is killed in a saloon by an unknown man. Broncho is now sheriff and sets out to find the criminal. He discovers him to be his old time pal. Broncho takes off his star rather than arrest his pal for defending their old time sweetheart.

The Stolen Engine—Kalem—December 5.—Another of "The Hazards of Helen" series. Tom O'Grady, section foreman, is discharged for carelessness, and while walking gloomily down the track, finds a valuable package, lost from an express car. Helen, telegrapher at Quarry, is requested to search for the package and soon comes upon O'Grady, who has been knocked unconscious by Durham and Keeson, two yeggs. Stealing the package, the crooks hold up the crew of a freight engine and compel the engineer to go ahead at full speed. Helen takes possession of a locomotive on a nearby side-track and sets out to follow the thieves. Traveling on a

parallel track they overtake the freight engine, and Helen leaps from her locomotive to the freight engine, and there manages to overpower the two yeggs. The brave girl recovers the package and her story results in O'Grady's re-instatement. Helen Holmes, featured.

Brown's Cook—LUBIN—DECEMBER 5.—Bob Johnson is invited to dinner at the home of his friend, Judson Brown, and meets not only the new Mrs. Brown, but also the cook who has provided a splendid dinner. Johnson, returning home, discovers his own cook gone and conceives the idea of kidnapping Brown's cook. He engages a gunman to kidnap the cook, but the gunman abducts Mrs. Brown instead. Brown telephones Mrs. Johnson what has happened and trouble commences. Eventually, after much confusion, the two men come to an understanding and the complications are straightened out. May Hotely featured. On the same reel is

"He Wanted His Pants"—LUBIN—DECEMBER 5.—James Jimson wins several hundred dollars playing poker and returns home. His snores awake his wife and she finds not only the money, but a hole in one of his pockets and takes them down stairs to mend. Lacking thread she goes to a neighbor for it. Jimson wakens and finds neither his wife or his pants, and decides both have been stolen. Clad in a frock coat, silk hat and a table cover, he rushes out on the street and calls for a policeman. They eventually locate Mrs. Jimson and both the pants and the money are restored to their owner. Raymond McKee and Frances Ne Moyer featured.

Her Sister—SELIG — DECEMBER 5.—A dramatic tragedy from the pen of Gilson Willets in which Stella Razeto and Adda Gleason have the leading roles, those of Molly and Kate Adams, two pretty sisters, who live at home with their invalid mother, and are employed in a department store Kulp one of the floor walkers in the store, becomes smitten with the charms of Molly, though his intentions are dishonorable. When Molly is threatened with discharge, Kulp makes her believe he will assist her, though in doing so he compromises her. She wears home a gold bracelet given her by Kulp, and Kate, her sister, fearing the worst, conceals a poisoned dagger in her waist, and sets out to visit the Kulp home. Vengeance precedes her, for Kulp in a sub-normal condition is killed by the sting of a wasp, the poison having entered his juglar vein. Eventually Molly finds a home and a true lover in



Brooks, the manager of the store, while Kate wins the affections of Dr. Holt, the family physician. N. G. C.

Mutual Program

Mr. Hadley's Uncle—KOMIC.—Hadley writes his uncle, whom he has never seen, advising him to invest some of his money. The uncle wires Hadley saying he will call on him and bring money with him. In the meantime Mr. Muchmoney escapes from an asylum and wanders into Hadley's office. Ethel, thinking he is the rich uncle, detains and tries to entertain him for Hadley. The keepers trace him to the office, the real uncle arrives after many painful experiences, and things are squared.

Mutual Weekly—No. 100—MUTUAL—NOVEMBER 26.—Several hundred feet of the latest pictures from the seat of war, a close up view of the U. S. cruiser *Tennessee* which was recently fired upon by the Turks and a recent picture of Lord Roberts, England's fighting general, who died recently. Views of the British contingent sailing from Shanghai, China for the front and a glimpse of one of the modern dances, "The Fox Trot."

The Beggar Child—AMERICAN—(TWO REELS)—NOVEMBER 30.—A stunning American feature, staged among beautiful scenic backgrounds. Ed Coxen and Winnifred Greenwood are featured in the story which describes the life history of Hugo, a poor artist, who is inspired to paint a great picture, which wins him both fame and fortune. He adopts his little model, and when she grows to womanhood, she becomes the wife of Dan Street, an American art student, who has met and fallen in love with her. See review on page 777, this issue. N. G. C.

Cupid and a Dress Coat—BEAUTY—DECEMBER 1.—Margarita Fisher and Harry Pollard in a clever little comedy dealing



with the love affairs of Ethel Peyton, a pretty society girl, who is adored by both Sam Reynolds and Henry Warner, room-mates. Each plans to attend a ball at Ethel's home, but when Sam tears his dress coat, he helps himself to Henry's, and Henry, later, has to mend the only remaining coat, as best he can, in order to get to the ball. Arrived at the social function, Henry is embarrassed to have the coat rip again, but Ethel comes to his assistance, and by a clever subterfuge regains his own coat, which Sam has been wearing. Henry, meanwhile, has found Sam's engagement ring in the pocket of the coat he mended, and triumphs over Sam by, himself, placing it on Ethel's finger. N. G. C.

The Old Good-for-Nothing—MAJESTIC—DECEMBER 1.—The titular role is that of a man who is cast off by his family because his mining investments have been declared worthless. His wife then spends her time trying to marry her daughter to money. Denby, a wealthy young fellow, falls into the trap without having seen the girl's father. Just before the marriage ceremony he discovers the father hidden in a coat closet, and insists that he, and not the selfish son Oscar, give away the bride. Thereafter Denby and the old man are chums, and the father tells his son-in-law of his abandoned mine. Denby becomes interested, and invests his entire fortune in it. When the rest of the family learns of it they are furious. At first the report is that the mine is worthless, but later on, when properly worked, it proves to be all that the good-for-nothing had believed it to be. Later father meets his unworthy son, now runied, and gives him the proceeds of the mine's first dividend.

The Strength O' Ten—AMERICAN—DECEMBER 2.—A temperance story of the mountains in which William Garwood and Vivian Rich have the leading roles. Betty, a mountain girl, is beloved by a score or more of the rough natives in the settlement, but on account of the misery she suffers, due to her father's



drunkenness, Betty does not respond to the love of any of her suitors, as she knows that all of the boys are heavy drinkers. When Jep, a hunter, enters Betty's life, she is so delighted to discover that he is sober and gallant, that she decides, if he can withstand the refusal of his proposal without taking to drink, that she will marry him. She makes the test and, though sorely tempted, Jep resists temptation by proving his strength superior to all ten of her suitors in a rough and tumble scrap which results in her acceptance of him. Jep so conclusively proves his metal that the rough mountaineers determine to forswear drink in the hope that they may become as strong as Jep. N. G. C.

A Romance of Old Holland—(TWO REELS)—BRONCHO—DECEMBER 2. — Hulda Mott, a pretty Dutch girl lives in an old mill with her father, the miller, Absolom Van Spratt a wealthy old man, holds notes from Hulda's father for the mill. Absolom wishes to marry Hulda, but she is in love with Peter Veldt, a fisherboy. Peter leaves on a fishing trip, after first gaining Hulda's consent to marry him upon his return. Absolom arranges to get rid of Peter. During the trip Peter and another man are out in a small boat with fishing nets and are stranded at sea. At last Peter sees an old derelict and manages to get aboard. His companion dies. Peter finds the

crew of the derelict all dead from a fever and he runs the vessel into port. In the meantime Hulda's father has persuaded her to give her consent to marry old Absolom. Peter returns just in time to prevent the wedding. Old Absolom upon seeing Peter drops dead from heart failure, as also does the captain, who supposes Peter to have perished at sea. Peter returns with a fortune, which enables the father of Hulda to keep the mill and leaves sufficient to keep them all the rest of their lives.

The Vigil—(Two Reels)—Domino—December 3.—Kamura, a poor Japanese fisherman has arranged to have his daughter marry Owaru, against her will. Kenjiro, son of a wealthy Japanese merchant is in a wreck at sea and is washed on the wreckage near Mira's home. She rescues him, they fall in love and her engagement with Owaru is cancelled. Kenjiro is appointed "One Year Godmaster," a Japanese custom, which although quite an honor requires him to live the life of a hermit for one year, and if a calamity comes to the community it is supposed to be caused by some negligence on the part of the God-Master to his religious duties. A ship from Asia brings the plague to this village and Owaru fans the fires of suspicion against Kenjiro. Kenjiro is put in prison. Believing Owaru guilty of having drugged Kenjiro, Mira impersonates one of Owaru's ancestors and plays upon his religious fears. She frightens him and he falls over a precipice. Dying, he confesses to having drugged Kenjiro.

The Lucky Shot—Reliance—December 2.—Clark loses his job in the East, and goes West prospecting, promising his mother that he will send for her as soon as he has made good. He secures a position in a mine, and is one day entrusted with a large sum of money to take across the mountains. On the way he determines to steal the money and leave the country. An outlaw takes a shot at Clark, and the would-be victim finds that the bullet which passes through his hat has chipped off a bit of rock, disclosing a rich vein of gold. He abandons his intention of stealing his employer's money, establishes a claim to the land, and sends for his mother.

Mother of the Shadows—(Two Reels)—Kay Bee—December 4.—Laughing Moon, sister of the Sioux chief, saves the life of Lieut. Eldridge, after he protects her from a drunken Mexican. The friendship ripens into love. Sometime later, the chief arrives at the post with his tribe and Laughing Moon and demands to see the Colonel, whom he informs that Laughing Moon has a child, of which one of his officers is the father. The Colonel orders all the officers before him and tells Laughing Moon to pick out the man. She refuses to betray Eldridge, but he admits it. The Colonel demands that he marry her at once. This is done. As time passes, Laughing Moon realizes that her husband is ashamed of her. The Chief disobeys the Colonel's orders regarding hunting, and in the dispute that follows one of his warriors is placed under arrest. The chief attacks the fort. During the battle a gate is left unguarded and Laughing Moon, using her arm as a bolt, holds it shut. She dies a heroine in the eyes of her husband and in the annals of posterity.

Who Shot Bud Walton?—Reliance—(Two Reels)—December 5.—Adapted from the story of this name in the *Popular Magazine* by George Pattullo. Bud Walton and Jeff Hardin are bitter enemies, and both are "bad men." To preserve peace the town is divided in two sections, one of which is to be Walton's tramping ground, and the other, Hardin's. One day Hardin and Walton come face to face in a saloon. Walton has the drop on the other, and fires, but drops a second later, dead. The sheriff's investigation proves that Walton was killed by a 30-30 rifle bullet. Hardin's gun is a 45-calibre revolver. Slim Terry is arrested for the crime, and confesses, but he is contradicted by Tillie, his sweetheart, who claims to have fired the fatal shot because Walton had bothered her and run Slim out of town. The judge's verdice is that Walton just died, and the town citizens offer to stake Slim and Tillie to a wedding.

A Question of Courage—Majestic—(Two Reels)—December 6.—A story of the Civil War. A widow's three sons enlist at Lincoln's call for volunteers, and shortly afterwards two of them are killed. The mother cannot bear to lose the third son, and detains him, as the rest of his troop ride out to battle. The boy is charged with cowardice, and is court-martialed. He refuses to speak in his own behalf. General Grant, on the way to camp, stops at the widow's house, and learns the reason for the flags that drape two of the chairs at the supper table. He arrives at camp during the court-martial, exonerates the boy, and orders him to report for duty. When the war is over the boy returns home safely, and his mother thankfully folds him to her breast.

Universal Program

Animated Weekly No. 142—Universal—November 25.—Scenes aboard one of the kaiser's battleships; King Baggot, Universal star, conferring with Mayor Mitchell in regard to aiding the war sufferers; close-up views of Secretary of War Lindley M. Garrison and General Scott, the newly appointed chief of staff; the Grand Opera singers arriving in New York from Europe and a view of the Yale-Harvard football game witnessed by 75,000 people, the largest crowd ever attending a sporting event, are to be found in this issue of the weekly.

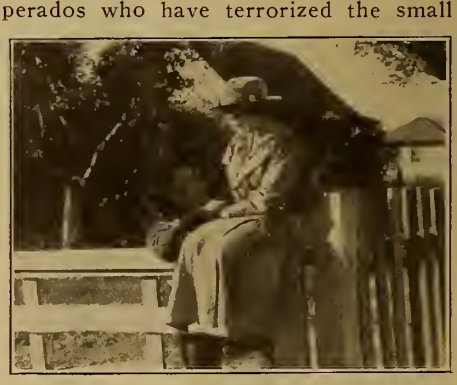
A Lonely Salvation-Victor—(Two Reels)—November 30.—Steve is the name of a young woman, whose environments have always been those of the harder side of life. She is trained by her father to steal, and one night enters the home of Stonleigh. He notifies the police, but learning that the thief is a girl, he hides her in an adjoining room and, after the police leave, has a talk with her, at the end of which Steve determines to follow his suggestion to go West and reform. Often the temptation to return to her former ways is hard, but Stonleigh's vision rises before her and aids her to resist it. Suddenly his letters stop coming. She returns to the East and learns that Stonleigh is dead.

A Barber Shop Feud—Crystal—December 1.—A slap-stick comedy in which two barbers are seen courting the manicurist, Myrtle, during working hours. One succeeds in having the other fired, and the latter's form of revenging his discharge nearly wrecks the shop. After the free-for-all fight in which everyone becomes covered with paint the discharged barber steps in, secures his old position, straightens out the shop, and wins the fair Myrtle's hand.

Charley Woos Vivian—Crystal—December 1.—Slowboy loves Vivian Catchon, but is too bashful to propose. The boss offers to give him a few pointers on love-making, and, while Slowboy peeks through the keyhole, he proposes to Vivian and is acepted. When she learns that he is only fooling she grows angry, and sues him for breach of promise. After considerable argument they decide to let the matter stand as it is, and anounce their engagement, much to Slowboy's sorrow. On the same reel with "A Barber Shop Feud."

Called Back—Gold Seal—(Four Reel)—December 1.—Dr. Manuel Ceneri and Sig. Macari are two conspirators in London, fighting for what they believe to be the freedom of Italy. To further their cause they appropriate money belonging to Anthony March's inheritance. When Ceneri's nephew starts an investigation Macari kills him. The shock of her brother's death affects Pauline's mind, and leaves her memory a blank. Gilbert Vaughan, a wealthy gentleman, meets Pauline, and becomes infatuated with her, but does not know, until after their marriage, that her mind is a blank. In time her memory is restored, and she remembers the events leading to Anthony's death. In the final denouement the conspirators are seen to meet their just deserts, and Vaughan and Pauline look forward to a new and happy married life.

The Girl Stage Driver—Eclair—(Two Reels)—December 2.—Webster Cullison, director-in-chief of Eclair, has again demonstrated his ability to make a film crowded with punches. The story tells of a plucky western girl who takes her dead father's place as stage driver, and single-handed brings to justice two desperados who have terrorized the small



western town. Edna Payne as the girl stage driver and Norbert A. Myles as the sheriff lend true western personality to the story and the hold-up of the stage coach, running fight with the bandits and their final capture in a deserted well, form most exciting and interesting incidents. C. R. C.

The Wise Guys—Joker—December 2.—Father and son confide in each other about their respective engagements, but do not know that they have both given

diamonds to the same girl. One night the son calls on his fiancee, and is pushed into the clothes closet when a rap is heard. Enter father, who also is relegated to the clothes closet when someone else is heard at the door. They quarrel over the girl, and finally burst down the closet door. A stalwart and angry man, who says he is the girl's husband, drives them from the house.

The Young Philanthropist.—IMP—DECEMBER 3.—Matty plays the good Samaritan in this release of the "Universal Boy" series. He takes a sickly infant from the hands of a little girl of the slums, and brings it to the Nathan Straus pasteurized milk department. The girl tells her mother of the occurrence, and the woman hurries to the milk station and demands the child. The nurses point out to her the benefit of sanitary feeding, and she realizes that it is for the child's good. On Matty's appeal the rich man's wife has the poor family sent to the country until the father is able to work, and then secures him a good position.

The Mystery of Sea View Hotel—REX—(TWO REELS)—DECEMBER 3.—Ben Wilson is here featured in a mystery the only clue to which is a queerly perfumed handkerchief. Ben runs down this clue, but without satisfying results. It branches in many directions and involves people who, the detective believes, have no part in the many thefts being committed at the hotel. A new clue develops. Ben is visited in his room twice by a person in the garb of a monk. The first time the odd figure wears women's dancing shoes, and the second time, men's shoes. An attempt is made on Ben's life and he decides to quit the hotel. He engages a female detective to take his place, and sets a trap for the thieves. The first evening the woman wears a beautiful, but fake, diamond necklace. That night the thief takes the bait, and the trap is sprung, disclosing a kleptomaniac.

Love, Luck and Candy—STERLING—DECEMBER 3.—Max, calling upon his sweetheart Dot, finds another rival has won her. He goes to a drug store and orders some poison, but the clerk, seeing that something is wrong, sells him powdered sugar instead, and Max, after mixing the supposed poison with some candy, sends it to Dot. Dot, in the meantime, is thrown over by the new lover, and her love returns to Max; she sends him a note. Max starts on a mad dash to prevent her from eating the candy. In the meantime Dot, after eating some of the candy, is frightened by a rat and falls in a faint. Max, arriving at Dot's home, finds the candy partly gone and frantically 'phones for the ambulance. He thinks he is a murderer and decides to end it all by eating the remainder of the candy. This he does and imagines he is dying. Dot revives, appears in the doorway, and Max thinks it her spirit returned to haunt him. The ambulance has been mixed up with a construction gang and is blown up with dynamite. Dot and Max are happily reunited.

When Lizzie Got Her Polish—NESTOR—DECEMBER 4.—Lizzie is the daughter of a western ranch owner and is very much of a tom-boy. Her uncle, desiring to make the girl his heir, has her sent to an eastern school to be "polished." Here her western manners cause consternation among the other girls, and she becomes the butt of many jibes and practical jokes. One night she redeems herself in the eyes of her schoolmates by capturing, at the point of her revolver, two dangerous thieves who invade the girls' dormitory. When her education is completed she returns to her father's ranch and very much surprises her old cowboy lover by consenting to marry him when he proposes.

The Heart of a Magdalene—POWERS—(TWO REELS)—DECEMBER 4.—One night at a cafe Leon Hewitt, a young artist, is struck by the symmetrical figure and beauty of the notorious Mlle. Clarine Caldee, and asks her to pose for him for a painting of the Madonna that he is going to enter in a contest. She agrees,



much to the amusement of her crowd, and, after posing with an innocent little babe in her arms, becomes changed for the better in character. The life of the gay cafes ceases to attract her. To Leon she is a model—nothing more. The young artist wins the prize and his old sweetheart, Marie, approaches him and offers her love. He accepts in a preoccupied sort of way. Later he is brought to realize that the reformed Clarine is the one who has captured his heart, and they become married. The picture is full of human appeal and touching scenes.

Papa Buys a Bale—VICTOR—DECEMBER 4.—To revenge himself on Elsie's stubborn dad, Reggie raises the man's cotton order from one bale to one hundred bales. A merry war ensues in which bales of cotton figure conspicuously. It ends by Reggie's throwing out a couple of tramps who are trying to impose on dad's good nature, winning the girl by virtue of his chivalry.

Fondling of Father Time—101 BISON—(TWO REELS)—DECEMBER 5.—A pathetic story of a man who, after having given the best years of his life in the service of his firm, is discharged when he is unable to stand the swift pace of progress. His wife attempts to cheer him up, faithful co-worker that she is, but it is of no use. He cannot secure another position. The old couple fall exhausted one rainy day on a bench in a public square, unnoticed by the crowds engaged in the battle of life. A policeman notices them, approaches and speaks, but they do not answer. Closer examination discloses the fact that their spirits have gone over the Great Divide.

The Dream of a Painting—JOKER—DECEMBER 5.—In an art gallery Henry Peck becomes enamored with the painting of the Princess De Egyptienne, much to his wife's chagrin. He slips from his better half's sight, takes a position in front of the picture, and is startled to see it move. It follows him home. When wifey returns he disguises the princess in clothes and introduces her as the new cook. But this state of affairs cannot last. The women are jealous and the usual thing happens. The princess attacks Peck with a dagger and the man wakes up to find his wife poking him in the ribs with an umbrella.

The Higher Impulse—ECLAIR—DECEMBER 6.—Brent, a drunkard, neglects his wife and child until they leave him and attempt to earn a living themselves. Brent, in the act of stealing a pocketbook, is prevented by an officer of the Salvation Army who is later responsible for the man's reforming. He secures a job as street-cleaner, and one day finds his wife's pocketbook in the street. The only address in it is that of a minister. Brent returns the purse and a happy reunion takes place between him and his estranged wife.

Fido's Dramatic Career—L-KO—DECEMBER 6.—Fido, a dog of the streets, after being kicked and cuffed about by everybody, crawls upon the lawn of a beautiful residence to take a nap. He dreams that he is the pampered pet of the beautiful and wealthy lady and while out with her encounters all the people who have been rough to him, and metes out to them their just deserts. At a contest between Mike's Billy Goat and Fritz's Grizzly Bear he is the guest of honor occupying a private box. From his blissful dream he is rudely awakened by the owner of the lawn turning the hose on him just as he was about to be pursued by the goat into a lake. The situations are unique in view of the fact that all the participants are animals, and throughout the picture the comedy interests are capably sustained.

Woman Finds Love in Untarnished Manhood—REX—(TWO REELS)—DECEMBER 6.—On completing her college course Agnes Dunne returns home and learns that her parents have arranged her marriage with an effeminate little minister. Her abrupt refusal shocks her straight-laced New England parents and the girl is sent to her uncle's in Kentucky to overcome her rude ways. There she meets two brothers who have a feud of long standing between them. Both fall in love with her and the sheer strength and wonderful physique of one of the brothers attracts her. She is about to confess her love to the giant when she meets a real man, the Reverend Hugh Baxton, to whom she surrenders unconditionally.

Feature Programs

Alco

Little Lord Fauntleroy—EXCLUSIVE—(FOUR REELS)—NOVEMBER 16.—The prologue shows the worthlessness of the two elder sons of the Earl of Dorincourt and the worthiness of his young son Cedric Erroll. Because Cedric is not an aristocrat and marries an American girl his father disowns him. One of the elder sons marries an adventuress, who has deserted her son and husband. The two older boys die in disgrace and Cedric's life is taken by a lingering malady. The earl wishes to have Cedric's son come to him, but the boy and

his mother will not part. The opening of the story shows the gentle and loving character of little Fauntleroy. His mother, in destitute circumstances, finally sends the boy to his grandfather, and his manly actions endear him to the old man. The



adventuress plans to feather her own nest by having her son become Lord Fauntleroy and the old earl is heartbroken to think Cedric's son is to be supplanted. Through the influence of a boot-black, whom little Fauntleroy had at one time befriended, the first husband of the adventuress is discovered and arrives in time to upset her plans. The earl then takes the little son and the wife of his worthy boy into his home, and together they live in happiness.

Alliance

When Fate Leads Trump—Excelsior—(Four Reels).—The son of a smuggler chief marries against the wish of his father. His wife and child are separated from him; the wife loses her mind and goes away. Later she has married and is again happy, not remembering the past. Her husband reappears and a fight takes place between the two men who love her, her first husband being killed. Complete review will be found on page 773 of this issue.

In last week's issue "The Man Who Could Not Lose" was placed under the Alco program head through an error. This film is being released through the Alliance program.

Box Office

The Winner—Nemo—(Three Reels)—Jack Banks and Tex Reeves are rivals for the hand of Bess Harper, the daughter of a ranch owner. Jack protects a half-breed when he is attacked by Tex. His only weakness is his fondness for drink, and while he is under the influence of liquor Tex is shot by the half-breed. A string of circumstances which are convincingly shown seem to prove conclusively that Jack shot Tex. The wounded man's memory becomes a blank and he is unable to clear Jack. The half-breed and Bess, however, help Jack escape and the half-breed then leaves the West. Jack is captured and again confined in prison, but a letter from the half-breed, who has reached Australia, clears him. Tex regains his memory and sees that Bess really loves Jack, so he steps aside in favor of his rival after having extracted a promise from him that he will drink no more.

Little Sunbeam — Balboa — (Three Reels)—The village blacksmith adopts Little Sunbeam and her sister. The sister meets a stranger from the city, who exercises an influence over her which Little Sunbeam instinctively recognizes as an evil one. The blacksmith's daughter had eloped with a stranger some years before, and this seems to be what the stranger is planning with the innocent sister. Such proves to be the case. Little Sunbeam goes to the city in search of her sister. The man who took her from her home has cast her off. The boarding house in which the searcher lives is next door to the house in which the blacksmith's daughter is living. Little Sunbeam plays on her violin, and the old songs influence the erring girl next door to go home. Eventually she finds her sister while posing for an artist, who has fallen in love with her.

Eclectic

When Fate Was Kind. — Eclectic (Three Reels)—Joel Lang, to avenge himself on Edwin Forbes, decides to use Stella Le Roy, a girl whose shady past he knows, as a means to separate Forbes and his wife. Forbes' brother, Billy, asks him for money to settle his gambling debts, but is refused as it is not the first time h has appealed to his brother. Lang arranges to excite Mrs. Forbes' jealousy when he asks Stella and him to meet at a dance, and sees that they are in each other's company most of the time. The next day, Lang compels Stella to make a loan from Forbes, which she does. Billy, however, steals the check and substitutes a business prospectus in the envelope. Lang manages to secure the envelope and takes it to Mrs. Forbes, who confronts her husband with it. When its contents are disclosed, however, Lang is forced to go away as he has failed in his attempt to separate the Forbes. Billy is conscience stricken and returns the check to his brother, at the same time telling him that he has fallen in love with Stella and is going to marry her.

Whiffles Wins the Winsome—Pathe (Split Reel).—Something over five hundred feet of comedy interprets the new romance of Whiffles, the balance of the reel being taken up with educational views of Colombo, the capital city of Ceylon. Whiffles' work necessitates his calling up the gas office quite often, and at last he becomes inquisitive about the owner of the cute voice that answers him. He makes a date with her, as he thinks, but instead it is with one of the old-maid employes who takes up the receiver when the young girl is called from the office. Whiffles' romance is almost blasted by the complications which result, but, after much hard work, he manages to pour his story into the pretty girl's ear, and is rewarded by her consent to marry him. C. R. C.

The Police Dog—Pathe (Split Reel).—This is an unusually funny story told by J. R. Bray's animated cartoons. It is a play on the present system of using police dogs on patrol duty, and sets forth one of the catastrophes that might happen should a Thomas cat accidentally stroll within the canine policeman's line of vision. The cartoonist's work takes up about six or seven hundred feet, and is all too short at that, though the subject completing the reel, "The Friend of the Birds," is a highly educational and interesting one. C. R. C.

The Quality of Mercy.—Eclectic—(Two Reels).—Dr. Paul Deval is in love with Suzanne Malinaison, the daughter of a wealthy man. Her father contemplates marrying her to a friend of his, and Deval, acting at the girl's suggestion, asks for her hand, but is refused. That night Suzanne steals from her home and goes to the cottage of her lover, who persuades his mother to stay with them, and the next morning Malinaison comes to the house in rage and accuses Deval of abducting his daughter. He shoots the physician and Deval's mother sends for the police. The young doctor, however, saves his sweetheart's father by destroying the evidence of his guilt, and the father, in gratitude, agrees to his marriage with Suzanne.

The Runaway Leopard.—Eclectic—A leopard tamer gives one of his pets to a scientist friend and the beast escapes from his cage. In turn an artist's studio and a military shop are visited by the leopard. Numerous persons passing along the street, including a boy carrying a live checken, are frightened by it. Eventually the old master sees the leopard raising havoc on the street and takes him home. On the same reel is an interesting educational, showing certain snakes which are formidable in looks only, entitled, "Some Non-Poisonous Snakes."

Max and the Fair M. D.—Eclectic—Max discovers that a charming young woman doctor lives in the same apartment house as he does and feigns sickness to meet her. All goes well and soon they are married. Directly after their wedding, she is called away on a case, and returns only to again be called to see some patients. The unhappy bride-groom protests in vain, but one call too many comes, and he throws the servant, who brings the message, out the door and locks his bride in. A year later he wanders into his wife's office with their baby, and sees his wife with her head against a man's chest listening to the beating of his heart. Enraged, he drives all the male patients out of the place and insists that his wife forget that is an "M. D." and become a real wife and mother.

General Special

Under the Gaslight—Biograph, Klaw & Erlanger (Four Reels).—Judas, a servant, is discharged by the Courtland family and she substitutes her baby girl for their little daughter. Later the Courtlands adopt their own child, thinking it to be a girl of the slums. Twenty years pass and Laura, their own child, is in love with Ray, as is Pearl, Judas' daughter. When Judas' husband tries to blackmail Laura, Pearl sees a chance to separate Laura and Ray, which she uses to her own advantage. Laura is snubbed by the society set, and becoming despondent, leaves her entire fortune to Pearl and runs away. Judas and her husband kidnap Laura from her boarding house, but she is saved by Ray and Snorky, an ex-soldier, after a fight in the thieves' den near the river, in which Judas' husband is killed. Judas shatters Pearl's dream of the future by telling him that she is really a girl of the slums and Laura comes into her own. She is reunited to Ray and in her own presence she forgives her adopted sister. Judas goes away forever.

In the Days of the Thundering Herd—Selig—(Five Reels)—November 30.—A story showing the hardships encountered by pioneer settlers of the West and featuring an immense herd of buffaloes. A thrilling Indian-settler battle forms one of the

incidents. A complete review will be found on page 732 of the November 28th MOTOGRAPHY.

The Spy's Fate — LUBIN — (THREE REELS). — The Amalgamated Smelting Company, supported by the U. S. government, brings suit to recover damages done by the rebels in a foreign country and as envoy to the arbitration commission who meet at Bar Harbor, Frederick Thurston is opposed by Henri Sutro, who represents the foreigners. Sutro enlists the services of Jean Thiers and Madame LaRoche, detectives, and Thurston secures Jack Maher and Mary Joyce, secret service agents. A battle of wits takes place, as the foreigners are determined to secure the American documents by fair or foul means. Madame LaRoche and Thurston fall in love. Thiers secures the papers and when he sees the infatuation of his partner and the American man, tries to persuade her to return to Brussels with him, but she refuses. Maher finds out that Thiers has secured the papers and almost succeeds in getting them, but fails. Thurston attacks Thiers, but is vanquished and thrown into a vault and a water-faucet turned on. Madame LaRoche kills Thiers and secures the papers, rushes back in time to save Thurston from drowning, and he in turn manages to deliver the papers to the arbitration room in time to settle the affair peaceably.

Paramount

The Straight Road—FAMOUS PLAYERS (FOUR REELS)—Moll O'Hara interests Ruth Thompson, a settlement worker, and with her fiance's help she tries to reform the girl. The fiance is a worthless fellow, however, and Moll exposes him. Her tenement lover thrashes Ruth's fiance at the same time, and it looks as though Moll would have to remain in the old life, but all turns out right in the end. A complete review will be found on page —of the issue of November 28.

Aristocracy—FAMOUS PLAYERS—(FOUR REELS).—The Stocktons of the West are wealthy and the Lawrences of the East are aristocratic. When the children of the two families become engaged their social differences appear. After many complications things are finally straightened out. A review will be found on page 770 of this issue.

The Country Mouse — BOSWORTH — (FOUR REELS)—NOVEMBER 24.—Billy Balderson, though rough in his ways, has a wonderful brain, while his wife Addie can



do nothing but cook and admire her husband. When a smooth "gent" tries to deceive his neighbors, Billy takes up their cause and in the argument which follows on the meeting platform, makes use of his wonderful power to control any situation. He is nominated for legislature and goes with Addie to the state capitol. Billy quickly adapts himself to the society conditions there, but Addie is not so fortunate, and is laughed at by the society people. Marshall, the man who tried to deceive the farmers, and his wife Myrtle take the Baldersons in charge, and Myrtle devotes much of her time to Billy. Addie determines to prove to her husband that she also can become transformed, and after a trip to the beauty parlor, becomes a brilliantly dressed scoiety belle. Marshall spends a great deal of his time with her trying to influence Billy's vote on a coming railroad deal, and Billy becomes jealous. In the end all turns out happily and Addie begins to teach her husband how to tango.

Mrs. Black Is Back—FAMOUS PLAYERS —(FOUR REELS)—Mrs. Black, an ex-widow, tells her newly made husband, Professor Black, that she is twenty-nine instead of thirty-six years old, and that her son is six years, when in reality he is a husky college boy of seventeen winters, who has a private valet. Mrs. Black attempts to reduce her weight in a physical culture school and runs up a large bill thereby. Her Johnny's poker bills also draw on Professor Black's income, though he does not know it. She sends the money which her husband gave her to pay her physical culture bill, to her son and he loses all of it in a poker game and also gives an I. O. U. to a Spaniard, who comes direct to Mrs. Black to collect it. The physical culture teacher also tries to collect and Mrs. Black is kept busy trying to dodge them. Her troubles are added to when her son announces that he is going to marry a girl and bring her home. Her son arrives with his valet and he and Mrs. Black are kept busy trying to make matters appear right to the professor, who has declared that he hates a person who does not tell the truth. When she is found out she jumps into an auto and rides away. The auto is wrecked and Professor Black forgets all his other troubles in the fear that she is seriously hurt. However, when he finds that she is still alive he forgives everything and welcomes her son.

Sawyer

The Tyranny of the Mad Czar—SAWYER—(FOUR REELS).—This subject deals with the accession to the throne of Russia in 1796 of Paul the First, son of Catherine, and his subsequent meteoric career which ended in his assassination in 1801. Throughout the film the character of the Czar is carefully drawn and the many peculiarities for which he was noted are vividly portrayed. Count Pahlen, chief of police of St. Petersburg, was the arch conspirator in the Czar's overthrow. He gathered about him a cabal of officers representing the various corps in the service and disseminated among them the seed which later found fruit in the Czar's assassination. The clever manner in which the count succeeded in inveigling Prince Alexander into the plot against his father is depicted. The love of the Countess Anna for the Mad Czar and her wonderful influence over the mad man furnishes a deep tragic and sympathetic throb for his misfortunes.

The Lady of Lyons—PHOENIX—(FIVE PARTS)—This story adapted from the original work by Edward Lytton Bulwer. Claude Melnotte, the talented son of a gardner, falls in love with Pauline, the haughty daughter of his father's former master. He gives her flowers and writes poems about her anonymously, but when she discovers who it is she scornfully rjeects him. Citizen Beauseant is also rejected by Pauline because he lacks a title. Beauseant proposes to Claude that he pose as the Prince of Como and induce Pauline to wed him because of his title. Claude agrees and the plan works perfectly, despite the suspicions of Colonel Damas whom Claude worsts in a duel. He brings Pauline to his poor home and she is overcome by the discovery. He is thoroughly penitent of what he has done and decides to go away to war. Beauseant calls upon Pauline to take her away, but she says she really loves her husband. The citizen attempts to force his attention upon her but Claude rescues her. He then goes away and is heard of no more for two and one-half years, during which time he wins fame for his heroism in the army. He returns a colonel, only to hear that Pauline is about to wed Beauseant to save her father from financial ruin.

Syndicate

"The Million Dollar Mystery"—(EPISODE 22)—THANHOUSER (TWO REELS).—Hargreaves returns home and Countess Olga and Braine come to see him. He calls the police and the death of Braine and the capture of the countess follows. As the film ends he starts to tell Florence where he has been during his absence. A complete review will be found on page 728 of the November 28 issue.

Thanhouser Syndicate

Zudora—(EPISODE NO. 1)—THANHOUSER (TWO REELS) NOVEMBER 23. — Zudora's uncle and guardian, Hassan Ali, seeks to cause her death, and secure the fortune which has been left her. He tells her that if she will solve twenty mysteries, she may marry her lover, John Storm. The first case concerns the clearing up of a murder mystery, and the saving of her lover's name. A complete review will be found on page 705 of the issue of November 21.

Zudora — EPISODE 2 — THANHOUSER — (TWO REELS)—NOVEMBER 30.—Zudora solves the second of the twenty mysteries, given her by Hassan Ali, when she learns the cause of the sleep which comes over all the Arabians in a certain house. Complete review of this subject will be found on page 727 of the issue of November 28.

Universal Special

The Master Key—UNIVERSAL—(TWO REELS)—NOVEMBER 30.—The third episode of this serial begins with Wilkerson's compelling Gallon to employ him as superintendent of the mine. Shortly afterwards Gallon dies. His will names his daughter, Ruth, as heiress to the mine, and appoints John Dore as her guardian. Dore is given a letter, on the envelope of which is a written command not to open the letter until Ruth's eighteenth birthday, unless her welfare is threatened. The miners revolt against Wilkerson's domineering manner and Dore, interceding for them, is discharged. The miners strike at this, and demand that Dore be re-instated. Wilkerson's

better judgment overcomes his hatred for the man, and he re-instates him in his old position of mining engineer.

Warners

"A Taste of High Life" — Denis O'Neill is a trench digger in New York. In Ireland is another Denis O'Neill, the son of a wealthy baronet. The baronet disowns his son when the latter declares that he intends to marry Nora Keene, a country girl. Denis goes to America to seek his fortune. Penniless, he is compelled to take lodging in the very tenement in which the other Denis O'Neill lives. The old baronet dies and leaves his wealth and title to his son. By mistake, the inheritance goes to the wrong Denis O'Neill, who is not at all averse to accepting it. He at once takes to high life. One morning he awakens with an awful headache to be confronted by the stern fact that he has been using another man's money and title. Back to the shovel goes this Denis O'Neill and the other one weds his Nora.

The Price He Paid—Humanology—(Five Reels).—The man neglects his wife to court the society girl but the price he pays atones for his act. Adapted from Ella Wheeler Wilcox's poem. Complete review will be found on page — of this issue.

Noisy Neighbors—Warners.—Si and Fritz were neighborly neighbors until Si installed a gaudy, raucous rooster in his backyard, and then trouble began. Fritz, finding his slumber disturbed of mornings, bought a big base drum, and had his daughter Lena beat it beneath Si's window. Si, angered at receiving a taste of his own medicine, had his son cut a hole in the drum, but Fritz, catching him at it, forced him into the body of the drum and sets it adrift. But still the rooster crows of mornings, and so Fritz resorts to dynamite. He blows up the rooster. The upshot of the feud is a thirty-day sentence in jail for both, and this gives them ample time to meditate upon the folly of being anything but good neighbors.

World

Lola—Shubert (Five Reels).—Lola's father is heartbroken when his daughter is killed. His scientist friend has perfected a machine whereby life can be restored to a person, without returning the



soul, and he asks him for aid. Together they attempt the important experiment and Lola is brought back to life, but she is no longer the sweet and generous girl she was, but rather selfish and unfaithful. She throws over her lover, neglects her father and follows in the path of riches. In time she is told by a doctor that any day she might die of heart failure. She returns to her father, but is not repentant and tells him that when she dies she must get another lease of life, as he had restored her to this state before. When the girl dies, the scientist again wishes to apply his discovery for medical purposes, but the father, heartbroken at the result of the first experiment, dashes the machine to the floor, taking away the last opportunity his daughter has for life and shattering the life work of his friend.

Miscellaneous

Jane Eyre—Whitman (Four Reels).—This is a picturization of the world-famous novel by Charlotte Bronte. Jane Eyre, a tutor in the home of Edward Fairfax Rochester, whose wife became insane after the birth of their first child, is coveted by Rochester, who plans to secretly marry Jane without disclosing to her the fact that he has a wife living. The insane wife learns of the state of her husband's affections and with maniacal cunning succeeds in burning down the Rochester mansion, but herself perishes in the flames, thus leaving the way clear to an honorable union between Jane Eyre and Mr. Rochester.

Strand War Series (No. 10)—Strand.—The Fall of Ostend. Lady Dorothy Fielding arrives at Ostend to join the British Red Cross. German shells bursting over Ostend. The Belgian dog-drawn mitrailleuse leaving for the field of action. Wounded Belgians arriving from the battlefield attended by priests. Belgian troops and inhabitants of Ostend leaving the stricken city. On their way to Dunkirk. Refugees boarding train.

The Witness Invisible—Blinkhorn (Three Reels)—George Neville, son of an eminent professor of medicine, is reminded by Hedda, a former sweetheart, of his promise to create a sensation on her behalf by making magnificent artificial diamonds, and thus gain for her tremendous publicity. A jealous rival seeks to frustrate the plan, but cannot be certain of Neville's identity, as he always wears a black mask when going to and from the theater. A secret camera is therefore installed, and this invisible witness takes pictures of a terrible accident —some of which give the true state of things, while others seem proof that Neville is the murderer of Hedda. Neville's father is terribly upset, and is forced to bellieve his son guilty, and hands him over to the police. But the shrewd police, unconvinced of George's guilt, begin an investigation on their own account, with eminently satisfactory results.

Strand War Series (No. 11)—Strand.—Railroad trains and bridges across the River Lys destroyed by mines. Belgians at Vosges guarding against an attack by German Zeppelins. Algerian troops arriving at Nieuport. French reserves of 1916 being mustered into the army. Refugees from Ostend being supplied with food. Building at Slype, used by German staff as headquarters, set afire by shell from British battleship. Soldiers recovering bodies from the ruins at Slype. Ruins of a German aeroplane brought to earth by a shot from a Belgian gun. Belgian artillery passing through the village Courteoi. Belgian infantry on the outskirts of Courteoi. Belgian artillery preparing to meet the enemy near La Basses. Belgian Red Cross, removing wounded soldiers from Folkestone. Prisoners of war.

The Vanishing Cinderella—Holland. In this one reel picture Miss Fealey plays the role of a young lady reporter and, judging from the work done on her one assignment she is sure to rise to the front rank of her profession. Tom MacEvoy and George Pierce are featured in this production and are ably assisted by George Drew, Rose Koch, Kate Griffith and Sandy Chapman.

The Charlotte Street Mystery—Great Northern (Three Reels).—Count Warden at an auction sale purchases a jewelled ornament, much coveted by Davidoff, an adventurer, and Kate Meredith, his associate. Kate obtains a position as nurse to the children of Detective Barker, and Davidoff secures an apartment next door to Barker's and cuts a passage between Kate's room and this apartment, then calling upon the Countess Warden, he explains that a friend of his has an ornament similar to the one she purchased, which perhaps she might like to secure. He then gives her Kate's address. The countess calls upon Kate and the latter gets her to handle some needle work in which a poisoned needle is concealed. The countess becomes unconscious and Kate dons her clothing, and returns to the countess' home where she steals the jewels. When the countess recovers and returns home, she discovers the robbery, and summons Detective Barker. He is lead by various clues to suspect Kate, but investigating her apartment, is also priced by the poisoned needle, and ere he recovers consciousness, Kate and Davidoff have fled. He chases them, but they manage to elude him in various exciting fashions, and finally depart apoard an out-going steamer. Securing a motor boat, Barker follows, overtakes the steamer, and arrests the fugitives.

The Woman He Wronged — Apex (Four Reels).—Baron Rothschild orders his son George to Paris on account of a love affair he has had with Helen Holt, the miller's daughter. A child is born to Helen and the baron has another family adopt it, telling Helen it died immediately after birth. Count George marries Princess Louise Turner, and after the baron's death returns to take possession of his estate. Lieutenant Berloff is sent to a district near the estate as a spy for his country, which is on the verge of war. He encounters the countess, who is his old sweetheart, and they hold clandestine meetings daily. She helps him get the plans from the army of her husband's country, which is in a nearby camp. Incidents follow in rapid succession, which lead up to the pursuit of the countess and Berloff, who take refuge in a ship, the discovery by George that his child still lives, his meeting with Helen, the death of the countess and Berloff when the ship is blown up, and the subsequent reuniting of Helen, George, and her child.

The Aviator Traitor — Blinkhorn (Three Reels).—William Horner, an ex-aviator, endeavors to steal the plans for a new high-powered aeroplane made for Government Aviator Stewart. Gertrude Martin is proprietor of the Martin Auto and Aero Company, by whom Stewart is

employed, and who are making the machine. Horner is Gertrude's cousin and manages to secure the plans after Stewart refuses a bribe. He takes a train and Stewart pursues in his aeroplane. He lights on the roof of the train, uncouples the car in which Horner is riding and regains the plans. He then takes them back to Gertrude, and they then discover that they are more than employer and employee to each other. During the course of the photodrama numerous views of the uses to which an areoplane may be put in modern warfare are shown.

The Suicide Club — APEX — (THREE REELS).—Prince Florizel is ready for any mad freak in order to vary the monotony of his existence, so when Colonel Geraldine to whom he is introduced by a young man suggests visiting the "Suicide Club" he agrees and they go to an underground apartment, where a number of men are seated around a table drawing cards to see which one will be killed and which one of the number will kill him. At first he thinks it is a joke but when he sees the result he is horrified. At the next meeting the prince himself is doomed but is rescued by Geraldine. He sends a message to the president saying he will not betray his secret but insists that he shall accompany the colonel's son to Paris and that one of them must die. In Paris the president's accomplice, a beautiful woman, lures the younger Geraldine to his death. The prince determines to give the president no quarters on account of this act and at the next meeting of the club the president is doomed to die and the prince selected as the one to kill him. The president attempts to escape, but the lights are flashed out and the prince slays him. He then politely bows his way out the door.

Children of the Jungle—E. & R. JUNGLE FILM.—A young scientist searching for animals in the jungle becomes acquainted with an old man and his daughter. The girl has been raised in the jungle and her father is the only man she has ever known. Her knowledge of the beasts and the young man's interest in them leads to friendship which culminates in their marriage. They are cared for by a tribe of savages, but one day the savages leave them on an uninhabited island and put out to sea. The three white people left alone on the island become acquainted with a strange person, half man and half ape, who has a pet chimpanzee. Two years later while the mother is away from her child's bed the chimpanzee steals it and bestows on it almost human devotion. It is only through the powers of the ape-man that the baby is rescued. Signal fires attract a ship and a few days later the white people sail away, while the ape-man remains behind.

The Last Dance—PICTURE PLAYHOUSE —(FIVE REELS).—Jean a poor struggling artist falls madly in love with Conchita a famous dancer, but he can never meet her off the stage. His model Ninon encourages him in his efforts but he cannot achieve success. On the night of her greatest triumph Conchita wears the flower sent her by Jean and later Ninon persuades her to pose just once for the artist that he may paint her portrait and gain undying fame. She comes to the studio while he is asleep and dances before him; then she kisses him and leaves and the picture he paints from the inspiration, receives the highest award at the academy. Jean becomes famous over night but a life of dissipation follows for both Conchita and Jean. Broken in health he returns to the home of the faithful Ninon and on his deathbed he is again visited by Conchita who dances for him before he dies in her arms. As life holds nothing more for her she follows him into the unknown.

Thirty Leagues Under the Sea—WILLIAMSON.—A submarine film taken by the Williamson brothers, showing under water views of the many strange fishes of the tropical Atlantic ocean; also a fight between a man and a man-eating shark; a deep sea diver exploring a wreck; native Bahama boys diving for coins; famous submarine gardens in the West Indies; a forest under the sea and numerous other views, which are seen for the first time on the screen.

Through the Valley of Shadows—HEYWORTH-AMERICAN (FOUR REELS).—Florence Turner renews her popularity in this drama, which affords her unusual opportunities for strong emotional work in a difficult part. At the opening of the story Miss Turner appears as a winsome, charitable young woman, and a few years later, as a worn-out, wretched creature, embittered against life, who is filled with a frenzy for revenge when the cause of her unhappiness and impoverishment is placed in her power. Dr. Cross' absorption in his work deprives his wife of the attention due her, and she naturally seeks sociability wherever she can find it. This leads to a misunderstanding, and the



young wife, Alice, leaves home. Years later we see her, a wreck of her former self, about to commit suiside. A young woman stops her, and scures her a place in a moving picture company. Here she again meets Mailling, the man who was the direct cause of her trouble, and stabs him while enacting a supposed murder scene. Dr. Cross is called on the case, and saves the man's life. A happy reunion takes place when he meets the "murderer," and they bury the past in anticipations of the future. C. R. C.

For Home and Country—COSMOFOTOFILM (TWO REELS) NOVEMBER —.—Before leaving for war, Lieutenant Ashby asks for the hand of Ruth Pendleton, the vicar's daughter, and, though the girl is willing, her father refuses as he does not believe in war or soldiers. When the army attacks their native village and both Pendleton and his daughter are subject to their insults, the vicar himself bears arms against them. When death seems imminent to him and Ruth, Ashby and his troops arrive and save them. After a skirmish, Ashby again returns to the front and joins the main body of his country's troops in a fierce two days' battle, returning victorious. After the war, the lieutenant returns to again court Ruth and this time he finds that the vicar no longer objects to him, as he has discovered a new significance in a biblical assertion that "The Lord is a Man of War."

Strand War Series, No. 13—STRAND.—The bombardment of Ghent. The battlefield of Tournai. Australian troops leaving Sydney, Australia. Decorating the commander, Colonel Watson. Types of army Medical and Transport Corps. The last farewell before embarking. Nuns arriving in Bruges after fleeing from Melle.

Press Agent Says

That Ben Turpin, the Essanay comedian, courts all the bumps and knocks he can get. "It means money to me," says Turpin, "Everytime I get smashed out of shape, I am just so much more valuable for my oddity. I was born peculiar looking, and after I had my teeth knocked out and my head pushed out of shape, I began to look like a caricature. I can't walk along the street without some one laughing at me. I should worry. That's what brings me my 'ham and.'"

That poor little Toby is dead and that blankets and blankets of gloom have temporarily shrouded Mary Fuller's happiness. Her dearly beloved doggy has gone and died. Miss Fuller really loved the dog, Toby. She had brought him back with her from the country and a horrible hotel clerk had informed her that she must "take that dog somewhere else." She cried a little, and then put the dog in a private kennel. The dog, unused to the strange surroundings, refused to eat, but spent the days whining for his mistress. Gradually the little animal became weaker, until he just lay down and slowly passed away.

That William Pike, one of the actors who have helped film the story of "Salomy Jane" for the California Motion Picture Corporation thinks that actually hanging a man is a step too far in the direction of "movie" realism. At that, he may be right.

That Harold MacGrath, the noted author, who wrote "Adventures of Kathlyn," has written Miss Williams, expressing the hope that he may have the opportunity of preparing another screen story for her in the near future.

That Margaret Joslin, the well known "Sophie Clutts" in the western Essanay "Snakeville" comedies, is now the proud owner of a handsome machine given her by her husband, Harry Todd, for a birthday present. She allows her husband to use it, but when the two go for a spin, it is noted that she is always at the wheel. The clever woman is rapidly becoming adept at driving the car.

That Lee Morris escaped from the Selig Jungle-Zoo a few days ago, but has been brought back again. Lee is a comedian and ran away from good cause. A comedy called for the Morris leg in a bear trap. Lee entered the set for rehearsal and began to tread towards the trap. The affair

looked rather genuine to him and he paused to investigate. He discovered that some intelligent property man had planted a real bear trap, large enough to hold a grizzly. It sat with mouth open waiting for his leg. With a yell the nervous Morris person fled the scene and had to be persuaded back after the dangerous contraption had been eliminated.

That J. Barney Sherry, the popular veteran character actor of Thomas Ince's New York-Mutual Company, is a comedian. This is well established with those who know Mr. Sherry intimately, but to those who don't it must become known through association. Mr. Sherry isn't funny by reason of any slap-stick activities in or about Inceville, but he is funny because he has the asset of ability to grasp a situation and create a laugh with a word.

That in staging one of his big scenes for "The Clansman," D. W. Griffith, the Mutual's $100,000 a year director, proved that he could ride an unruly horse with as much ease as a professional cowpuncher.

That Violet Mersereau, the charming Imp leading woman, came home the other night and skipped lightly down the corridor in her apartment where she lives with her widowed mother and sister Claire. Nearing the dining room she stopped suddenly, for there she heard a strange noise. She knew that her mother and sister had gone out. The little actress was just about to turn and flee in terror when a tall, handsome man stepped out and confronted her. It proved to be her brother, who had been in Canada for the past six years.

That John Cossar of the Essanay stock company narrowly escaped getting a good beating recently while taking some exterior scenes for "The Fable of One Samaritan Who Got Paralysis of the Helping Hand." He was made up as a laborer and was violently beating Thomas Commerford, when a burly fireman jumped off a street car and stepped between the two, threatening to whip Cossar for mistreating the old man. Not until the bystanders began to laugh did the fireman realize his mistake, but he admitted the joke was on himself.

That on account of the breathless interest in the world's baseball series, the war in Europe, and it being the anniversary of Columbus discovering America, Victor Potel, "Slippery Slim" of Essanay "Snakeville" fame, all but forgot that it was his birthday on October 12 until five minutes before midnight. However he immediately proceeded to celebrate, and you know you can do a lot in five minutes. Next day on being asked how he felt, Victor merely and meekly answered, "Well, boys (and then brushing his hand across his brow), too many big events in one day."

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Vol. XII CHICAGO, DECEMBER 12, 1914 No. 24



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Vol. XII CHICAGO, DECEMBER 12, 1914 No. 24

The Third Screen Club Ball

A Tremendous Success

A RAINBOW splashed its Thanksgiving eve allurement of tone and tint over the gold ballroom of the Hotel Astor—and they called it the third annual ball of the Screen Club.

It was an event, the dominant note of which was "members and friends of the Screen Club all are we." It swayed to the rhythm of orchestral time, thrilled to the demonstration of men's liking for a man—as exemplified by the club members' presentation to King Baggot of a life membership in the club he founded. The jollification of the Screeners ended in the dawn of a bright Thanksgiving and a knowledge that this, of all film events, had been quite the best and nicest.

In the lobby which led to the ballroom there was offered by a guard in Puritanical costume, a proclamation on brown paper decorated with a red seal. It had to do with the whys and wherefores of the third annual ball and a favor that met with appreciation by the women was a dull gold brooch decorated with the Screen Club's insignia of green enamel and intertwining letters.

The popularity of dance-floor and box-tier, of supper-room, parlors and smoking-veranda bespoke a large attendance. And the grand march, which led its serpentine way amid a colorful tangle of light effects, a credit to the ingenuity of Mr. Smith of the Nicholas Power Company, was not a complete index of the guests, as the various rooms off the ballroom all held a goodly number at the same time the march was in progress.

Mary Pickford, in a white lacy gown of semi-transparency, scalloped in silk of a delicate blue and pink, and with a narrow ribbon of palest blue holding her curls in place, led the procession with the Screen Club's president, James Kirkwood. It was shortly afterward that the club's presentation to King Baggot was made. It was a surprise, entire and overwhelming, to the former president of the club. Mr. Kirkwood made the speech of presentation. In a few words he expressed the appreciation of the club for the three years' work of Mr. Baggot, but more especially for the worth of the man himself. The gift, which is no small one, as a life membership in the Screen Club has assumed the proportion of the sum of $250, was given the form of a gold card of membership. On one side was engraved "King Baggot, founder and first president the Screen Club. Thanksgiving eve, 1914." The other bears the quotation from "Hamlet":



The beginning of the grand march at the Screen Club Ball.

A combination and a form indeed
Where every god did seem to set his seal
To give the world assurance of a man.

Mr. Baggot's response was brief and unmistakably expressive of his surprise and deep feeling. He had been summoned to the ballroom by a message which said that somebody was ill. He faced the evening's many guests and the presentation that was significant of the fact that he counts his Screen Club friends by the enumeration of the club's members.

The orchestra was faithful to the last departure of guests—somewhere about 4:30 o'clock—when many went to the home of the club in Forty-seventh street for breakfast. But all shared in the decision that the third annual ball of the Screeners was decidedly the greatest of Screen Club triumphs.

SCREEN CLUB SCRIBBLES.

Jules Burnstein as manager of the sale of boxes, Jake Gerhardt as chairman of the ball committee and Ben Wilson, as vice-president and head of the house committee, are said to be the threesome most directly responsible for the smoothness of every arrangement.

George Blaisdell, treasurer of the club, had much to do toward making the event the big one it was, but makes the statement "'It was harmony of members that counted." He is responsible for the wording of the Puritanical proclamation and also for the choice of inscription on Mr. Baggot's life membership card.

That James Kirkwood has the deep respect and liking of the club's every member, is evidenced at every opportunity. He is a fit successor to King Baggot.

"Bill" Barry, corresponding secretary, Arthur Leslie, press correspondent, "Doc" Willatt and Charles O. Baumann, second and third vice-presidents, and Paul Scardon, recording secretary, all had much to do with the success of the evening.

And success it was socially, of course; financially, to the extent of enlarging the club's bank account by between $2,500 and $3,500! And the Astor management expressed the hope that the hotel be favored with another Screen Club party.

The gowns worn added much to the splendor and dignity of the event. They were an expression of beauty and a right-up-to-the-clock-tick display of modishness.

Pearl White's was one entirely of sequins and was especially stunning. Anne Luther with her red-gold hair was beautiful in black and midnight blue chiffon. Rosemary Theby was in crimson from pumps to neck-scarf of tulle.

Lottie Briscoe was sweetly quaint in a full-skirted dress of pink silk taffeta and with it she wore short black silk mitts. Florence Hackett was one of the several who wore black and who wore it well. Helen Gardner's gown was also black. Cissy Fitz-Gerald could be distinguished at any distance by reason of her head-dress of aigrettes and Barbara Tennant thoughtfully allowed her long-trained gown to trip nobody.

"Pop" Lubin had more fox-trots to his credit at the close of the dancing evening then many younger men and Mrs. Lubin enjoyed that part of the program as much as he. Mrs. Ira M. Lowry, their daughter, missed not a dance.

Daniel Frohman made a discriminate selection of partners, among whom were Mary Pickford and Hazel Dawn.

Joe Farnham watched the fun from the right-hand corner of a right-hand box and as his smile was as usually big, he evidently enjoyed the dance as much as the dancers.

W. T. Rock was in the grand march, but left the more energetic dancing of the evening to S. M. Spedon, who fulfilled this obligation with credit.

Mr. and Mrs. Joseph W. Smiley were among the evening's guests and others from Lubinville were Earl Metcalf, Daisy Evans, and Ormi Hawley.

Arthur Johnson overcame his own scruples against attending dances and came voluntarily.

Kate Price, contrary to custom was not present and there were many queries of Mary Charleson as to Miss Price's state of health. "Well, quite well," was Miss Mary's answer regarding the genial Kate.

Box number 33 at the southeast corner of the gold room was the stronghold of the Excelsior and Favorite Player companies, and all who passed within reach were given a jovial welcome by Messrs. Rosenbach and Blackwell.

Paul Panzer and Tefft Johnson presided over the door during the early part of the evening, and later might have been seen making themselves useful on the dance-floor where Charles Seay, Arthur Leslie, George Blaisdell, and Jules Bernstein were seeing that the grand-marchers separated, paired, met again, etc., as per the prescription.

Among the many who represented the Edison company, were Mabel Trunnelle and Herbert Prior, Bessie Bannon, Mr. and Mrs. Edward Earl, Bessie Learn, Gladys Hulette, Viola Dana, Andy Clark, Mr. and Mrs. Charles Seay, Director Ridgley, Dick Tucker, Edward O'Connor, Arthur Houseman, Sally Crute, Mr. Eytinge, Gertrude McCoy, Mr. Plympton, Jr. and Frank A. Bannon.

Mr. and Mrs. Adolph Zukor entertained a number of guests in the Famous Players' box.

Dr. Edward Jones and Dr. Schallenberger discussed politics and other subjects with guests in the rear of the Thanhouser box. The Harry Benhams who came in from New Rochelle on a flat tire also had access to this box, as did Jean Darnell, stunning in white and a welcome sight to the many who have missed her, during the last year.

Billy Garwood can't think of any possible thing that would ever again induce him to leave New York.

Leah Baird made an appearance toward the last of the evening and received happiness wishes on the marriage she had contracted but a few hours previous.

"Tony" Kelly took two girl friends in a taxi from clubhouse to hotel Astor and forgot to dismiss the car. When it occurred to him he hurried out and found the bill was $8.10.

Roland Blaisdell, at 6:45 a. m. Thursday coming out of the club reprimanded a newsboy who tried to sell him a Thursday morning's paper instead of a Sunday. As the boy walked off mumbling, the prospective buyer "came to."

In the World Film box could be found Mr. and Mrs. Lewis J. Selznick, Mr. and Mrs. Jerome Sobel, Mr. and Mrs. G. J. Gerhoff, H. Algal, Miss Florence Eisman, M. E. Hoffman, J. E. Brulatour, James Young, Clara Kimball Young, H. H. Dean, G. N. Busch, and Mr. and Mrs. Jacob Wilk.

The boxholders were Mark Dintenfass, the Vitagraph Company, Thanhouser, Ben Wilson, Universal, J. Searle Dawley, Edison, Nicolas Power, *Moving Picture World*, Fred Poppa, Anthony Kelly and Hugh Hoffman, World Film Corporation, K. & C. Booking, Miss Helen Gardner and Charles Gaskill, King Baggot, Jule Burnstein and Alan Hale, William Fox, Frank Tichenor, Adolph Zukor, James Kirkwood, M. J. Shear of Solax, Romaine Felding, Tiffany Corporation, Jesse L. Lasky, All Star, Lubin, Alco, Excelsior and Favorite Players, O. A. C. Lund, Alex Francis and George Powl; Alliance, Peerless, New York Motion Picture Company.

In the Vitagraph box were Earle Williams, Cissy Fitz-Gerald, Mr. and Mrs. Tefft Johnson, Helen Gardner, Charles Gaskill, Ethel Lloyd, Donald Hall, Nita Frazier, Ned Finley, Wally Van, Nicholas Dunaew, Paul Scardon, Leah Baird, Billy Quirk, Lee Beggs, George Baker, Mrs. Proctor, Mr. and Mrs. Vic Smith, Mr. and Mrs. William T. Rock, S. M. Spedon, Edward Thomas, Charles Chapman, James Morrison, Edith Storey, Lionel Belmore, Mary Anderson, Mr. and Mrs. Harry Morey, Frank Bunny and Dick Leslie.

Walthall Joins Balboa

Henry B. Walthall, recently of Mutual and Biograph, has signed a three-year contract with the Balboa Amusement Producing Company of Long Beach, California, his salary being $1,000 a week. He will be starred in four-reel and six-reel productions of famous novels, the supporting company to be more than a score of noted players. The name of the director of the company is withheld for the present, but it is said that he is one of the best known and most talented producers in the cinema field.

George Kleine has opened a Philadelphia office at 1309 Pine street. John J. Rotchford is branch manager.

"The Girl From Thunder Mountain"

Reviewed by Neil G. Caward



Kentucky's mother arrives.

THAT beauty, wit and refinement may exist in one born amid the most humble surroundings, that a society bud may bloom amid squalor and filth, and that life and ambition may overcome all obstacles, seems to be convincingly proven in Essanay's two-reel feature entitled "The Girl From Thunder Mountain," which is booked for release on Friday, December 18.

Ruth Stonehouse, in the role of Kentucky, daughter of "Old Tom" Floyd, a Virginia mountaineer, has one of the best parts she has been given in some time and will more than ever endear herself to the picture going public. Richard C. Travers has the leading male role, opposite Miss Stonehouse, and as usual appears to advantage in every scene.

Scenes of squalor and filth in the home of "Old Tom" Floyd back in the Virginia mountains greet our eyes as the picture begins on the screen, and one learns that Lawrence Bartlett, a civil engineer surveying in the Virginia mountains is thoroughly disgusted with the people with whom he is compelled to associate during his work in that locality.

Bartlett, mistaken by Floyd for a government man, is about to be shot when Floyd's daughter Kentucky suddenly appears and induces her father to at least take Bartlett to the cabin and question him further. Floyd, accordingly, escorts the surveyor to his humble cabin, and there has many of his suspicions set at rest as to Bartlett's business in the locality.

A few days later in New York Bartlett dines with Mr. and Mrs. Wentworth, former Virginians now wealthy. Discussing affairs in a tete-a-tete with Mrs. Wentworth, he expresses his surprise at the ignorance and general filthiness of the Virginia people whom he met, particularly the women. Mrs. Wentworth at once takes up the gauntlet and declares that all Virginia women have good blood in their veins and with a little training could become celebrities in any social set. The argument grows warmer and Bartlett finally dares Mrs. Wentworth to bring one of these mountaineer women to New York and try to force her into society. Laughingly Mrs. Wentworth accepts his dare and promises a new social light.



Bartlett returns from Kentucky.

Some weeks later the picture shows Mrs. Wentworth motoring in Virginia, and when her car is halted by an accident, she chances to be near the Floyd cabin, and is taken there and shown many kindnesses. Meeting Kentucky, she takes a great liking to the girl and finally offers to bring her to New York and educate her, a proposition which Floyd finally agrees to.



Kentucky "rehearses" for the benefit of the family.

With the passing of months, Kentucky develops from a rough, uncouth and ragged, dirty waif of the mountains into a beautiful, refined and decidedly winsome society bud. When Mrs. Wentworth is positive that Kentucky has reached a point where she will be the social equal of any persons she may meet at social gatherings, she 'phones Bartlett to call, and the young civil engineer, visiting the Wentworth home is amazed by the beauty and grace of the new debutante.

As the weeks flit by, Bartlett acknowledges to himself that he is in love with the girl. One day Kentucky encounters her mother, who has come to New York to see her. Mrs. Floyd is still the haggard, dirty and uncouth mountain woman that she was when Bartlett first saw her in the Virginia mountains

and, not recognizing her, he supposes her to be some servant in the house.

Kentucky hears Bartlett tell Mrs. Wentworth of the strange "filthy old hag" whom he met just outside the house. Thoroughly enraged by the insult to her mother, Kentucky steps into the parlor and boldly tells Bartlett who she is, and too late he realizes the blunder he has made. Kentucky declares that it is her intention to immediately depart for home with her mother.

The girl away, Bartlett finds that he is dreadfully desolate without her. Admitting to Mrs. Wentworth that he was wrong in his contention, he leaves for Virginia to again find Kentucky. Ere the picture ends we see them reconciled.

Cathrine Countiss Joins Life-Photo

Cathrine Countiss, who was starred in "The Awakening of Helena Ritchie," "The White Sister" and "The Christian" has just been placed under contract by the Life-Photo Film Corporation for photoplay work. Miss Countiss will make her first appearance in the photoplay field by assuming the lead in "The Avalanche," another recent acquisition of this concern. Present plans provide for the release of "The Avalanche" through Alco as the next Life-Photo production following "Springtime." Miss Countiss and "The Avalanche" are well-known to Broadway as both have played long engagements there. Both, too, have been seen widely throughout the country. "The Avalanche," as a legitimate play, was written by Robert Hilliard and W. A. Tremayne and deals with the attempts of a woman to wreck a man through manipulation of the mining stock "Avalanche." Before the man's marriage, he and the woman were engaged. She later married and her husband died. Meanwhile her former fiance had married. This act arouses the hatred of the central feminine figure in the play, which Miss Countiss is to portray.



Cathrine Countiss.

Lubin Sensationalism

The sinking of a Herreshoff steam yacht off Jacksonville, Florida, and the plunge of a touring car from a wharf into the ocean are two of the sensational features of the two-reel photoplay "The Man from the Sea," which is released by the Lubin Manufacturing Company December 10. "The Man from the Sea" was written by Charles Goddard and Paul Dickey, authors of "The Ghost Breaker" and "The Misleading Lady," and was adapted for the camera by George Terwilliger of the Lubin staff of directors.

In order to get the proper background for the story Mr. Lubin sent a special company to Florida and purchased the steam yacht to use in the big climax. The story itself is intensely dramatic. Two millionaires, both of whom are wireless experts, are in love with the same girl. They play cards to decide which shall wed the girl and one of them cheats. The loser goes on board his steam yacht and while he is in his wireless room the crew lock him in the room, desert and set fire to the yacht. The millionaire is drowned. The weird messages sent by him and his subsequent return from the bottom of the ocean to claim his rightful bride make one of the most intensely dramatic and senational photoplays imaginable.

As a marine spectacle the burning of the steam yacht and its disappearance under the waves is magnificent. Another sensation in the play is the wild flight of an automobile, with two of the leading characters in the front seat, down the length of an old wharf and into the ocean. In order to secure the under water pictures, where the drowned millionaire sends wireless messages to his rival on shore, it was necessary to construct a special glass tank and the effect obtained is startling. The play is said to be one of the costliest two-reelers the Lubin Company has ever produced and incidentally one of the most sensational.

To Release Through World

The California Motion Picture Corporation, through Alexander E. Beyfuss, general manager, has effected a plan to release its feature-productions through the World Film Corporation. The initial production under this plan will be a five-reel feature, "Mrs. Wiggs of the Cabbage Patch," adapted from the novel by Alice Hogan Rice, as dramatized by herself and Anne Crawford Flexer, and originally produced by Liebler & Co. This feature will be released on January fourth. Miss Beatriz Michelena, whose work in "Salomy Jane" has made her famous in filmdom, will be starred as "Lovey Mary." Her support will include Blanche Chapman and Andrew Robson. On January 18 the California Motion Picture Corporation will release "Mignon," in a prologue and four parts, through the World Film Corporation. Miss Beatriz Michelena's portrayal of the title part is said to be as nearly perfect as the art of acting in pictures can be effected. The third release will be "The Lily of Poverty Flats," a story based on Bret Harte's famous poem, "Her Letter, His Answer and Her Last Letter." In this production the California Corporation will endeavor to outdo even "Salomy Jane" for scenic effects and stirring action.

Other subjects in preparation by the California Motion Picture Corporation are "Salvation Nell," the famous play by Edward Sheldon, and "The Price She Paid," David Graham Phillips' well-known novel.

Mary Pickford As "Cinderella"

When the Famous Players included, in a recent announcement of forthcoming productions, Mary Pickford in a subject entitled "The Stepsister," they termed it "a genuine surprise." Just how much of a surprise it is was disclosed only last week, when it was explained that "The Stepsister" is nothing else than a modern and original version of the century-old classic, "Cinderella." The subject is to appear on the Paramount program, December 28, and is described as the Paramount Christmas release.

American's "Out of the Darkness"

Reviewed by Clarence J. Caine

ON December 7 the American Film Manufacturing Company will release a two-reel production entitled "Out of the Darkness," in which a good story, human acting, clear photography, carefully chosen settings and masterful direction are blended together in such a manner that the result is most pleasing to behold.

A picture of this variety is rather difficult to analyze, as all parts of it appear to balance, and to mention one worthy point and not another seems an injustice. The acting, however, is what will probably attract the public more than anything else, unless it is the story. Harry Von Meter gives a virile portrayal of a thief, known as the "Wolf," which adds greatly to his enviable reputation as a character lead. The acting of William Garwood and Vivian Rich is pleasing throughout, and in the scenes showing the young lover's first call upon his sweetheart they give a delightfully human portrayal of both types. Louise Lester, as the wife of the "Wolf," and Jack Richardson, as a friendly detective, also carry their parts in fine style.



Terry and Kitty discover their love.

The plot is worked out in a very plausible way and numerous dramatic situations are scattered throughout it. A distinct "punch" is felt toward the end of the second reel, when the thief realizes the folly of the life he has been leading and decides to reform. The settings throughout are praiseworthy, as has been said before, a business office and a saloon in the slums being especially well handled. Considering all the points of the production, it is an altogether worthy one.

The opening scenes disclose the life of crime led by the "Wolf." He has always covered up his tracks, but he makes one attempt too many and is caught by Steele, a detective, and sent to prison for five years. His wife and daughter are heart-broken but determine to make the best of things. In prison the "Wolf" meets Terry Manning, a trusty, who is nearing the end of his sentence and they become friends.

Both are released on the same day and the "Wolf" leads Terry to his old haunts. The young man, however, announces his intention of going straight and Steele hears him. The detective offers to help him and succeeds in having him made bookkeeper for the firm of Boyd & Co. The "Wolf" sneers at the young man's determination to reform and goes home, intending to return to his old life of crime.

He finds that his wife and daughter have moved into a neat cottage and they are happy together. A feeling of shame creeps over him and he turns away from the house, determined that he shall not darken their lives. The daughter, Kitty, is a stenographer in the employ of Boyd & Co. and the moment she meets Terry she knows she is in love with him, and he returns her feeling.

Time passes and the love between Kitty and Terry grows. The "Wolf" has been on the downward path and has not been able to secure enough money to keep him alive. On the night that Terry is to make his first call on Kitty he finds the "Wolf" in a starving condition and takes him to his home, not knowing that he is the father of the girl he loves. After he has fed his former cell-mate, Terry leaves him and goes to Kitty.

While the young man and the girl talk in the



The meeting of the ex-convict and Kitty.



The release of Terry and the "Wolf" from prison.

parlor of her home and realize how much they mean to each other, the "Wolf" takes the key to the office of Boyd & Co. from Terry's coat and steals to the business house, his old desire to steal upon him again. He breaks into the safe and takes all the money it contains and then, before making his get-away, decides to have a final look at his wife and daughter. Terry in the meantime has confessed his past life to Kitty and she in turn has told him that her father is also a convict.

As the "Wolf" reaches the little cottage the lovers become engaged and when he looks in the window he sees them happily in each other's arms, with his wife giving them her blessing. The realization of his own unworthiness comes upon him and he returns to the office and replaces the money. Before he can manage to get away, however, the watchman sees him. In the struggle which follows the "Wolf" is shot. He makes his way to Terry's room and when the young man returns he tells him of what has happened and asks him to bring his daughter and wife to him, as it is too late for a doctor. Terry complies with his request and the "Wolf" passes away, surrounded by those who love him, his final words being those of blessing for Terry and Kitty.

"Markia" Screened

On Friday morning, November 27, Messrs. Corn and Noto of the K. C. Booking Company, 512 Mallers building, Chicago, gave a special performance of the five-reel Kinetophote feature, Markia, at Fulton's.



Scene from the Kinetophote release "Markia."

The picture is superb in many respects and deals with the siege of Carthage by the Roman legions, commanded by Scipio. Markia, a lady of royal parentage, has many exciting experiences before she finally wins the love of Sirabes, the handsome lieutenant of the Carthagian army. The scenes in which the storming of the walls of Carthage are shown are massive and exciting, while thousands of supernumeraries are used and the photography is of an excellent quality. "Markia" was reviewed at length in another issue of MOTOGRAPHY upon its first showing in New York. Bookings can be made from either Mr. Corn or Mr. Noto at 512 Mallers building, Chicago.

New Vitagraph Bill

Manager Loomis of the Vitagraph Theater wanders away from the straight picture program in his new bill beginning Monday, November 23, to the extent of one singing number. The combination of the Mazzanotte Trio and a still, but nevertheless vividly realistic, reproduction of the Bay of Naples, showing Vesuvius in eruption, was well received by the audience on opening night.

After Lillian Walker, Arthur Ashley and others demonstrated "The Methods of Margaret," a single reel program release, Wally Van's four-reel comedy, "The Man Behind the Door," claimed and received everybody's attention. Marguerite Bertsch adapted the play from Archibald Clavering Gunter's book of the same name. At times the action borders upon slapstick, but the majority of it puts over its fun by comedy portrayal and humorously embarrassing situations.

The Mazzanotte Trio's performance is succeeded by a single reel comedy, "The Mysterious Mr. Davey," through which medium Sydney Drew and his company prove to be unusually clever and entertaining. A three-part dramatic story of the days of the western pioneers completes the program. It has a novel beginning and ending, and is well staged, but the plot in the main can hardly be considered original. A motoring party stops in an old, wasted frontier town to repair a tire, and is accosted by one of the old settlers. The query, "Has this town always been as dead as this?" brings forth the patriarch's story of how it had flourished some decades before when 'Liza Filkins, "the sagebrush gal," had presided over the coffee house. Romance, comedy and tragedy all figure in the narrative, which is concluded with 'Liza's departure for new lands and a happy married life as the wife of Bill McTwirk, a "square" gambler.

By the time the old man finishes telling the happenings of the years that represent the greater part of his life, the traveler, to whom its recital has been but a few minutes' pastime, find that the chauffeur has the tire repaired, and continue on their journey.

C. R. C.

Exhibitors' Ball

The main topic of conversation in New York filmdom at the present time seems to be the Motion Picture Exhibitors' Ball, which will be held on Monday night, December 7, at the Grand Central Palace, where four floors have been engaged. From the hearty response accorded by the manufacturers in the sale of boxes and the immense advance sale of tickets to the general public, this is expected to be the greatest motion picture social event in the annals of the industry. One of the novel features at this function will be the sextette grand march exclusively for photoplayers, which will be led by Mary Pickford, Francis X. Bushman, Mary Fuller, King Baggott, Marguerite Snow, James Cruze, Anita Stewart, Earl Williams, Clara K. Young, Marc McDermott, Gene Gauntier, Jack Clarke, and in which all the other prominent photoplayers will take part.

There is no doubt that this will be a colossal gathering of manufacturers, producers, photoplayers, exhitors and photoplay fans, come together in their gala attire for the purpose of having one jolly good time. In the four theaters which are being planned for this event, the manufacturers will exhibit their latest pre-releases.

New Wrinkle in Pathe Feature

Reviewed By Charles R. Condon

THE mistaken identity problem is a many-sided one, and offers innumerable possibilities for plots pivoting on this one situation. Up to the present the most popular version of this tangle has been that of the boy or girl who has done wrong, and whose twin brother or sister suffers the penalty until the final denouement, when the two meet, through double exposure, generally, and the misunderstandings are explained away.

Now comes a three-reel Pathe feature entitled "The Stolen Birthright" that avoids the beaten path of dramas of this kind and handles the mistaken identity plot with an entirely new set of characters, situations, and details. Here the mix-up contains neither villainy nor wrong-doing, and concerns only the outcome of two romances. Double-exposure plays but a small part in the picture, and no part at all in the story. It is introduced merely as a novel way of showing the development of the two threads of the story at the same time, the backgrounds being two separate scenes and the characters many miles apart. Photographically it is an exceedingly clever accomplishment, and is a great help in keeping the story clearly outlined in the spectator's mind.

Wharton, Inc., produced the picture, and Thurlow Bergen, Elsie Esmond, Frank Brownlee, Bessie Emerick, Robin H. Townley, and Harry Carr are among the members of the cast. Mr. Brownlee gives a fine impersonation of the big-hearted, fearless gambler, High-hat Harry. Miss Esmond is seen in the dual role of Mary Haskins and Alice Singleton. The rest of the characters are well-placed and receive able delineation.

Silas Haskins' joy at being the father of a newly born girl is cut short by receiving word from his landlord, Singleton, that he will be ejected unless he pay the rent on his farm. It happens that at this time Singleton's wife gives birth to twin daughters, but,



High-Hat Harry enforces the law of courtesy.

while elated over the fact, the landlord refuses to be lenient with poor Haskins, and orders the deputy-sheriff to eject him and his sick wife. Enlisting the aid of two other deputies the man attempts to do so, but is routed by the farmer, who is furious at this show of selfishness on Singleton's part. The shock of witnessing the fight deranges Mrs. Haskins' mind, and, thinking to save the baby from the greedy land-



Haskins learns that he is to be ejected for failing to pay the rent.

lord, she hides it in one of the bureau drawers, where it soon suffocates.

To shield his wife the farmer decides to bury the child himself and keep the affair a secret. While he is doing this he is startled by seeing a baby carriage plunge over the precipice above him, and land at his feet. In it are the Singleton twins. Quick as a flash he substitutes his dead baby for one of those in the carriage, and returns with the live one to his wife, hoping to save her reason. When the Singleton maid and her searching party come upon the baby carriage they do not notice the deception. Alice, the other baby, is raised in ignorance of the existence and "death" of her twin sister.

Haskins moves West to start life anew, and raises Mary as his own child. Twenty years later we see her tending bar in her father's frontier saloon. Singleton has died in the meantime, and Alice is compelled to earn her own living as a stenographer. Her employer, Smith, is attracted to her and eventually they become married. High-hat Harry, a newcomer in the little western town in which the Haskins live, becomes Mary's idol by the bravery he exhibits in handling the town's "bad men." Deciding that the girl should have a protector he offers himself to Haskins who, in turn, refers him to the girl, herself. She confesses her love to him, but refuses to become his wife until he has gone to some big city and made good by some means other than that of his profession, gambling.

Harry assents, and takes up residence in the same town in which Alice lives. He meets her one night, and, thinking her Mary, makes advances to her, and is confronted by Smith. He writes her a note which falls into her husband's hands, making him insanely jealous. In a fit of rage the latter turns Alice out of the house, and goes away in an effort to forget her. High-hat Harry again meets Alice on the street, and

she finally succeeds in convincing him that she is not his fiancee. In the meantime Smith has come upon Mary, and learned his mistake.

A scene is shown of two trains speeding past each other, one east bound and the other west bound, and in the following scene the lovers are seen greeting each other, Smith and Alice at the station in the city, and Harry and Mary at the frontier town depot.

Myron Fulton Married

The innumerable friends of Leroy Myron Fulton were amazed to learn on Friday, November 20, that Mr. Fulton had taken unto himself a bride on Thursday afternoon, November 19 in the person of Miss Minnie Tage of Glen View, Illinois. The wedding occurred at the Congregational parsonage of Rev. J. Morrison Thomas on Montrose boulevard, Chicago, and was a very quiet affair, the bride and groom being accompanied only by Mrs. E. E. Fulton, the mother of the groom, and Mrs. C. E. Fulton, his aunt. All the employees of E. E. Fulton & Company, some thirty-three in number, gave a surprise luncheon on Tues-



Scene at the surprise dinner given by the Fulco employees.

day evening in the projection room of the Fulton Company, Lake and La Salle streets, the occasion being a most joyous one and a complete surprise to everyone in the Fulton family, as it was arranged entirely without their knowledge. Following a witty toast by Frank McMillan, Myron and his bride-to-be were presented with a handsome and costly table lamp, and showered with congratulations and good wishes. Mr. Fulton has been superintendent of the mechanical department of the Fulco concern for some time, and Motography joins with a host of others in wishing him well. Immediately after the ceremony on Thursday afternoon the happy couple left for Valparaiso, Indiana, from which place they returned to Chicago on Sunday. They will make their home for the present at 1450 Melville place, Chicago.

Alliance Secures Oz Output

The Alliance Film Corporation recently signed contracts by which it secures the future output of the Oz Film Company for release through its exchanges. The first subject to be distributed under the new agreement will be "The Last Egyptian," a play laid in modern Egypt, which will be released on December 7.

An agreement has also been arrived at between the two concerns whereby the Oz Company is to produce popular novels and plays. These will be selected by the officers of the Alliance Corporation.

New Combination of Producers

The United Motion Picture Producers, Inc., an organization composed of a number of well known producing companies, has just completed arrangements whereby all its products will be marketed through the United Film Service Program. The combination will specialize in one and two reel dramatic and comedy productions which will be released daily on the United program, commencing at a date in the near future to announced later.

Among the companies which form the new combine are the Albuquerque Film Manufacturing Company, Crystal Film Company, Features Ideal, Gene Gauntier Feature Players, Mittenthal Film Company, Nelson Film Corporation, St. Louis Motion Picture Company and Smallwood Film Corporation. The rosters of these companies contain the names of such well-known stars as Gene Gauntier, Dot Farley, Ethel Grandin, Charles DeForest, Natalie De Lontan, Mary Ainslee, Winna Brown, Florence Gail, Helen Gay, J. Arthur Nelson, Grace St. Claire and Gervaise Graham.

Ludwig G. B. Erb is president of the United Motion Picture Producers' Inc., and Gilbert P. Hamilton is vice-president. Leo Stern, a New York lawyer, holds the office of treasurer and H. M. Goetz that of secretary. The new organization will endeavor to give to its distributing agents a program of the highest quality and with this aim in view all the companies are now busily engaged making pictures which are certain to meet with public approval.

Sends Forces to Coast

On Wednesday, November 18, David Horsley sent three directors and forty members of his producing forces to Los Angeles, where they will resume their work in the new studios which Mr. Horsley is building in that city. Mr. Horsley's recent purchase of the Frank C. Bostock animals has necessitated the establishment of mammoth plant on the coast for the making of an extraordinary series of single and multiple reel animal pictures.

With the splendid facilities for taking every kind of motion picture which this elaborate layout will provide in Los Angeles, Mr. Horsley deemed it unwise to continue the use of his Bayonne plant during the winter, and for that reason has closed down the Jersey studio and will do all of his producing for the next six months in California. Milton H. Fahrney and his talented wife headed the list of migrants, which included Harry La Pearl, the famous pantomimist, camera men, scenic artists, property men and principal actors.

An Attractive Feature

The Great Northern Film Company's latest release is a three-reel detective drama entitled "The Charlotte Street Mystery." It is said to contain some novel and startling effects.

The story deals with the interesting adventures of an exceptionally clever woman who seeks to elude the law and succeeds in baffling a shrewd detective for some time, but, is finally captured after several thrilling escapes. The role of the woman is in the hands of Eslie Frolich, the capable Great Northern leading woman, who gives a very vivid characterization. All of the other parts are also well played.

"The Lure o' the Windigo"-Selig

Reviewed by Clarence J. Caine

BASED on an Indian legend, which is held sacred by the Cree and Algonquin tribes, and dealing with the lives of primitive characters, who work out their destinies in the forests far north of civilization, the two-reel release of the Selig Polyscope Company on December 14 is one of great strength and appeal.

The plot is not a fresh one, as it deals with the ruining of a girl by the man whom she and her family trusted, but the skill of the author, Maibelle Heikes Justice, in weaving human interest and virile action into it is visible throughout. There are five chief characters created and each of these is made so vivid that after the first few scenes one follows their doings with as much interest as though they really lived. The players each do their share of work and, while none of them is featured, the work of Lamar Johnstone as Kiawa, an Indian, stands out a little above the others. Edith Johnson gives a sympathetic portrayal of the girl and Lafayette McKee and Charles Wheelock, as her brother and lover, carry their parts with great strength. At the climax a fight takes place between the former and Barney Furey, who is cast as an officer in the Royal Mounted, in which action is plentiful. Frank Mayo, Lillian Hayward and Lucile Joy have the other roles of importance.

The scenery throughout is rare. One scene, showing a quarter of a mile or more of sloping hillside with a small lake at the bottom is the closest approach to perfection in photographic art this reviewer has been privileged to see for many months. The atmosphere of the North is suggested in every scene and Director F. J. Grandon deserves great credit for the treatment he has given the subject. The photography is good and the few interior sets that are used are all carefully planned and appropriate.



The lure of the Windigo.



Annette and McChesnay.

The story opens by disclosing the home life of the Le Clerq family. The father is too old for active work and spends his time in the cabin, puffing at his pipe. Louis, the son, is a lumberman and the support of the other. His sister, Annette, and the mother complete the happy circle. Another person who is always welcome in their home is Jacques Le Bere, also a lumberman, who secretly loves Annette, but because she is engaged to Sergeant McChesnay of the Mounted Police he never tells her of his affection.

Just before Louis and Jacques start on a long trip into the timber country McChesnay rides up to the cabin and announces that he will stay and visit several days. Jacques does not trust the man but Louis tells him to take good care of his sister and leaves, taking Jacques with him. Annette's love for McChesnay leads to her downfall and after a few days he rides away, promising that he will return shortly



Louis and Jacques in the timberland.



McChesnay visits the Le Clerq cabin.

and make her his wife. Before he leaves the district, however, the officer spies another victim in the squaw of Kiawa, an Indian who lives nearby. He accomplishes his purpose only after wounding Kiawa and when he rides away the Indian vows that he will never rest until he sees the worthless man dead.

Kiawa follows McChesnay to the settlement and there shoots him with a stone fired from a sling-shot and makes his escape. The months pass and Kiawa keeps track of the officer's whereabouts, as he has heard that the shot was not fatal. Annette's child is born and her father turns her out into the world. Kiawa sees and understands. He knows that she will not come with him, so he resorts to strategy and mocks the call of the Windigo. She follows it and the Indian leads her toward the settlement, where he knows McChesnay is stopping.

Louis and Jacques return from the timber country and halt at the settlement before going home. They meet McChesnay and all are together when Kiawa leads Annette and her child before them. The Indian accuses McChesnay and the officer is forced to admit that he is the father of the baby. The two men who love Annette control themselves until a missionary has been secured and the marriage of the girl and McChesnay performed. Then Louis faces the officer and tells him that one of them must die. McChesnay refuses to be bluffed and removes his uniform coat, thus making the fight man to man. They lock and struggle. At last Louis rises, while the still form of McChesnay remains on the floor. Then Jacques folds Annette in his arms and with Louis they make their way from the settlement to the little cabin in the forest, where Annette's father is persuaded to forgive her.

May Irwin's Famous Players' Debut

Reviewed by Mabel Condon

MAY IRWIN contributes her ample figure, her infectious smile and her big fund of humor to the portrayal of the role of Mrs. Black in the Famous Players' current release, "Mrs. Black Is Back." There are four reels of "Mrs. Black," and they pass as one, so well is the interest carried and the story built, step by step, toward a climax which is in sight almost from the film's inception. Miss Irwin is well supported by a cast which comprises Charles Lane as Prof. Black; Elmer Booth as Jack, Mrs. Black's son; Marie Pavis as the professor's sister, Priscilla Black; Wellington A. Playter as Tom Larkey, builder and reducer of flesh; James Hester as Major Thorne, who holds Jack's I. O. U. for $1,000, and which he tries to collect from Mrs. Black; Howard Missimer as Jack's foreign valet, Clara Blandick as Mrs. Black's sister, and Cyril Chadwick as Bramley Bush, a guest of the Blacks.

The exterior scenes were all filmed at the summer home of Miss Irwin, on the Thousand Islands. The picturesqueness of the place loses nothing by the filming and the interior scenes are equally attractive.



Peace prevails in the Black household.

There is excellent photography to add to the film's value and the direction makes for speedy and satisfying action. Miss Irwin is the center of interest at all times, though Mr. Lane gets a considerable share of the public's appreciation, and Mr. Booth and Mr. Playter are next in point of interest. The conclusion of each of the first three reels possesses the proper amount of punch to inspire a lively curiosity as to what is to come next; there is no puzzling lapse of action between any of the scenes, such as is very often met with in comedy and excused on the ground that it is comedy, and there is an ease about Miss Irwin's method of offering entertainment that makes her personality felt throughout the picture's four reels.



Mrs. Black tries to reduce, in "Mrs. Black is Back."

Miss Irwin begins the story in the character of the Widow Dangerfield, whose accidental, not to say abrupt, meeting with Prof. Black, geologist, precipitates an undignified tumble and the beginning of an affair of the heart which culminates in the widow's becoming Mrs. Black.

The professor believes his bride to be of but twenty-nine summers, and her son, who is away at school, to be a child of ten. Mrs. Black dares not undeceive him, and commands her grownup son, who is "doing" Europe, to continue to "do" it for another year. Jack

writes an I. O. U. for $1,000 for Major Thorne, and the major leaves for America to collect it from Jack's mother. Mrs. Black, previous to her marriage, contracted a $400 debt for "reducing" under the direction of Tom Larkey, and the major and the physical culture instructor begin to hound her for payment. Meanwhile, her sister has arrived for a visit, and is told to keep the secret of Jack's size and his mother's age from the professor, who is anxious for the return of the supposedly ten-year-old boy, and lays in a stock of toys with which to entertain him when he does come.

Jack writes that he is in love with a girl named Priscilla, who has sailed for America, and he is going to follow. A cable is sent to restrain him, but he never receives it, and the first intimation his mother has of his nearness is his telephone call from the station. Meanwhile, the professor's sister has arrived, and when Jack's telephone message is received the professor rounds up a party of girls and ice-cream to do honor to little Jack's arrival home. Mrs. Black sends her sister to waylay Jack, as she has heard the professor declare he could never forgive a lie, and when Jack's valet arrives he is introduced to Black as Mrs. Black's brother-in-law. The sister misses Jack, and when he comes he is hustled into the kitchen and the cook's apron and cap.

Priscilla meets him there, he discloses his identity and finally Mrs. Black has to confess the situation to her husband. Her debts have been paid by her sister and Mrs. Black leaves home in the first auto she can secure. The result is a blowup, and Mrs. Black lands in a cornfield amidst the debris of the machine. She painfully makes her way back to the house, to the forgiving and loving arms of her son and husband. And there is happiness in the professor's household, now that "Mrs. Black Is Back."

Edison's "Fantasma" A Pleasing Film

Reviewed by Charles R. Condon

DIFFERENT kinds of romance, drama and melodrama appeal to different classes of people, but comedy is universally popular. Good, clean, legitimate fun never fails to entertain. If it be of the juvenile variety it may not send grown-ups into the ecstasies of laughter that it will children, but it will arouse their interest more or less, anyway. As a stage spectacle the Hanlon Brothers' "Fantasma" toured the entire United States and met with public approval, and as a five-part Edison photoplay it bids fair to repeat the performance.

George Hanlon, Jr., plays the part of Pico in the picture, and to him falls the honor of visiting the haunted house and being maltreated by the doors, windows, chairs, beds and pictures, which have an uncomfortable habit of hitting him when his back is turned. Another person of note in the cast is the aged, but lively, William S. Carlton, of the famed



Edwin Clark as Prince Arthur, Marie LaManna as Princess Lena and William S. Carlton as Zamaliel, in Edison's "Fantasma."

Carlton Opera Company. Mr. Carlton fills the role of Zamaliel, the monarch of evil.

The actual story has to do with the romance of Prince Arthur and Princess Lena, Pico's comedy injections taking up a large part of the film, but not in any way furthering the story. Edwin Clarke has been well chosen to enact the part of the chivalrous prince and the role of Princess Lena could not have



Edwin Clark and Marie LaManna in a scene from Edison's "Fantasma."

fitted Marie La Manna better had it been created especially for her. She is sweet, dainty, of the Cinderella type, and is a splendid actress. Grace Goodall is seen in the role of Fantasma, the queen of good and light. Mathilde Baring, Richard Neill, William Fables, George Schrode, William Ruge and a nimble crowd of demons and fairies complete the cast.

Charles M. Seay directed the picture and he had no small task on his hands, considering that when the play is boiled down it does not contain more than three reels of actual plot. The interior settings are skillfully constructed and artistically painted, and are important factors in sustaining the atmosphere of the story.

Prince Arthur succeeds in winning the Princess Lena's hand, and from then on is continually beset with trials and dangers. Zamaliel, the monarch of evil and darkness, rises from the lower regions in a blast of sulphurous smoke and flame to prey upon

mankind. Fairies from the court of Fantasma, the queen of good and foe of Zamaliel, inform her of his coming upon earth, and she sets out to fight his evil influences.

Zamaliel is attracted by the Princess Lena's



Scene from Edison's "The Vanishing of Olive."

beauty, and determines to capture her. He haunts Prince Arthur and his fiancee in their wanderings, hoping to use his evil powers upon them, but Fantasma protects the lovers. One day, however, Zamaliel catches them unguarded, and makes away with the fair princess. Arthur attempts to follow, but is beaten back by the evil one's imps.

Fantasma then creates the jolly Pico to assist the prince in his search for his betrothed. They become separated and Pico wanders into a haunted house, from which, after a series of hair-raising experiences, he manages to escape. He next finds himself before the gates of a castle, and, after knocking incessantly, is allowed within and then made a prisoner. Pico is sentenced to death and beheaded, but Fantasma appears in the execution tower, puts his head back upon his shoulders and restores his life.

In the meantime, the prince meets with adventures that are every bit as thrilling and discouraging as those experienced by his assistant. The two meet near the seashore. Fantasma appears to them and commands that they continue their search for the princess beneath the sea. They obey her, and there find the princess in the power of the wicked Zamaliel. A few strokes from Pico's trusty sword clears the way for the lovers, and in the final scene we see them sailing away on the Sea of Happiness.

Alco Secures Big Comedy

The newly organized Alco Film Corporation, under the presidency of Walter Hoff Seely, began its career this week by starting a campaign to procure several other producing firms of the quality of Life Photo Film, B. A. Rolfe, Popular Plays and Players, and The All-Star Feature Corporation. That the Alco concern, under its new board of directors and with its new policy just in the borning, means to fortify its clients with an absolute money-attracting program, was evidenced when announcement was made that Ad Kessel of the New York Motion Picture Company and Mr. Seely of the Alco had arranged to release the great comedy, "Tillie's Punctured Romance," with Marie Dressler as a regular unit on the Alco program. "Tillie's Punctured Romance," in which Miss Dressler and Charles Chaplin play the leading roles, Mack Sennet, the director, considers his best work, and authorities claim it as the most highly amusing comedy film ever produced. The Alco Film Corporation is said to have paid Ad Kessel one hundred thousand dollars for the rights of "Tillie's Punctured Romance" and will release it Monday, December 21. The releases directly preceding and following that of December 21 will be Mabel Taliaferro in B. A. Rolfe's production of the well known stage success, "The Three of Us," which is now in its final stages, and the Life Photo Film Corporation's creation of Frederick Thompson-Klaw & Erlanger's success, "Springtime," with Florence Nash in the leading role. Olga Petrova, the brilliant dramatic star, will be seen December 7 in The Popular Plays and Players Company's "The Tigress." Jane Cowl in "The Garden of Lies" follows later.

Edison Signs Lee Arthur

The Edison Company has completed negotiations with Lee Arthur, the well-known playwright by which it will have the exclusive use of his works for Edison pictures. Mr. Arthur's fame is international and he today easily ranks among the foremost American playwrights.

A native of Shreveport, La., he attended Tulane University, from which he graduated with a degree of LL.D. After devoting several years to the practice of law in the city of New Orleans, he abandoned the profession for playwriting. Having traveled extensively as a student of the technique of drama, he wrote his first play, "The Gay Mr. Lightfoot," which proved a tremendous success upon the initial presentation in New York.

This was followed by "We-uns of Tennessee," in which Charles Hanford starred for two years, and "The Auctioneer," with David Warfield. Lee Arthur was then chosen by Klaw & Erlanger and Mark Twain to make a dramatization of "Huckleberry Finn" and "Tom Sawyer." Among other plays that originated from his pen may be mentioned "Cohen's Luck," with Joe Welsh; "Breaking into Society," with the Four Mortons; "Van Allen's Wife," with Fannie Ward, and "Putting It Over," which was considered by all critics to be the best baseball play ever written.

He has placed this season "A Little Nugget" with Daniel Frohman; "The Baby of the Family" and "The Morning After," which will be produced after the holidays.

In engaging the services of a writer of such high caliber the Edison Company has added an important link to its chain of authors of world-wide reputation. Mr. Arthur's first production for the screen is "The Last of the Hargroves," which is released on November 28.

Pathe Star Killed

It is a remarkable coincidence that almost simultaneously with the release of "More Than Queen," the fine Pathe colored picture in which Rene Alexandre starred, comes the news from France, that the talented actor has been killed in the great battle in Belgium. Alexandre was to the Pathe French drama what Max Linder is to the Pathe French comedy. No man of mediocre talent could be the leading man at the Comedie Francaise or the winner of the first prize for tragedy at the Conservatoire of Paris, and these are two of the honors gained by Alexandre, during his wonderfully successful artistic career.

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CHICAGO, DECEMBER 12, 1914

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HOLDING 'EM OUT.

THE majority of exhibitors wear a smile a foot wide when the line in front of the entrance begins to spread out of the lobby and down the avenue. Talking with fellow exhibitors the next day the average theater owner will proudly boast "we held 'em out from 8:30 till after 9 last night." But if either of these chaps had been in the long line of waiting patrons, who stood outside the door of the theater, do you suppose his smile would have been as broad or his boast as loud?

"It's good business," answers Mr. Exhibitor. "It shows my competitor down the way that I'm playing to capacity. It gets his goat. If I can keep it up awhile longer he's going to get disgusted and quit—then I'll have all the business to myself." That argument sounds all right, but will it work out? Isn't the patron who is compelled night after night to stand in a waiting line to obtain admittance going to be the one who will get disgusted? Isn't he finally going to become so impatient that, instead of waiting to get into the first house, he will drift along the street a little farther to the other show and spend his dime there?

Exhibitors in general are too much inclined to ignore the comfort of their patrons and to care too little whether they receive the proper attentions and courtesies or not. The public, though it is a long-suffering animal and one inclined to stand for much abuse at the hand of public service corporations and others, sooner or later will awake to the fact that it doesn't have to be trampled upon and ignored—in other words, that it has some rights of its own.

Had the exhibitor who smiled at the waiting line and boasted of "holding 'em out," taken steps to fix firmly in the minds of his patrons the fact that his first show begins promptly at 7 o'clock, and that the next performance starts at 8:45, would he not only have avoided the waiting line with all its discomfort in front of his house, but also made each and every one of his second show patrons honestly grateful for the seats they felt sure would be awaiting them at the second performance?

One prominent exhibitor to whom the matter was broached recently said "It can't be done," but in the next breath admitted that not long before he had himself, while playing a long feature, announced certain hours for starting his performances and found that a capacity second-show crowd was waiting to get in when the first performance was finished.

The vaudeville houses which play two performances an evening have long been able to play to two capacity houses, and Mr. and Mrs. Theatergoer plan just as religiously to attend the 8:45 or the 9:15 show as they would if they were planning on attending a legitimate entertainment several miles from their home. It will take time, but now that long features of five and six reels, in which well-known stars of the legitimate stage are seen in the leading roles, are becoming so common, there seems no reason why the picture house cannot establish a certain time for beginning its performances and advertise and bid for the second-show patronage just as successfully as does the vaudeville house in the same block.

Once the patrons learn the time for starting the second show, once they understand that they won't have to wait in long lines, but can be sure of comfortable seats, they will make it a point to be present on time, and the exhibitor will wear a smile and boast

of his receipts the next day just as surely as he does under present conditions—only his smile will probably be broader and his receipts larger.

WHY NOT COMBINE THEM?

THERE are in Chicago about forty feature film offices and offices of New York manufacturers of films. A great many of these offices, running pictures wherever they can, haven't a sufficient supply of films to do much more than pay expenses—in fact, in some cases the offices are being run at a loss. One of the most serious conditions has been engendered by the multiplicity of offices. It is useless to expect an exhibitor to go to thirty-five or forty different places to look for film. He won't do it; he can't; he hasn't time. It is also useless for forty different solicitors to call on the same man in the effort to book pictures, because he cannot take them all. There is not only waste rent, waste salaries, but there is a tremendous waste effort. All of these offices cannot employ city solicitors, and those that can are unable to employ road men, so that a great many of them have to subsist on the business which comes in through mail solicitation. We have within our own observation the example of a man traveling to Milwaukee to solicit a booking on a feature film, being turned down by the exhibitor, and writing to his office in Chicago to ascertain if he could book the film for five or ten dollars less than it was offered by the road man.

If it is advantageous for makers of pictures to establish a program or releasing bureau, why is it not advantageous for makers of features to select some capable booking office in Chicago to release their features? Surely some arrangement could be made which would be more economical than the establishment of a branch office has proven for some of these makers. There would be an elimination of circularizing duplication, an elimination of railroad and street car fare, and the handler of the pictures could afford to advertise in his territory and would do so. A road man could obtain bookings far better if he had ten subjects for the exhibitor to select from instead of one or two.

Why isn't it possible for the New York makers who establish individual offices in cities like Chicago to select some shrewd operating concern and make arrangements for the handling of their product, not on a straight purchase plan, but on some basis similar to that on which they would establish their own offices?

ESTABLISHES PRECEDENT

In the new serial "Runaway June," written by George Randolph Chester, now being produced by the Reliance Motion Picture Company, a novel mode of procedure is being adopted. The Reliance Company has realized the necessity of improving pictures from the artistic standpoint, and in its search for a man thoroughly versed in the pictorial and artistic end of the business, hit up Dr. Arnold Genthe, whose fame is world-wide as the premier still photographer of America. Dr. Genthe, whose studio is located on Fifth avenue, has made a study for many years of light effects and color photography, and he is probably the best versed man in America in this particular line.

Leah Baird of the Vitagraph players was married on Wednesday, November 28.

Just A Moment Please

In the *Bioscope*, published in London, we read that J. Frank Brockless has been compelled to withdraw from the market the three reel Lubin subject, "Marah, the Pythoness," because of inability to "get the negative over from the States." I say, old top, now if she had only been a sea serpent, instead of a pythoness—eh, what?

—

Congratulations Lloyd, as a society reporter and particularly an authority on ladies' gowns you're certainly there. By golly, our hat's off to you. We've enjoyed reading your Screen Club ball notes more than we can tell. Lots of your "stuff" is fit to rank alongside of the fashion chatter in *La Royal, Le Art,* or *Bon Ton*. And never once did you confuse charmeuse or crape meteor with faille taffeta. Never once!

—

OUR BURG.

Carl Laemmle gumshoed into Our Village and out again this wk.

A. M. Gollos is smiling hroadly these days, having opened a new office in Mpls., Minn. 105 Temple Crt. Bldg. is the address.

Some of them cussed sneak thieves what has been terrorizing the community hruk into the hox offic of the Avon theater this wk., and stole 500 dollars. Our village constable is working on a clue.

Much surprise and excitement was occasioned in social circles this wk. hy the discovery that Mildred Pam, the talented, heautiful, charming and accomplished niece of our esteemed and respected jurist, Judge Hugo Pam, put one over on "Unkie" hy up and marrying this here Victor Potel, what is a humble M. P. actor, of the Essanay Co. Congratulations, Millie. Good luck, Vic.

Geo. Gollos, our w. k. speed king, was pinched hy the constahle this wk. for speeding. Yep, it cost him a V, hut he says as how it was wurth it.

—

Sam Spedon sends us a lovely story about the marriage of Leah Baird, the Vitagraph star, but nary a word about the groom. Who was the feller Sam? Leah ain't ashamed of him, we hope.

—

FAMOUS AL'S

ALFRED THE GREAT
AL LIANCE
AL JOLSON
AL LICHTMAN
AL FRESCO
AL HAASE

—

Your old friend Don Meaney just can't help editing things. This week brings to our desk Vol. 1. No. 1., of the *Universal Pacific Coast Studio News,* which is devoted to news of the players and films of the big "U" studios of the West Coast. Good luck, Don. Long may the new sheet wave.

—

From way down in Texas comes a short epistle from one E. A. Barrymore, formerly Chicago representative of the *Telegraph,* but now engaged in punching cows instead of a typewriter. Barry explains his abrupt departure from our midst and sends greetings to former pals. Best wishes E. A. May you become a second Tom Mix.

—

THESE BE TROUBLOUS TIMES!

The British *Bioscope* of a recent date contains a little story about a certain English exhibitor who was in the big city making his bookings and sent this wire to his house manager at home:—"Keep Airship off. Arriving 7:30 When the Earth Trembles." The message, upon its arrival, brought a whole host of Scotland Yard men to the telegraph office to apprehend a German spy, but the film titles were finally explained and the sleuths departed.

—

MORE FROM BENNIE

Since we promised more from Bennie, the Nat'l Waterproof Film Company's office boy, we'll fire another wad immediately, although we realize only too well that many of you have not yet fully recovered from last week's spasm. Here's Bennie's latest discoveries in the way of epitaphs:—

"Stranger, this grave is greedy Pete's.
He joined a club for just the eats.
He ate and ate, till he couldn't swaller.
It cost his life—also a dollar."

"Here doth our friend, Punk Hauser, lie.
Oh what a pity he should die!
In life he censored without sense,
In death he'll get his recompense."

—

Do we hear any cries of "Go on! Go on!"

—

We thought not.

N. G. C.

Lasky's Story of Circus Life

Reviewed by Mabel Condon

THERE is the big "white top," the rough and tumble work of the chalk-faced clowns, the bare-back riders with short, bobbing skirts, the pop-corn and peanut venders, the triumphal parade around the chip and sawdust covered ring—and there is "The Circus Man," in the five-reel film of that title presented by the Lasky Film Company.

Theodore Roberts has the role which gives the story its name and, as always, Mr. Roberts' work is excellent. Another important role is that of Jode Mullally in the character of David Jenison who is falsely accused of the murder of his grandfather and is befriended by the wife of the circus man, who secures work for him as a clown and in this disguise, he eludes the search of detectives. The Cronk brothers, one a cripple, are hangers-on of the circus; Raymond Hattan, as the cripple, does a good bit of character work and Howard Hickman as the slick young man of good clothes and nimble fingers, is exactly the type one would imagine the role of Dick Cronk would demand. It is hoped the public will see more of Mr. Hickman's work, providing he fits future roles as well as he does that of the elder brother, Dick Cronk.

Hubert Whitehead makes a good "heavy" in the guise of David Jenison's scheming uncle, who murders his own father and by means of a forged will usurps the wealth that had already been bequeathed to the old man's grandson, David. James Neill has the short but telling role of the grandfather whose murder is abetted by the negro attorney, Isaac Perry, in which character Billy Elmer is seen. Fred Montague is Col. Grand, who finances the circus, Mabel Van Buren is the wife of the circus man, and Florence Dagmar has an acceptable part as the daughter, Christine Braddock..

As the circus scenes are those of a real circus, and since they are the ones which go to make up the greater length of the film an atmosphere of reality



Braddock threatens to expose David to the police, in Lasky's "The Circus Man."

prevails throughout the picture's five reels, which has good photography as another necessary quality.

The preference of David's grandfather for David, rather than for his wayward son, Frank, develops the situation which ends in the death of the old man at the hand of his son. David, attracted by the shot, is seized as the murderer but escapes during the night, returns to the house for his coat and bank book and goes to a small town which is given over to the enjoyment of a circus. Members of the circus recognize



David returns exhausted after eluding the police.

him from posters as the man for whose capture a $500 reward is offered. The wife of the circus man secures work for him as a clown, but her husband makes him pay $500 as silence money. Dick Cronk helps solve the mystery of the death of David's grandfather and Frank, dying, confesses to the murder. David returns to his estate and after several years, again meets Christine. Col. Grant has bought out the circus man's share of the show and later sends the circus man to prison on a false charge. When the latter is freed he attempts to kill the colonel, but Ernie, the cripple, does the deed in defense of his brother who is threatened by the colonel, and escapes. Dick is convicted in his stead, but later released on Ernie's dying confession. David and Christine are quietly married and the circus man and his wife go west to start life anew on a ranch.

"Roxie" Gets Loving Cup

S. L. Rothapfel, the popular manager of the Strand theater, in New York City, was presented on Sunday last with a silver loving cup by Jesse L. Lasky and David Belasco. The presentation was made to show the appreciation of the managers for the artistic handling of the feature film "The Rose of the Rancho" by Mr. Rothapfel. It occured in the private office of Mr. Rothapfel, the presentation speech being made by Mr. Lasky. The cup is solid silver, stands about two feet high and bears on one side the inscription "To S. L. Rothapfel from Jesse L. Lasky and David Belasco in token of their appreciation of his services in presenting a picturized verson of the play "The Rose of the Rancho," November 15, 1914."

At the request of Chancellor McCormick, a date has been set for the showing of George Kleine's "Julius Caesar" at the University of Pittsburgh.

News of the Week as Shown in Films



Jeff Coolidge's 95-yard run for a Harvard touchdown. Copyrighted 1914 by Universal Animated Weekly.



New type of boat invented by John Hays Hammond, which can be controlled by wireless from shore. Copyrighted 1914 by Hearst-Selig News Pictorial.



Annual Rugby football contest between Leland Stanford and California universities. Copyrighted 1914 by Hearst-Selig News Pictorial.



Indians unloading equipment to encamp in France. Copyrighted 1914 by Universal Animated Weekly.



Jackies aboard a German warship pulling in anchor chain. Copyrighted 1914 by Universal Animated Weekly.



Underwangen, in East Prussia, laid waste by Russian shells. Copyrighted 1914 by Hearst-Selig News Pictorial.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

Current Releases

Monday.

D	11-30	A Mother's Way	Biograph	1,000
C	11-30	Wood B. Wedd Goes Snipe Hunting—No. 12	Edison	1,000
C	11-30	A Maid of War	Essanay	1,000
D	11-30	Her Bitter Lesson	Kalem	2,000
D	11-30	The Beloved Adventurer—No. 12	Lubin	1,000
D	11-30	Unrest	Selig	2,000
T	11-30	Pathe's Daily News, No. 81, 1914	Pathe	1,000
T	11-30	Hearst-Selig News Pictorial—No. 79	Selig	1,000
D	11-30	Everything Against Him	Vitagraph	1,000

Tuesday.

D	12-1	The Closing Web	Biograph	2,000
D	12-1	The Girl of the Open Road	Edison	1,000
D	12-1	The Buffer	Essanay	1,000
C	12-1	Bud, Bill and the Waiter	Kalem	1,000
C	12-1	Coupon Collectors	Lubin	500
C	12-1	For a Widow's Love	Lubin	500
C	12-1	The Rival Stage Lines	Selig	1,000
D	12-1	Saved From a Life of Crime	Vitagraph	2,000

Wednesday.

C	12-2	A Double Elopement	Edison	1,000
C	12-2	The Fable of "The Club Girls and the Four Times Veteran"	Essanay	1,000
D	12-2	The Prodigal	Kalem	2,000
D	12-2	The House of D'Or	Lubin	2,000
T	12-2	Pathe's Daily News, No. 82, 1914	Pathe	1,000
D	12-2	The Lion Hunter	Selig	1,000
C	12-2	The Mysterious Mr. Davey	Vitagraph	1,000

Thursday.

D	12 3	In Quest of a Story	Biograph	1,000
C	12-3	Sophie's Fatal Wedding	Essanay	1,000
D	12-3	The Grip of the Past	Lubin	2,000
T	12-3	Hearst-Selig News Pictorial—No. 80	Selig	1,000
D	12-3	The Man That Might Have Been	Vitagraph	1,000

Friday.

C	12-4	Making Them Cough Up	Biograph	500
C	12-4	Bertha, the Buttonhole Maker	Biograph	500
C	12-4	Who Goes There?	Edison	2,000
D	12-4	The Place, the Time and the Man	Essanay	2,000
C	12-4	The Devil and Mrs. Walker	Kalem	1,000
D	12-4	A Believer in Dreams	Lubin	1,000
C	12-4	Which Ham Is Schnappsmeier's?	Selig	500
C	12-4	Love's Acid Test	Selig	500
C	12-4	The Methods of Margaret	Vitagraph	1,000

Saturday.

D	12-5	The Deacon's Son	Biograph	1,000
C	12-5	It's a Bear	Edison	1,000
D	12-5	Broncho Billy's Judgment	Essanay	1,000
D	12-5	The Stolen Engine	Kalem	1,000
C	12-5	Brown's Cook	Lubin	500
C	12-5	He Wanted His Pants	Lubin	500
D	12-5	Her Sister	Selig	1,000
C	12-5	Bunny's Little Brother	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Advance Releases

Monday.

D	12-7	Just a Kid	Biograph	1,000
E	12-7	Crystals—Their Making, Habits and Beauty	Edison	500
C	12-7	Buster Brown Causes a Commotion	Edison	500
C	12-7	Sweedie and the Hypnotist	Essanay	1,000
D	12-7	The Price of Silence	Kalem	2,000
D	12-7	The Beloved Adventurer, No. 13	Lubin	1,000
T	12-7	Pathe's Daily News, No. 83, 1914	Pathe	1,000
D	12-7	The Mystery of the Seven Chests	Selig	2,000
T	12-7	Hearst-Selig News Pictorial, No. 81	Selig	1,000
D	12-7	The Moonshine Maid and the Man	Vitagraph	1,000

Tuesday.

D	12-8	Cousin Pons	Biograph	2,000
D	12-8	The Rose at the Door	Edison	1,000
D	12-8	Mrs. Trenwith Comes Home	Essanay	1,000
C	12-8	In Dutch	Kalem	1,000
C	12-8	He Made His Mark	Lubin	500
C	12-8	Dobs at the Shore	Lubin	500
D	12-8	Saved by a Watch	Selig	1,000
D	12-8	Sunshine and Shadows	Vitagraph	2,000

Wednesday.

C	12-9	A Matter of High Explosives	Edison	1,000
C	12-9	The Fable of "The Bush League Lover Who Failed to Qualify"	Essanay	1,000
D	12-9	The Mystery of the Yellow Sunbonnet	Kalem	2,000
D	12-9	A Recent Confederate Victory	Lubin	2,000
T	12-9	Pathe's Daily News, No. 84, 1914	Pathe	1,000
D	12-9	The Abyss	Selig	1,000
C	12-9	The Athletic Family	Vitagraph	1,000

Thursday.

D	12-10	For Her People	Biograph	1,000
C	12-10	Sophie's Sweetheart	Essanay	1,000
D	12-10	The Man From the Sea	Lubin	2,000
T	12-10	Hearst-Selig News Pictorial, No. 82	Selig	1,000
D	12-10	Pure Gold	Vitagraph	1,000

Friday.

D	12-11	And She Never Knew	Biograph	1,000
D	12-11	The Best Man	Edison	2,000
D	12-11	Every Inch a King	Essanay	2,000
C	12-11	The Bold Banditti and the Rah Rah Boys	Kalem	1,000
D	12-11	On Moonshine Mountain	Lubin	1,000
C	12-11	One Kiss	Selig	1,000
C	12-11	A Strand of Blond Hair	Vitagraph	1,000

Saturday.

D	12-12	Saved by Their Chee-ild	Biograph	500
C	12-12	Diogenes' Weekly, No. 13	Biograph	500
D	12-12	Broncho Billy's Dad	Essanay	1,000
D	12-12	The Flying Freight's Captive	Kalem	1,000
C	12-12	Sam and the Bully	Lubin	500
C	12-12	The Fresh Air Cure	Lubin	500
D	12-12	The Soul Mate	Selig	1,000
C	12-12	How to Do It and Why; or, Cutey at College	Vitagraph	2,000

MISCELLANEOUS FEATURES.

The Little Rebel	Warner's	
The Conspiracy	Famous Players	4,000
The Stolen Birthright	Eclectic	3,000
Thirty Years of a Gambler's Life	Eclectic	3,000
Jolts of Jealousy	Eclectic	1,000
The Seats of the Mighty	Colonial	6,000
Jules Porel-Serpent	Itala	3,000
The Treasure of the Louzats	Itala	4,000
The Last Egyptian	Oz	5,000
The Message of the Mind	Balboa	3,000
The Stranger	White Star	3,000
Bitter Sweets	Nemo	3,000
Polidor, the Sleep-Walker	Picture Playhouse	
Polidor, the Hunchback	Picture Playhouse	
The Robbers	Lecmund	3,000
The Thief	Box Office	5,000
Hearts and Flowers	Cosmos	5,000

Mutual Program

Monday.

D	11-30	The Beggar Child	American	2,000
D	11-30	Our Mutual Girl, No. 46	Reliance	1,000
	11-30	Title not reported	Keystone	....

Tuesday.

D	12-1	The Center of the Web	Thanhouser	2,000
D	12-1	Old Good for Nothing	Majestic	1,000
C	12-1	Cupid and a Dress Coat	Beauty	1,000

Wednesday.

D	12-2	A Romance of Old Holland	Broncho	2,000
D	12-2	The Strength o' Ten	American	1,000
D	12-2	The Lucky Shot	Reliance	1,000

Thursday.

D	12-3	The Vigil	Domino	2,000
	12-3	Title not reported	Keystone	
T	12-3	Mutual Weekly, No. 101	Mutual	1,000

Friday.

D	12-4	Mother of the Shadows	Kay-Bee	2,000
C	12-4	The Creator of "Hunger"	Princess	1,000
D	12-4	Naidra, the Dream Woman	Thanhouser	1,000

Saturday.

D	12-5	Who Shot Bud Walton?	Reliance	2,000
	12-5	Title not reported	Keystone	
C	12-5	Sherman Was Right	Royal	500
C	12-5	It's Very Trying	Royal	500

Sunday.

D	12-6	A Question of Courage	Majestic	2,000
C	12-6	Mr. Hadley's Uncle Bill, No. 12	Komic	1,000
C	12-6	The Amateur Detective	Thanhouser	1,000

Monday.

D	12-7	Out of the Darkness	American	2,000
D	12-7	Our Mutual Girl, No. 47	Reliance	1,000
	12-7	Title not reported	Keystone	

Tuesday.

D	12-8	The Reader of Minds	Thanhouser	2,000
C	12-8	Her Brave Hero	Majestic	1,000
C	12-8	Limping Into Happiness	Beauty	1,000

Wednesday.

D	12-9	The City of Darkness	Broncho	2,000
D	12-9	The Girl in Question	American	1,000
D	12-9	The Forest Thieves	Reliance	1,000

Thursday.

D	12-10	Not of the Flock	Domino	2,000
	12-10	Title not reported	Keystone	
T	12-10	Mutual Weekly, No. 102	Mutual	1,000

Friday.

D	12-11	Fortunes of War	Kay Bee	2,000
D	12-11	In the Conservatory	Princess	1,000
D	12-11	In Wildman's Land	Majestic	1,000

Saturday.

D	12-12	On the Ledge	Reliance	2,000
	12-12	Title not reported	Keystone	
C	12-12	Percy, the Milliner	Royal	1,000

Sunday.

D	12-13	The Old Maid	Majestic	2,000
C	12-13	The Housebreakers	Komic	1,000
D	12-13	When East Meets West	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	11-30	The Coward	Imp	2,000
D	11-30	A Lonely Salvation	Victor	1,000
C	11-30	His New Job	Sterling	1,000

Tuesday.

D	12-1	Called Back	Gold Seal	4,000
C	12-1	Charlie Woos Vivian	Crystal	500
C	12-1	The Barber Shop Feud	Crystal	500

Wednesday.

C	12-2	The Wise Guys	Joker	1,000
D	12-2	The Girl Stage Driver	Eclair	2,000
T	12-2	Animated Weekly, No. 143	Universal	1,000

Thursday.

D	12-3	The Young Philanthropist	Imp	1,000
D	12-3	The Mystery of the Sea View Hotel	Rex	2,000
C	12-3	Love, Luck and Candy	Sterling	1,000

Friday.

C	12-4	When Lizzie Got Her Polish	Nestor	1,000
D	12-4	The Heart of a Magdalene	Powers	2,000
C	12-4	Papa Buys a Bale	Victor	1,000

Saturday.

C	12-5	A Dream of a Painting	Joker	1,000
D	12-5	The Circle of Gold	Frontier	1,000
D	12-5	The Foundlings of Father Time	"101 Bison"	2,000

Sunday.

D	12-6	The Lion, the Lamb, and the Man	Rex	2,000
C	12-6	Fido's Dramatic Career	L-Ko	1,000
D	12-6	The Higher Impulse	Eclair	1,000

Monday.

D	12-7	The Outcome	Imp	1,000
D	12-7	Terence O'Rourke, No. 3	Victor	2,000
C	12-7	Billy's Charge	Sterling	1,000

Tuesday.

D	12-8	The District Attorney's Brother	Gold Seal	2,000
C	12-8	Vivian's Cookies	Crystal	500
C	12-8	Whose Baby?	Crystal	500
D	12-8	The Widow's Last	Nestor	1,000

Wednesday.

C	12-9	The Genii of the Vase	Joker	800
T	12-9	Alaska	Joker	200
D	12-9	For the Mastery of the World	Eclair	3,000
T	12-9	Animated Weekly, No. 144	Universal	1,000

Thursday.

D	12-10	Three Men Who Knew	Imp	2,000
	12-10	No release	Rex	
C	12-10	Lizzie's Fortune	Sterling	1,000

Friday.

C	12-11	Their Ups and Downs	Nestor	1,000
D	12-11	Adventures of the Nimble Dollar	Powers	1,000
D	12-11	The Little Gray Home	Victor	2,000

Saturday.

C	12-12	Love Disguised	Joker	500
E	12-12	Building a Locomotive	Joker	500
D	12-12	Her Higher Ambition	Frontier	1,000
D	12-12	The Trail Breakers	"101 Bison"	2,000

Sunday.

D	12-13	A Night of Thrills	Rex	2,000
C	12-13	The Rural Demons	L Ko	1,000
D	12-13	The Mountain Traitor	Eclair	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker, Frontier.
SUNDAY: L. Ko, Eclair, Rex.

Brevities of the Business

Here's a brand new pic of Philip Lonergan, who came to the Thanhouser studio last spring in the capacity of one-and-two-reel editor for the Princess company, and is now filling a position which gives him the right to the title, editor of Thanhouser scripts. His coming to the Thanhouser studio last spring, however, did not mark his beginning in the script world. That occurred in May of 1912 and the New Rochelle studio provided the start. For twenty weeks previous he had been gathering experience by helping his brother Lloyd when the latter was confined to his home with a broken leg and at the same time was providing the Thanhouser directors with working material. So Phil, as people best know the younger of the two Lonergans, gleaned valuable experience, in exchange for valuable help and was at home in the position of assistant script editor when the opportunity offered. In July, 1913, the late C. J. Hite chose Phil Lonergan to go to the Majestic coast studio, where he wrote and selected scripts until last May, when Mr. Hite summoned him back to New Rochelle and gave him entire charge of the Princess script department. But a great part of the work attendant upon Thanhouser productions devolved upon Phil, and with bestowal of the title manager of production upon Lloyd, that of Thanhouser editor became Phil's. So that virtually defines his work and position at the present time. So outside of that plus the recreation of cutting his own films, whenever he can find the time to do it, and being generally helpful with both advice and deed on many affairs of importance, the position of Thanhouser editor is merely one which calls for about three original scripts a week. Being pleasant, witty and always active are a few of the qualities which make for the popularity of Philip Lonergan.



Charles M. Seay, director of Edison films, had a full page feature story in a recent issue of the New York *Sun*. "Locating the Atmosphere for Motion Pictures," was the title. That New York and its environs supply the best location in the western world for the making of screen plays was the point Mr. Seay made and he illustrated it with stills from Edison pictures lately made.

Miss Anna Luther, late of the Universal Company, has been chosen to play opposite Tom Terris in the Kinetophote Corporation picture, "The Man's Shadow."

Thomas Bedding is now connected with the publicity department of the World Film Corporation and is handling the press work on the Colonial picture, "Seats of the Mighty."

Harry Harvey, for a number of years a producer of features, has returned to work as director with the Balboa Amusement Producing Company in Long Beach, Cal., following a vacation, and is now producing a three-reel subject, "The Light in a Woman's Eyes."

The six-part feature picture, "Damon and Pythias," heralded for the past several weeks by the Universal Film Company, was introduced to Broadway on the evening of November 30 at the New York theater, where it undoubtedly will be the attraction for an indefinite length of time. The attendance was an invitation one and included officials of the Knights of Pythias together with a large showing of film people.

O. W. Biarmer left on Friday last for an extended tour of the country in the interests of Mina Films. Mr. Biarmer took with him samples of six " Mina" releases, the first of which, "The Thrilling Adventures of Count Verace," is to be made on December 17, through the General Film Company and other licensed exchanges.

W. C. Smith of the Nicholas Power Company was given an official vote of thanks at Monday evening's meeting of the Screen Club members. The gratitude and pleasure of the club was merited by Mr. Smith's contribution of novelty lighting effects during the progress of the grand march, at the club's Thanksgiving eve ball. A shower of flowers was one of the prettiest effects produced and one that brought forth great applause was a rain of American flags.

Harvey L. Gates has resigned his position with the press and Universal Weekly department and has joined Romaine Fielding at the Lubin plant, where he is assisting him generally. Both Mr. Fielding and Mr. Gates received a warm welcome at the Screen Club ball.

Louise Lester has started her annual "Do your Christmas shopping early" at the "Flying A" studios in Santa Barbara. Miss Lester says her campaign will reach all her friends in Santa Barbara this year.

Margaret Joslin demonstrates the fact that the stone-age method of winning a girl by battling for her hand is passe in the Essanay comedy, "Sophie's Sweetheart." While "Slippery Slim" and "Mustang Pete" are fighting a duel to see which shall wed her, she quietly slips away with a third and more pacific suitor and marries him.

Having signed contracts this week to furnish at least 5,000 feet of first-class film every seventh day to one of the marketing corporations, the Balboa Amusement Producing Company of Long Beach, California, has put a large crew of carpenters to work enlarging the studio stage to more than twice its present size.

Emil C. Jensen, for three years with the Kinemacolor Company of America, first in New York, and then as branch office manager in Chicago, comes back to the Chicago field, with which he is well acquainted, on November 30, as assistant to Felix Feist, the general manager of the Celebrated Players Film Company. Jensen is still a very young man, but he is pushing himself forward to advancement after advancement. Recently he has been the senior partner in the Feature Booking Office, of Brooklyn, and just before that he was the booking manager of the New York Exchange for Sawyer, Inc., at 1600 Broadway. He is not only a booking expert, but an able publicity man, having been assistant to Edwin Bower Hesser when the latter was general press representative for Kinemacolor.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film	109	...
Biograph Film	64	77
General Film *pref*	48	55
Mutual Film *pref*	52	57
Mutual Film *com*	68	73
New York Motion Picture	63	68
Thanhouser Film	83	92
Thanhouser Syndicate (Zudora) *pref*	55	75
Thanhouser Syndicate (Zudora) *com*	67	88
Syndicate Film *pref*	160	175
Syndicate Film *com*	160	175
World Film	4⅛	5½

There was active trading all last week in World Film Corp., principally on the New York Curb and also in Philadelphia and Boston. The market has shown considerable firmness. In one respect at least this stock is unique among the film securities—it being the only one where a quick market can be obtained at any time during the day.

Mutual Film Corp. common shows a new high level—68 bid with only a small amount of stock to be had at 73.

Syndicate Film Corp. sales were made at 165, which is the record price down to date. There is a rumor that another dividend of 25 per cent will be paid this month on both the common and preferred, which will show over 55 per cent paid in a period of four months. As to whether the company will entirely liquidate its profits or try its luck with a new photo-play, remains to be definitely decided this month.

Thanhouser Syndicate Corp. (Zudora) contracts have been closed for an amount in excess of $600,000, which definitely places this proposition among the unusual successes scored in the motion picture field.

Biograph Film Co.—There has been some demand for this stock, but the difference between the bid and asked prices is so wide that it is exceedingly difficult to effect sales.

Five hundred veterans of the civil war, through the courtesy of Thomas H. Ince, general manager of the New York Motion Picture Corporation, were the interested witnesses recently of Mr. Ince's thrilling western drama, "The Two Gun Man," at the Soldiers' Home in Sawtelle, Cal. The picture is produced in seven reels and serves to introduce in a steller capacity on the screen William S. Hart, the celebrated star of the legitimate stage.

The E. K. L. Film Company of 5 South Wabash avenue, Chicago, Ill., is handling the Illinois and Southern Wisconsin territory on the Cosmofotofilm Company's subject "Called Back," which is a four reel adaptation from the famous novel by Hugh Conway.

Hughie Mack, the fat comedian of the Vitagraph Company made an appearance in vaudeville at the Flatbush theater in Brooklyn, on Monday, Tuesday and Wednesday, November 23, 24, and 25. His debut was greeted by a large representation of the Vitagraph Company, who gave him a hearty reception.

Harry Todd, as "Mustang Pete" in the Essanay comedy "Sophie's Sweetheart," landed a blow on "Slippery Slim's" ear, in their battle for the hand of Sophie, that left a sting. He declares that it was accidental, but "Slim" vows an accident is liable to happen to someone in their next encounter.

A. M. Gollos of Chicago has opened a branch office at 105 Temple building, Minneapolis, Minn., and will handle all his business in that territory through it. He will soon announce the release of a serial entitled "The Wanderings of Little Nemo," a subject made by the Photoplay Productions Company from the drawings of Windsor McKay.

On Tuesday, December 2, Edith Storey and Hughie Mack of the Vitagraph Company were in evidence at the Exhibitors' Ball at Boston, Mass. Hughie's impressive presence and expansive smile were notable features and Edith Storey's well earned popularity was evidenced by the recognition she received.

An exact reproduction of the Paris Bourse is being erected in the Pathe studios to be used in Bernstein's great dramatic success, "Samson" with William Farnum in the title role.

Evelyn Selbie, the Essanay western actress, has taken up dancing as a fad. She has learned all the latest steps and is as expert as a professional in all the intricate of the modern dances.

Edith Storey, the heroine in "The Island of Regeneration," made a daring swim in the Vitagraph lake last week. She was obliged to plunge into the icy water, penetrate a submerged cave and reappear after making an exploration of its different chambers. She remained under the water for more than a minute.

On Thanksgiving eve, H. A. D'Arcy, publicity man of the Lubin Company delivered a lecture to five hundred members of the National Commercial Gas Association at the Y. M. C. A. building in Philadelphia. Mr. D'Arcy described the origin, the evolution and development of photo motion. The audience gave earnest attention to the speech and rewarded the reader with considerable applause. After the lecture Mr. D'Arcy, by request, read his famous poem "The Face Upon The Floor."

Edwin August, who recently joined the Kinetophote as star actor and producer, with the aid of Mary Pickford, of the Famous Players, her mother Mrs. Pickford, Ormi Hawley, of the Lubin Company, Pearl White, of "The Perils of Pauline" fame, and Jean Acker formerly of the Imp-Universal Company, were responsible for the accumulation of quite a large sum of money at the Screen Club Ball, which took place at the Hotel Astor on Thanksgiving eve. It is the intention of Mr. August to turn over the money to the Belgian relief fund, who furnished him with a half a dozen small banks which were in the shape of barrels.

Cissy Fitz-Gerald of the Vitagraph players has at last yielded to the importunities of the insurance agent and taken out a $20,000 policy for the protection against accident to her famous wink. The present European war is primarily the cause of Miss Fitz-Gerald's taking out the insurance, as she wishes to make ample provision for her aged mother, who is in England, and cannot be moved. As her educated eye is the principal asset of the popular comedienne, she does not consider the amount of the policy exorbitant.

Tom Ricketts, one of the "Flying A" directors, has been engaged in producing another mission story on the order of "The Trail of the Lost Chord."

Lillian Walker, of the Vitagraph players, claims to have more sisters, brothers, cousins, aunts and uncles than any other motion picture artist appearing in front of the camera. Now that the holiday season is at hand, every mail brings her a new bunch of relatives, some of whom she wishes she were acquainted with.

Walter Belasco, character man of the New York Motion Picture Corporation's California studio, has invested in a couple of lots at San Francisco. For many years he has yearned to own a part of a certain section in the Bay City, and his wish recently was gratified.

Carlyle Blackwell has a splendid company working in "The Last Chapter" under the direction of Willliam D. Taylor. Ruth Hartman, who was in "The Man Who Could Not Lose," plays the principal female role, and Mrs. Pratt and Ollie Kirby are also in the cast. John J. Sheahan, Henry Kernan, William Brunton and several other good actors are appearing and the camera work is in the hands of Homer Scott, the man who is not afraid to take a chance and who produces some wonderful effects. The company is in the country taking some of the big African scenes this week.

Ed. J. Le Saint of the Selig Polyscope Company has finished his big Indian mystery story and is now making a two-reel backwoods drama, "Loneliness," in which Stella Razeto has a very appealing part.



Francelia Billington, Majestic star, turning the crank for Director W. C. Cabanne.

Henry Otto of the American gave a great treat to twelve nuns and one hundred orphan children last week, when he had them to the studio and explained to them how pictures were made, finally running off "Beppo," in which two of the children had appeared and in which the grounds of the St. Vincent's school in Santa Barbara, Calif., were shown.

Harry Pollard, of the "Beauty" films, is deep into his interesting picture, "The Quest," for which story a big price was paid by the American people. This four reeler, Mr. Pollard feels, will be one of his best artistic efforts and will give the new features at the American a big send-off.

The first moving picture company to go to Banning, Calif., took possession last week, and the town is theirs. Hobart Bosworth and a company of twenty-five are putting on some lively western scenes for the opening reel of Charles E. Van Loan's "Message to Buckshot John," and everyone in town is taking a great interest.

John Burnham & Co. announce that at a special meeting of the Board of Directors of the Syndicate Film Corporation, held in New York City, December 1, an extra dividend of 25% was declared on both the preferred and common, payable December 10 to stock of record December 7. This makes extra cash dividends of 53% which have been declared on both classes of stock this year, over and above the regular 7% dividend. This means that the original purchasers of this stock, after the payment of above dividend, will have received in the seven months in which the Syndicate Film Company has been in existence, $113 in cash dividends for each $100 invested. The cash working capital of the company after the payment of the above dividend, is over $200,000 in excess of all bills and accounts payable, or at the rate of $67 per share for stock outstanding.

ROLL OF STATES.

ALABAMA.

National Moving Picture Supply Company, Inc., Birmingham, filed articles of incorporation, capital $5,000. W. C. Samuel, president; Samuel D. Pelham, vice-president, and C. P. Pelham, secretary and treasurer.

ARKANSAS.

The Palace theater in Little Rock, one of the leading theaters of this city, has secured exclusively the Alco program.

The Electric theater, a moving picture show in Dardanelle, was partially destroyed by fire recently.

In the near future Van Buren will have another place of amusement, the King theater having been placed in the hands of contractors for a thorough remodeling. After the work upon the building has been completed it will be opened as a moving picture house.

The Crystal moving picture theater, 118 West Second street, Little Rock, has changed hands. It is now owned by B. M. Shipp of Little Rock and C. E. Ford of Springfield, Mo. The name has been changed to Crescent.

COLORADO.

J. L. Nickell of Longmont has purchased a moving picture show at Windsor.

CONNECTICUT.

Articles of incorporation have been filed by the Osiclagraph Company of New Britain, which is to engage in building, buying and selling moving picture films, cameras, tools, mechanical appliances, etc. The incorporators are W. M. Sanford, R. S. Kilbourne and J. P. Wakefield, all of Hartford. The company is capitalized for $50,000.

DELAWARE.

National Photo-Play Company, Philadelphia. Capital stock $100,000. To manufacture, sell and deal in and with films of all kinds. Incorporators, F. R. Hansell, Philadelphia; George H. B. Martin, S. C. Seymour, Camden, N. J.



A tense moment in Edison's "The Vanishing of Olive."

Masterpen Motion Picture Corporation, New York City, chartered at Dover. Capital stock, $500,000. To conduct places of amusement, dealing in films. Incorporators, Frank Hendrick, 347 Fifth avenue, New York; John T. McGovern and Harry K. Karst, 141 Broadway, New York.

IDAHO.

The Rex theater, Boise, managed by J. L. Ludington, has been purchased by George B. Landers of Tacoma. F. N. Tracy will be manager.

ILLINOIS.

Rock Falls will shortly have a new motion picture show in operation.

The Lyric theater in Robinson owned by M. C. Stewart has been sold to Robert T. Hodge.

European War Motion Pictures Company, Chicago; capital, $10,000; manufacturing, dealing in, and exhibiting motion pictures, etc.; incorporators, John Prendergast, Ernest W. Kohlsaat, Henry L. Wilson.

The Majestic theater, East St. Louis, has been leased by Harry Redmon, manager of the Lyric, who on Thanksgiving Day opened the photoplay house with The Christian.

The Illinois Film Corporation has been organized to manufacture photo-play films, deal in and sell photo-plays. The incorporators are C. E. Williams, J. W. Brown and Charles B. McLaughlin.

Victor H. Dumbeck's new motion peiture theater in Silvis opened November 21. It will be known as the Victor theater.

Iris Theater company, Chicago; capital stock increased from $30,000 to $36,000.

Carl Duncan has sold his motion picture theater on Main street, Canton, to Poe Wilson and sons of Astoria.

R. & B. Film Company, Chicago, capital stock $25,000; manufacturing and dealing in moving picture films, etc. Hermann A. Bahr, Frederic A. Fischel and Ignatz Spitz.

Aldrich & Scott announce the opening of the Photodrome, Richmond's new photoplay theater, in Memorial hall, on November 21.

The International Motion Picture Company, Chicago; motion picture business. Perry S. Patterson, Mellen C. Martin and Herbert Bebb.

Mrs. W. H. Fritz of Danville has purchased the Colonial, a moving picture playhouse at Gas City, Ind. Mrs. Fritz remodeled the place and closed a contract for first run pictures.

Work has been started on the erection of a one-story brick and concrete moving picture theater building to be erected at Eleventh street and South Grand avenue, Springfield, by J. J. Scanlan. The new theater will have a seating capacity of 400 and will be up-to-date and modern in every respect. It has been leased by Bernstein & Shepherd, proprietors of the Capitol and Casino theaters in East Washington street.

The Home Amusement Company of Plano has incorporated with a capital of $2,500. The purpose is to operate a theater and amusement business. The incorporators are E. E. Gray, I. G. Melrose and R. O. Leitch.

INDIANA.

Glenn Harriman has sold the Crystal motion picture theater in New Richmond to Samuel Bayless.

F. L. Battenberg, a resident of Monroeville, closed a deal recently with Mrs. Long, manager of the Lyric theater, Decatur, whereby he purchased the equipment and will reopen the popular place of amusement.

IOWA

The Fairfield theater, a moving picture playhouse on East Broadway, Burlington, was purchased recently by G. F. Champe and Ted Kocher.

The Unique theater, one of Davenport's popular motion picture theaters, has been sold to George C. Martin, who will rename it the Majestic.

The new picture show building on Third street, Burlington, is making rapid progress.

KANSAS.

At the corner of avenue E and Main street, Hutchinson, a negro motion picture show is being opened.

Mrs. Ada Webb and daughter have leased the A. M. Smith building, Girard, for two years and are arranging it for a moving picture show.

KENTUCKY.

M. Switow, the motion picture theater magnate, has scored another triumph in Louisville in the opening of the beautiful Alamo theater, on Fourth street near Walnut.

The vacant storeroom in the Fraternity building, Winchester, has been leased to Chris Sidris for a term of fifteen years and will be used as a motion-picture theater. It will be opened for business about the last of January.

MARYLAND.

Plans for another motion-picture theater on North Eutaw street, Baltimore, are now in course of preparation by Architect C. M. Anderson. The property 221 Eutaw street has been leased by Joseph Blechman from A. A. Brager, and construction work will be started within the next week or two. The building, which is four stories high, is 22 by 93 fect and will have an entirely new ornamental front of composition material. In the interior plans arrangements have been made for a large seating capacity.

Bids have been received for the erection of a motion-picture house at 1 and 3 South High street with an entrance at 913 East Baltimore street, Baltimore. The plans for the building were drawn by John Freund, architect.

MICHIGAN.

George H. Budde, one of the owners of the Alcazar theater, has bought the John Watson homestead located on West Bridge street, Grand Rapids. He will build there a moving picture theater with a seating capacity of 600. Work will begin at once, and it is expected will be ready January 1.

Charles Christianson and sons, Frank and Allen, of Manistee, have purchased the Gem and Electric moving picture theaters, which have been so popular under the management of the former owner, Charles Russell.

Brief Stories of the Week's Film Releases

General Program

Pathe Daily News No. 80—Pathe—November 25.—Pictures of the New England convention of Methodist men at Boston, Mass., the finish of the six-day bicycle race at Madison Square Garden, New York, the State College of Pennsylvania celebrating Pennsylvania Day, and in the war section views of the fighting men near Ypres, Belgium; Paris and Barentin, France, also a view of the wreck of the hospital ship *Rohilla* on the Yorkshire coast near Whitby, England.

Pathe Daily News No. 81—Pathe—November 30.—Harry Lauder being entertained by the Rotary Club, New York City, N. Y. The annual clash between the football teams of Dartmouth and Syracuse. The demonstration of the new automatic bumper and fender for automobiles. From Cape Town, South Africa, views of General Beyers, the Boer leader, reviewing the men against whom he is now fighting, the Belgian artillery in action near Dixmude, Belgium, the ruins which lie in the wake of the German invasion near Senlis, France, and Belgian refugees arriving at Furness, Belgium.

Hearst-Selig News Pictorial No. 80—Selig—December 3.—This issue shows London's Lord Mayor on the annual pageant, Andrew Carnegie posing on his 79th birthday in Central Park, New York, the new wireless boat operated from a shore station, the invention of John Hays Hammond, Jr. In the war section, views of the East Indian troops at the French frontier, also the first pictures from East Prussia, showing the places laid waste by the Russian advance.

Which Ham Is Schnappsmeier's—Selig—December 4.—A Selig farce comedy which deals with the rapid passage of a ham, purchased at a butcher shop by a customer, from one character in the picture to another. Heinie Schnappsmeier buys a ham, has it stolen from him by a tramp, who passes it along to another individual, who has lost a ham that looks just like it. Meanwhile the butcher sets out in pursuit of the ham, and the two hams get all mixed up, but eventually are restored to their respective owners.

Bunny's Little Brother—Vitagraph—(Two Reels)—December 5.—Bunny refuses to diet and grows fatter and fatter. His wife, determined that he shall reduce weight, sends him to a sanatarium, where he has some very distressing experiences. Meanwhile Bunny meets his long lost brother Joe and sends him to his wife, who mistakes him for Bunny with ludicrous consequences. Mrs. Bunny believes her husband must have been driven insane, but when she speaks to the doctor at the sanatarium about the change in Bunny, the doctor decides she is crazy. He eventually shows her her husband still in the sanatarium and explanations follow all around. On the same reel is a scenic, 500 feet in length, entitled, "Flowery California."

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

Just a Kid—Biograph—December 7.—Jim and Bill, rivals for the hand of Alice, start for a barn dance. En route they see a tramp thrashing a small boy and Jim interferes, rescues the lad and takes him home, while Bill, afraid of spoiling his clothes, looks on at the fight and later takes Alice to the dance, explaining that Jim was drunk and could not come. Alice later, on several occasions, snubs Jim and visiting his home to "make up" is frightened by the tramp and takes refuge in the barn, which later is set afire by ashes from the tramp's pipe. Jim returns home, rescues Alice, explains all and the two are reconciled.

Buster Brown Causes a Commotion—Edison—December 7.—Buster, with a genius for practical jokes, spreads glue around on the floor, where his mother's guest will be most likely to find it. The man escapes from one glue spot by walking out of his shoes only to stumble into another. Buster leads Tige and the goat into the glue and they become victims also. On the same reel:—

Crystals, Their Making, Habits and Beauty—Edison—December 7.—An educational picture, 500 feet in length, explaining the making, habits and beauty of crystals. It was taken in the Edison laboratories in Orange, N. J. C. R. C.

Sweedie and the Hypnotist—Essanay—December 7.—Sweedie is the scrub lady in the theater. She makes eyes at the stage manager and the hypnotist, and is put out of the theater for being so impertinent. Next day while she is out feeding her chickens, she falls asleep and dreams that she has been left an immense fortune by her uncle, and that the stage manager and the hypnotist are rivals for her hand. The hypnotist makes her the prima donna of the world, and uses his hypnotic influence in keeping his rival out of Sweedie's sight. Finally one day the stage manager sees his chance and pushes the hypnotist into a trunk, then locks it. The hypnotist by a few simple motions makes his escape, then lays in wait for the stage manager. Meanwhile Sweedie comes along and is in the act of caressing the hypnotist when she awakes and finds a goat in her lap instead of her ideal.

The Price of Silence—Kalem—(Two Reels)—December 7.—Trouble fostered by Bill Leets, in the secret employ of a business rival, results in a strike which ruins Tom Plank, head of an industrial plant. On learning the news, Clara, Plank's fiancee, returns his ring. Tom meets and becomes interested in Barbara Ragan, who is also loved by Leets. When Tom discovers that Ragan, Barbara's father, has killed Hegel, former foreman of the factory, he demands for his silence that Barbara wed him and share the poverty she has brought upon him, for he believes that the girl through her love for Leets had a hand in his ruin. Some months later Tom regains his former wealth and Barbara's father is killed in an explosion, so he thus loses his hold upon his wife. Leets, believing that Barbara still loves him, boldly enters the Plank mansion and Barbara, thinking her husband hates her, announces her intention of leaving with Leets. At the critical moment, however, she realizes the enormity of the offense she is about to commit, and rushes back to Tom, whom she finds with his head in his arms. The two realize the depth of each other's love and are reconciled. Alice Joyce and Guy Coombs featured.

Through Desperate Hazards (13th episode of the "Beloved Adventurer" series)—Lubin—December 7.—Lord Cecil following Betty, his wife, who is being hurried away from England by Carson, a Nevada gambler, arrives at the seacoast just as Carson and Betty depart on a tramp schooner owned by Captain Lars Pieterson. Lord Cecil saves a woman from leaping off a pier and learns that she is Sarah Gray, who had been wooed by Captain Pieterson and then jilted after she had turned over all her



money to him. Hiring a motor-boat, Lord Cecil sets out to overtake the schooner and manages to secure the money and return it to Sarah Gray without being discovered. Before he escapes, however, he is seen and his life is only saved by the breaking out of fire in the forward hold and the panic-stricken flight of the captain and crew. Lord Cecil discovers that Betty and Carson have been left aboard and in a duel which follows between Carson and Lord Cecil the latter manages to kill Carson. Betty and Cecil are taken from the burn-

ing schooner only a moment or two before the vessel blows up. Arthur V. Johnson and Lottie Briscoe featured.

In Dutch—KALEM—DECEMBER 8.—Bill Jones, at a prize fight in a barn on the outskirts of the town, gets into a mix-up with his friend Walker, in which the latter is thrown out of the place. When Walker summons the sheriff Jones escapes. Bill brings home with him Tom Smith, the referee, who had only escaped from the raid by jumping out of the window. When the sheriff follows them to Bill's home, Bill imitates a woman's voice and so fools the officer. When Mrs. Jones investigates the strange voice Bill tells her he is rehearsing a part for a play to be given by his lodge and, after many other narrow escapes, gets Jones out of the house and breathes a long sigh of relief. John Brennan featured.

The Mystery of the Seven Chests—SELIG—(TWO REELS)—DECEMBER 7.—A mysterious man places seven chests in a storage vault, and fifteen years later his sister, who has received a long-delayed letter, comes to claim them. Belmont, a society favorite, buys the chests as a novelty and is followed by a girl named Rose when he takes them to his summer cottage. The husband of the mystery man's sister and his gang also follow and many thrilling scenes lead up to a denouement which is certain to surprise any audience. A complete review will be found on page 767 of the December 5 issue.

The Moonshine Maid and the Man—VITAGRAPH—DECEMBER 7.—Dave, in love with Nancy, a mountain girl, is told that she will marry him when he has $1,000. Later, seeing a reward of $1,000 for the capture of moonshiners in that county, Dave determines to secure the reward, not knowing that Nancy's father, Job, operates the still. Job breaks his leg and Nancy, dressed in his clothes, goes to the still and is seen by Dave, who brings the sheriff. In a bitter fight which occurs there Dave is fatally shot. Helen Gardner and Henry Golden featured.

Cousin Pons—BIOGRAPH—(TWO REELS)—DECEMBER 8.—Sylvain Pons, a collector of rare art objects, goes to call on his relatives, the De Marvilles. He takes with him as a gift a genuine Watteau fan, once the property of Madame Pompadour. Cecile De Marville, thinking her cousin poor, snubs him cruelly, being encouraged in this by her mother. Monsieur De Marville, returning home, sees Pons' plight and rebukes his daughter and wife for their treatment of him, declaring that Pons has a rich friend who might become engaged to Cecile. Accordingly Pons is treated much better and every effort is made to win the admiration of Brunner, his wealthy friend. Later Brunner offers to buy Pons' art collection which is worth many millions, and so Madame Cibot, the housekeeper, learns of his wealth. Anxious to become wealthy, Cecile offers Madame Cibot a big reward if she will arrange that Pons, who is very ill, dies without making a will. To accomplish this Madame Cibot attempts to poison him and Cecile one day steals his will and is about to replace it with a blank sheet of paper when her treachery is discovered, and to avoid being imprisoned, she poisons herself. Pons later dies in the arms of his faithful friend, Schmucke, to whom he has left his fortune.

The Rose at the Door—EDISON—DECEMBER 8.—In this third issue of the "Olive's Opportunities" series, Boggs, a thief who has secured a position as butler



in the home of General Coleman, overhears the general tell his son, Vance, that in case he should die without heirs, the Coleman fortune would go to Drew Martin, his nephew. Boggs, by his power over Martin, compels the latter to plan to obtain the Coleman money. Martin and Vance go to a house party at Madame Forresti's country home. Vance takes with him Olive, a gypsy girl whom he has met. Laura, Madame Forresti's protege, is jealous of Olive, but Martin tells her of his plan to obtain the fortune and promises to share it with her. That night Laura leaves a rose in front of Vance's door, as a signal to the thugs, showing them where Vance is lodged. Olive shifts the rose to Martin's door and the thugs carry off the wrong man. Martin manages to make himself known just as the thugs are about to cast him into the river. Next morning Vance appears at breakfast alive and well. Mabel Trunnelle featured.

Mrs. Trenwith Comes Home—ESSANAY—DECEMBER 8.—Mrs. Trenwith is a shallow society woman. Her husband is wrapped up in business, and as a result their little daughter, Marjory, suffers greatly from neglect. Her old nurse, Fanchette loves her dearly. Mr. Trenwith leaves town on a business trip, while his wife goes to a house party, where she meets Ralph Eccles, a typical society tempter. She leads him on. Shortly after she receives a telegram that Marjory is ill and asks for her constantly. She thinks nothing of the message, and makes no preparation to leave. Then her conscience begins to work and she dashes for the first train home, only to find Marjory unconscious. Eccles follows her and insists upon seeing her. For the first time she tells him that she is a married woman and refuses to see him. Mr. Trenwith arrives just in time to see the child open her eyes, and for the first time they realize what selfish creatures they are.

Dobs at the Shore—LUBIN—DECEMBER 8.—Jemula Heckla and his wife are spending the day at the sea-shore, where Helen Marten, a beautiful heiress, escorted by Count Gasco, is preparing for a dip in the ocean. While the count is gone to buy Helen an ice cream cone, Mrs. Heckla falls asleep and Jem starts to flirt with Helen. Here departing Jem makes a dummy out of the sand, places it at his wife's side and then sneaks off. The count returns just as Jem is attempting to kiss Helen and as a result of the fight which follows Mrs. Heckla is awakened. Snatching a revolver, she sets out after her husband and the count, and for a time much excitement reigns along the shore. The picture ends with the cops arresting the count for attempted suicide and Mrs. Heckla marching Jem homeward.

He Made His Marks—LUBIN—DECEMBER 8.—Hank Peters simply could not help kissing pretty girls and his wife, though suspicious, had never been able to catch him in the act. Reading of the use of thumb prints for detective work, she wonders if it will not work as well with lip prints. When Hank kisses her before going to work she develops the print with some powder, and with this as a sample, finds that Hank had kissed both the maid and the cook. Visiting his office she discovers that his stenographer is simply covered with marks, and as a result poor Hank has to fight not only the stenographer's brother, but the husky beaux of the various maids and other servants whom he has kissed, besides squaring things with his wife. George Welch featured.

Saved by a Watch—SELIG—DECEMBER 8.—Effective acting and thrilling incidents mingle in this film of western life. Tom Mix has the leading male role and performs several seemingly impossible "stunts," which will hold the interest of any audience. A stage coach topples over in one scene and rolls down an embankment. Alice returns from school as



the story opens and is greeted by her lover, Tom, who owns the stage line. Heffron, a worthless fellow, is jealous of Tom but dares not openly attack him. When some money is shipped by stage Heffron sees a chance to get Tom out of the way and at the same time secure some cash. With two pals he holds up the coach and when the horses run away the vehicle rolls down a hill. Tom is saved from being killed by one of Heffron's bullets when it hits a watch which Alice brought him from the east and which he has in his pocket. The sheriff's posse arrive in time to effect a rescue. C.J.C.

Sunshine and Shadows—VITAGRAPH—(TWO REELS)—DECEMBER 8.—John Gates, a dishonest bank employee, is able to have Martin Drew, engaged to Helen Redmond, wrongfully accused of theft in the bank where the two work. Helen breaks off her engagement and Martin, discouraged, goes to a distant city after his trial. There he meets Edna Thompson and marries her, after she has told him her life's history with its dark spots and questionable associations. They secure a small farm to work on shares and are very happy for a time. Gates, the dishonest cashier, is eventually detected in this thefts and before being taken to jail, confesses to the bank director that Martin was not guilty of the previous theft. Accordingly Martin is hunted up and reinstalled in his old position,

though Helen is furious when she learns that he is married. For a time all goes well and then Helen manages to learn



of Edna's past and forces her to go away by threatening to reveal it. Edna, for Martin's sake, goes away, though he is furious on learning of her departure. He curses Helen and follows his wife back to the country where a reunion occurs. Norma Talmadge and Gladden James featured.

A Matter of High Explosives—Edison—December 9.—Mr. Leonard, a young chemist, invents a remarkable explosive, so powerful that a small amount would demolish an entire village. His wife, nervous from the presence of the explosive in the house, worries over it night and day and, being subject to sleepwalking, that night she visits the laboratory, secures a bomb which she finds on the table and journeys all over the village. She is seen by several villagers and Mr. Leonard is summoned. He eventually finds her atop a telegraph pole and about to drop the bomb. He climbs the pole and manages to take it from her. By threatening to drop the



bomb himself he causes the villagers to flee, thus giving him an opportunity to take Mrs. Leonard home without being observed. Arriving at home, he ties her into bed, thereby assuring himself against further disturbances.

"The Fable of the Bush-League Lover Who Failed to Qualify."—Essanay—December 9.—Homer Splivens was a loud noise among the boys, but with the girls he was the dampest bomb ever dropped from an airship. He very seldom went to see a girl, but it wasn't his fault, they refused to make dates with him. Finally he saw Lucy Livingston and fell for her. He didn't have the nerve to ask her to call on her, although he was just dying to. He read the lives of all the lady killers to see how they got away with it, then called on Lucy. He tried to tell her his love, but he flattened out like a dying welsh rarebit. He then decided to study the actions of the more modern wooers like the movie idol, Francis X. Bushman. He also had an interview with Jack Thompson, who was an awful hit with the women. The next expedition for the capture of Lucy started out with flying colors. He forgot what Jack Thompson said about faint heart never copping out fair lady, so switched to the Bushman system. Just then father entered the room and



Homer couldn't be seen for dust. Moral: It has to be done in just a certain way.

The Mystery of the Yellow Sunbonnet—Kalem—(Two Reels)—December 9.—George Cathcart, a naval officer, arrives home on a leave of absence. On the next estate lives Maynard, a foreign spy, who plots with Jessica, an adventuress, to secure the maps in Cathcart's possession. Jessica contrives to become the guest of George's mother, but George becomes suspicious of her and hides the maps behind a secret panel, so that when Jessica searches his desk she obtains worthless maps. George has seen a yellow sunbonnet in the hall of Maynard's residence and when Jessica loses a paper which bears the words "the yellow sun bonnet" Cathcart becomes suspicious, visiting the Maynard home discovers that the peg on which the sunbonnet hangs is hollow and contains the maps Jessica had stolen. Later both Jessica and Maynard learn the hiding place of the real maps, in Cathcart's home, and when Maynard attempts to secure them, George surprises him. When Maynard attempts to shoot the naval officer Jessica leaps forward and receives the bullet intended for George. Maynard escapes and Jessica later becomes George's wife. Alice Hollister featured.

A Recent Confederate Victory—Lubin—(Two Reels)—December 9.—Robert Williams, an old negro, returns to the place of his youth in old Virginia. He arrives to find his former "young master," Clay Fairfax, now a middle-aged invalid, almost in poverty, while the great estate has fallen to ruin. Fairfax's daughter, Louise, is about to sacrifice herself for her father by marrying a rich youth, thus giving up Ned Ferry, whom she loves, but who is as poor as themselves. Old William recalls that back in '65 his old master had hidden certain documents in an iron box just before the Union troops arrived. He visits the garden and there finds the box still hidden away. Silas Gregg, a money lender, also knows of the lost fortune and offers to buy the Fairfax estate in the hope of finding it. William tells him of his discovery with the understanding that Gregg is to give him half of the bonds if he can buy the place. Gregg offers $20,000 cash for the estate, which is enough to bring comfort to Fairfax and happiness to Louise, and William then leads him to the treasure and departs. Gregg, gloating over the bonds, discovers that they are all issued by the Confederate government and consequently worthless. He then realizes that he has been trapped. Bartley McCullum featured.

The Abyss — Selig — December 9. — Strong emotional acting by Bessie Eyton and a virile character portrayal by Thomas Santschi, coupled with a story of no little strength make this production one worthy of booking by any exhibitor. A thrill is injected into the last scenes, when the leading characters leap over a cliff. If substitions were made in this incident they were handled so cleverly that this reviewer did not notice them. The plot deals with the life of a man and woman who live together, though not bound by marriage. The



man's father wants him to return home but the man refuses and instead leads the woman to the mountains to fight off their fondness for liquor together. There he falls in love with a sincere girl and attempts to leave the woman. She clings to him, however, and they go to their death together. C.J.C.

The Athletic Family—Vitagraph—December 9.—Jake Punchim, a retired heavyweight champion, insists that his wife and twin daughters, Helen and Dot, engage in daily athletic exercises. Dot, who hates boxing, meets and flirts with Gussie Wendell, who does not like boxing either, and arranges to meet him at the park next day at two. Helen meets Billy Banghim, a husky boxing instructor, and asks permission to box one of his pupils. She soon knocks her opponent out and Billy falls in love with her on the spot and arranges to meet her at the park next day at two. Through mistaken identity the two girls meet the wrong men and the misunderstanding results in both Billy and Gussie being ducked in the lake. Pa Punchim, out for a walk, assists in lifting a wagon out of a rut, picks up a piano single-handed and sets it on a wagon and does other little stunts. Arriving at the park Pa Punchim is just in time to straighten out matters between the mixed up couples. All then enjoy a hearty laugh. William Shea, Edna and Alice Nash featured.

For Her People—Biograph—December 10.—The young queen of Barsonia, wearied, goes with Mathilde, her maid, incognito to a neighboring city and resides there in a small apartment. She becomes acquainted with a handsome young art student who lives across the way. She is delighted, upon her return to the castle, to have this young art student call upon her, he having learned that she is the queen. The queen learns that the heir apparent is a profligate young man and during her absence he had levied a heavy tax upon the people. She arranges to remedy these things and

one day while driving with the young art student, who has grown to love her, she witnesses one of the prince's carousals and realizing the fate of the realm in his hands, gives up her dream of love and sacrifices her own happiness for the welfare of her people.

"Sophie's Sweetheart" — ESSANAY — DECEMBER 10.—Slippery Slim and Mustang Pete are suitors for the hand of Sophie Clutts, but she cares nothing for either of them, she is in love with another man. Hiram Clutts and his wife quarrel as to which one Sophie shall marry, Hiram prefers Mustang, while his wife insists upon Slim being the favored one. Sophie's choice is unknown to them. Hiram sends out notices to the effect that Sophie is to marry Mustang. His wife announces the marriage of Slim and Sophie. While Sophie's parents are in the discussion about her future husband, she has written a note to her sweetheart, telling him to get the minister and when she arrives she will marry him. Meanwhile Slim and Mustang engage in a fistic encounter and both are badly battered. They go to Sophie's home where they find her happy in the arms of her husband. Mustang and Slim then shake hands and go in search of something else to fight about.



The Man from the Sea—LUBIN—(TWO REELS)—DECEMBER 10.—Carroll Brown and Bradley Wolf, both rich young men, are suitors for the hand of Marjory Sheppard. Believing that were one out of the way the other would stand a better chance of winning the girl, the two men go to Wolf's wireless station to play poker. Wolf cheats and Brown leaves to board his yacht. Later that night Brown finds himself locked in a cabin of his yacht and the boat set afire. He calls Wolf on the wireless, asking for aid, but Wolf refuses and Brown wires him back that he knows he was cheated and that he will be with him on his wedding night. Next morning they find the beach strewn with wreckage, positive proof that the yacht went down. Wolf and Marjory set a date for their wedding and Wolf time and again receives the message from Brown, "I will be with you on your wedding night." On his wedding night, Wolf goes to the wireless station and is amazed to have Brown appear before him, sodden and soaked, his clothes rotten and intertwined with sea-moss. The two men face each other, the living and the dead, and Brown tells Wolf that he can never marry Marjory, but agrees to give him one more chance. Marjory, meanwhile, becoming impatient, takes her auto and goes to meet Wolf. The machine, however, skids and plunges over the sea-wall into the ocean and the half drowned chauffeur is all that comes back from the depths of the sea. Wolf, driven insane by the news, blows out his brains. Kempton Greene, Earle Metcalfe and Anna Luther featured.

Pure Gold—VITAGRAPH—DECEMBER 10.—Stranded in Yellow City, Helen Cross, a dancer, is compelled to accept an engagement with the town saloon-keeper as a bar-room singer. Later becoming disgusted with the rough miners, she wanders away into the hills and seeks refuge for the night at a lonely cabin. The lone miner, whose home it is, welcomes her and the next day when she is about to depart he gets her to tell her story. She does so and he, not realizing her sterling character, attempts familiarities, which she resents. He grows to respect her and when he is stricken with fever next day she remains to care for him. He recovers and the two become fast friends. The girl helps him work his gold claim and eventually discovers a pocket containing many good sized nuggets of gold. Thinking to surprise him, she hides them and he for a time suspects her of attempting to rob him, but eventually all is explained and he realizes that her character is like the nuggets—pure gold. Anne Schaefer and William Duncan featured.

And She Never Knew—BIOGRAPH—DECEMBER 11.—On the day her brother went away she made him promise to return on her birthday. On that occasion she had decorated the old home and prepared a feast, but her brother never came. With the passing years she always prepared a feast and decorated the house on her birthday, in the hope that some day her brother would come back, but still he never came. A tramp, learning the story, calls at her home and she mistakes him for her brother, as he expected her to. She feeds him and then conducts him to her brother's room, where he goes to sleep. Shamed by the deception, the tramp next morning explains all by a note in which he tells the truth and then steals away. The note, however, is blown away by the wind and seeing the open window the girl is able to surmise whence the tramp has gone and to bring him back. The exposure, however, had been too much for the tramp and he dies, while she mourns him as her brother and never did she know otherwise.

The Best Man—EDISON—(TWO REELS)—DECEMBER 11.—George Hayne, leaving Europe, cables Cecilia Jefferson, his American fiancee, that by marrying her he is saving her family from financial ruin. The liner is late in arriving and Hayne dashes to his apartments to don his wedding clothes, at the moment that his bride is waiting at the church. A snap lock on his clothes closet results in his becoming a prisoner in the closet. Meanwhile Holman, a financial crook, has stolen an important message and Gordon, a secret service agent, is assigned to recover the message. He visits Holman's house and substitutes a bogus message for the real one. Leaving, he sees a carriage in front of Hayne's apartment and, entering it, orders the driver to proceed. The driver, thinking him Hayne, takes him to the church, where Gordon, who resembles Hayne, is mistaken for the latter and married to Cecilia. Hayne meanwhile frees himself from the clothes closet and arrives at the church only to learn that someone else has married his fiancee. Gordon and Cecilia leave on their honeymoon and are followed by a detective employed by Holman. When Gordon discovers that he is followed, he and Cecilia leave the train when an accident occurs and thus elude the officer. Gordon is



appointed chief of the Foreign Secret Service Bureau at Washington for his cleverness and this good news and a rapidly acquired love makes Cecilia happy with him as her husband. Marc MacDermott and Gertrude McCoy featured.

The Bold Banditti and the Rah Rah Boys—KALEM—DECEMBER 11.—Percival Butterfingers is the butt of all the pranks played by Billy Stout and his chums, until Ralph, a freshman, arrives. Ralph and Professor Nutt overhear Billy and his chums concocting a black hand scheme and at the same time a real gang of black-handers plan to blow up Ralph's room to square a wrong committed by his wealthy father. Ralph mistakes one of the real black-handers for a student and chases him away, then picking up the sputtering bomb he throws it out of the window, where it explodes, wrecking the building and frightening Billy and his crew who have just arrived. The police arrest Billy and his chums, who are made up as a black-hand band, while the real bandits escape. Marshall Neilan featured.

On Moonshine Mountain—LUBIN—DECEMBER 11.—John Ford, a revenue officer, goes to Moonshine mountain to track illicit distillers and is accompanied by a posse of officers disguised as railroad laborers. He meets Anne, a mountain girl, with whose mother he obtains board. At her home he encounters Brice Gordon, a newspaper man, on a vacation, and who is also in love with Anne. Jake, a moonshiner, attempts to caress Anne, while drunk, and Brice saves her and wins her love. Ford tracks Jake through the woods and discovers Brice and Anne. He becomes insanely jealous and when Jake surprises him, Ford saves himself by telling Jake that Brice is a revenue officer. Jake hurries off to warn his companions and Ford follows him. He is seen, however, and chased by the mountaineers. Ford runs for Anne's home, hoping to arrive in time to ring an old bell and thus summon his posse, but before he arrives at the home he is shot by Zeb, one of the moonshiners. Brice is mistaken for a revenue officer on account of his reporter's badge and is about to be hung, but no rope being available Zeb pulls down the bell rope to use as a noose and in so doing rings the bell which summons Ford's posse. The moonshiners are captured, Brice is rescued and when he returns to the city Anne goes with him. Edgar Jones and Louise Huff featured.

One Kiss — Selig — December 11. — Colonel Pippin is angry at his son because he leads a fast life and wishes to marry a chorus girl. The colonel falls into a trap, however, when a chum of his son's sweetheart coaxes him to take her out to supper. He foots the bill and places it on the debit side of his ledger; on the credit side he enters "one kiss." A few days later he strolls into the manicure shop, which the actress' friend conducts, and his son and



the girl masquerade as assistants. After greatly over-charging him for services rendered the son tells him that unless he consents to his marriage he will tell his mother of the manicurist. The son gets what he wants. The idea behind the production is good, but it has not been handled in a manner which brings it out in the best possible manner. Sid Smith, John Lancaster, Elsie Greeson, Lylllian Brown Leighton and Lillian Hayward form a clever quintet in the leading roles. A fairly amusing offering. C.J.C.

The Strand of Blond Hair—Vitagraph—December 11—A blond lady combing her hair at the window wins Artie's admiration and he manages to clip off a strand of her hair and later ties a bright ribbon around it. Dining at a restaurant some chums of his cleverly substitute some horse hair for the blond tresses and place the latter in the pocket of Bunny, who is dining at the next table. That evening instead of going home Bunny goes to the club and plays poker. When he eventually returns home he gives Flora: his wife, his winnings to quiet her objections to his late hours. Suspicious of his generosity, Flora investigates and finds the golden tresses. Thoroughly exasperated, Flora sets out the next day and attempts to match it with the hair of every blonde she meets. That day Bunny meets Artie and eventually blondy, and on leaving the restaurant together they encounter Flora, who now not only sees the blonde whose hair corresponds with the tresses, but with her husband. Explanations follow and Bunny has to buy his wife a bouquet to square himself. Phyllis Grey and Jay Dwiggins featured.

Diogenes Weekly No. 13—Biograph—December 12.—Diogenes with his lantern and a motion picture camera, sets out to secure some "topical stuff." He obtains pictures of the ambassadors from Swisscheeseovitch arriving in New York, where they get a strong reception. From Skunkville we get a view of Lady Rankwurst inspecting the town's punk police, and of Audrey and Beryl Van Hittingthepipe, two millionaire children, at play. At Painted Post, Ohio, "Pig Iron Kelley," the new white hope, is seen training, and at Squillville, Ky., "Hightower Jimmy," the daring steeplejack, falls several thousand feet into the arms of a passer-by.

The Stenographer—Edison—December 12.—Gertrude Sawyer supports herself and an invalid sister on her wages as a stenographer of a large corporation. Charles Hardin, her employer, is anxious to crush Joe Elbert, a business rival, and arranges that Gertrude shall quit his employ and secure a similar position with Elbert. She realizes that she is to spy on Elbert and keep Hardin informed of his business secrets. She dislikes to be dishonest, though she realizes that she will lose her position if she rebels. Gertrude and Elbert fall in love with each other and when Gertrude remonstrates with Hardin for making her act as his spy, Elbert overhears them and arranges to give Gertrude false information, which she conveys to Hardin, thereby ruining him. Gertrude, not knowing that Elbert has played a trick, confesses to him and is surprised when he tells her he knew all about it all the time. The picture ends with Gertrude and Elbert planning their wedding and her invalid sister well on the way to health. Gertrude McCoy featured.

"Broncho Billy's Dad"—Essanay—December 12. — When Broncho Billy leaves home to take the office of sheriff, his dad's parting words are, "My boy, no matter what happens, do your duty." Shortly after his father has a quarrel with a surveyor who refuses to stop trespassing on his property. Broncho's dad shoots him. The wounded man's pal then rushes to Broncho Billy's office and demands that he arrest his father. After some hesitation Broncho remembers his father's parting words and decides to do his duty. When he goes to his home the old man threatens to shoot him, but is prevented by his mother. He at last consents to go to jail. After locking him safely in a cell, Broncho resigns as sheriff. Meanwhile, the wounded surveyor has regained consciousness and writes a note to Broncho, telling him that his father fired in self defense. Bronch is overjoyed and hastens to the jail, where he breaks the glad news to his dad.

Saved by Their Chee-ild—Biograph—December 12.—Old Lockstep wishes his daughter to marry Richard Rosin, who has promised that when the wedding takes place he will rob a couple of banks and so make them all wealthy. The girl loves Clarence and sends for him that they may elope. After an exciting chase the elopers are captured and old Lockstep summons a minister and is about to force his daughter to marry Rosin, when Clarence rushes in and denounces Rosin as a married man. Clarence gets the girl and their marriage takes place immediately. On the same reel:—

The Flying Freight's Captive—Kalem—December 12.—Another of the "Hazards of Helen" series in which Helen Holmes is featured. When Melville, a conductor, is discharged because of a jewel theft aboard his train and Helen is given a cypher message to send over the wire by Rand, a yeggman, the girl accidentally discovers the message refers to the jewel robbery and trails Rand to a cave, where he and Flint, a confederate, are hiding. While Flint departs to meet Houk a "fence" Rand discovers Helen spying on him and makes her a prisoner in a box car. Melville and the detective appear at Lone Point where the robbery occurred and after managing to loosen her bonds Helen wrests the revolver from Rand, wounds him, jumps from the train and makes her her way to Lone Point where she reports what has happened. Flint and the "fence" are captured and Helen is rewarded for her pluck.

Sam and the Bully—Lubin—December 12.—Sam, while not a coward, lacks confidence in himself and allows Bill, his rival, to lick him. Both are in love with Mattie, a laundress. Sam sees an advertisement of the Courage Corporation, which teaches bravery by mail, and sends $5.00 for the course of training. All he gets for his money is the assurance that he can kill Bill if he wants to. Sam is so peeved over wasting his money that he really grows furious and meeting Bill, chases the latter up a tree and proves that he can lick him. Sam, now a conqueror, wins the love of Mattie, while Bill is led away. Sam decides that perhaps after all he was not swindled.

The Fresh Air Cure—Lubin—December 12.—Tony is advised by Mr. Strong, a fresh air enthusiast, to sleep out doors, but having no sleeping porch he is forced to set up his bed in the street, much to the disgust of Anne, his daughter. Anne elopes with Issy Silverstein, the son of his enemy. Tony and Izzy's father both give chase but the young people escape and Tony returns to bed. Izzy and Anne are safely married and return home for the parental blessing just in time to see Tony's open air bedroom hit by an automobile. Rushing to the wreck they rescue Tony and receive his blessing.

The Soul Mate—Selig—December 12.—This is another of the quiet, human interest stories of every day people which are typical of the Selig Company. The acting is delightfully human and, while none of the Selig stars appear in the cast, all the leads do their work well. The entire production is one of merit. Sally, a laundry girl, is told by a palmist that the man who is her soulmate likes purple. She is loved by Dan, who drives the laundry wagon, but because he likes red she rejects him. She places a note in a bundle of purple shirts saying that the owner is her soul mate. A friend of Gordon West's, owner of the shirts, finds the note and meets Sally. When she discovers that his intentions are evil, she places another note in the bundle, asking him not to see her again. West finds it and chastises the cad. Then he tells Sally to forget all about soul mates and she shows her willingness to do it by giving Dan a red tie for a birthday present and promising to be his wife. C.J.C.

How to Do It and Why—Vitagraph—(Two Reels)—December 12.—Butt-in, the book agent, makes the acquaintance of Jack Sportington and his college chums. Jack is in love with Rose Woods, whose mother does not approve of him. They arrange a little party and write Jack's uncle, a spiritualist, for money, telling him it is to defray the expense of a seance. Uncle is delighted to learn that his nephew has become a spiritualist and not only sends the money, but comes himself. The boys are having a fine time when uncle arrives and with the assistance of Butt-in they fake up a seance, which is exposed by Mrs. Woods. All manage to escape except Butt-in and he eventually frees

himself after interesting Mrs. Woods in his new book on hypnotism. Uncle is infatuated with Mrs. Woods and eventually Butt-in becomes interested in her, too. Rose and Butt-in manage to place uncle in such an embarrassing position that he quickly consents to Buttin's marriage to Mrs. Woods, and Jack and Rose are free for love making of their own. Harry Morey, Wally Van and Cissy Fitzgerald featured.

Mutual Program

The Center of the Web—THANHOUSER—(TWO REELS)—DECEMBER 1.—John Linton, a member of the secret service, and Ida Dean, one of a band of counterfeiters, meet at a social function and are attracted to each other. George Morley, the counterfeiter chief, learns of their attachment and commands Ida to break with Linton, but she refuses. Later the girl becomes jealous of the detective's attentions to old Simms and his daughter, Marjorie, and joins Morley in a plot to implicate the couple in their counterfeiting operations. One day while strolling in the country near a suburban police station, Linton comes upon the headquarters of the counterfeiters, and is captured. With the aid of police dogs the policemen trail him, and arrive just as Ida Dean saves Linton's life from



the infuriated Morley. As a reward for protecting the secret service man Ida is freed by the court, as are Simms and his daughter, when it is found that they are only the victims of a plot.

Mutual Weekly No. 101—MUTUAL—DECEMBER 2.—This issue shows the annual gridiron battle between Stanford and California Universities, the burning of the Sunset grain elevator at Galveston, Texas, views of seals from the Pribilof Islands, and in the war sections close up views of the British Lancers, the Senegalese sharpshooters leaving camp for the front, and a picture showing how England is training her soldiers for actual fighting conditions.

The Old Maid — MAJESTIC — (TWO REELS)—DECEMBER 3.—Quaint old Dorothy, rummaging in an old chest in the attic of her home, comes upon remembrances of the old days. She sees visions of the days of her youth, and again lives through her romance with Benjie, and the scene in which a few angry words from one and the unyielding pride of the other separate them forever. Old Maid Dorothy loved but one, and he became the husband of another. As years pass Benjie, now a successful business man, grows old, wrinkled, and crabbed while gentle, sweet-faced Dorothy retains her beauty and kindliness, and is content in her faithfulness to her lost love.

The Creator of "Hunger"—PRINCESS—DECEMBER 4.—John Boyd, a penniless young artist, paints a masterpiece entitled "Hunger." Ethel Stewart, his fiance, insists that Boyd discharge his model, but he refuses. She then accepts the attentions of George Randolph who is envious of Boyd's wonderful picture. When his rival is taken ill Randolph seizes "Hunger," and exhibits it as his own work. Boyd learns of it, but his protestations are thought to be merely ravings caused by his high fever. He is listened to, however, when his pleas are backed by the testimony of the the old man and girl who posed for the picture and he receives the prize purse, which was to have been given to Randolph. His interest in Mayre, the model, ripens into affection, and this in time culminates in their marriage.

Naidra, the Dream Woman—THANHOUSER—DECEMBER 4.—An old scientist, working for years in an effort to discover the secret of human life, finally succeeds and creates a beautiful woman whom he names Naidra. She is wholly incapable of giving or receiving love until she meets a young organist friend of the scientist's. Their affection is mutual, and the young fellow is inspired to play as he never played before. The old man, who is also one of Naidra's admirers, is broken-hearted at this. When the lovers are about to kiss he rushes forward and then—awakens. It was only a dream.

Sherman Was Right—It's Very Trying—ROYAL — DECEMBER 5.— Sherman's opinion of war is vividly portrayed in this thrilling war between the armies of the married and unmarried men of the country. One of the couriers shows an unusual burst of speed by delivering a war message in twenty years flat. Battles are called off at five-thirty sharp on week-days, one o'clock on Saturdays, and tabooed entirely on Sundays, which is a day of recuperation. The bloody strife is interrupted by the wives of the married men, and peace is declared.

The Amateur Detective—THANHOUSER—DECEMBER 6.—Jack's hieroglyphic correspondence with Betty inspires Pat, the maid's sweetheart-policeman, with the idea that he has discovered a deep and villainous plot against Jane's employer, Mr. Wise, on whose fence signs are chalked. Jack thinks to improve on Pat's "discovery" by masquerading as a detective, and subduing the operations of a fictitious black-hand band, but Pat jumps into the scheme before it is ripe and exposes the young fellow. Mr. Wise takes an optimistic view of the affair, and allows Jack to marry Betty.

His Prehistoric Past—KEYSTONE—(TWO REELS)—DECEMBER 7.—Weakchin, the tramp, falls asleep on a park bench, and presently is dreaming of the days of his prehistoric past. He finds himself in an ancient kingdom, flirting with one of the favorites of the king. Presently he is set upon by Cleo, the king's fool. The king arrives and the fighting becomes hilariously funny. In the end Weakchin and the king becomes great friends, but the king's jealousy of Weakchin's attentions to his favorite makes trouble. Weakchin throws the ruler over the cliff, and reigns as king himself. The old monarch, rescued by Cleo, returns, and beats Weakchin over the head. The tramp wakes to find a policeman clubbing him and suggesting that he move on.

Our Mutual Girl—CHAPTER 47 RELIANCE—DECEMBER 7.—Margaret meets Douglas Fairbanks, the famous actor now starring in "He Comes Up Smiling," on her way to the Yale-Princeton football game, and rides with him for quite a distance. Arriving at Princeton she and Hamilton are escorted about the campus by Aaron Burr Edwards. Hamilton discovers that he has lost his tickets, and Edwards secures them excellent seats, taking particular pains to see that he occupies one beside Margaret. After the game he offers to show his guests the "Westminster Abbey of America," and takes them directly to the grave of his ancestor, Aaron Burr. Hamilton loses his self-control at this affront, and the couple are soon scuffling and struggling about on the ground. In a flash the historic scene of the duel between Aaron Burr and Alexander Hamilton on Weehauken Heights darts before our Mutual Girl's vision. Margaret intervenes, and finally succeeds in pacifying her escort.

The Reader of Minds—THANHOUSER—(TWO REELS)—DECEMBER 7.—The keynote of this story is a new one. Its practicability is a second consideration. It was in the construction of the plot, in its production, and will be in the minds of the spectators because of its originality. The story is of a pschological machine that photographs the thoughts passing through one's mind. A drama of army life is the setting for this idea, and, assuming that this mind-reading machine be a possibility, one will find it tensely interesting and "different." A young army officer invents a wonderful electrical device that can destroy battleships within a certain radius. While talking to a foreign spy thoughts of his invention are aroused in his mind, and photographed by a machine whose lens protrudes through the wall of an adjoining room. The government tries him for treason, but releases him when the truth of how the plans were obtained becomes known.

Limping to Happiness—BEAUTY—DECEMBER 8.—Afton Mineer, Kathie Fischer and Joseph Harris have the leads in this comedy, which deals with a lover's quarrel and the unique manner in which it is patched up. Toward the close it is very humorous without at any time, however, wavering from the high plane which it assumes at the opening. The scenery and photography are of the usual high class quality for which this company is noted. May and John are hopelessly in love with each other. A dancing party



gives occasion for a fit of jealousy and the strong bonds of love seem to be torn asunder with a recklessness and ease that is almost as incredible as it is customary. A bit of strategy, via the

sprained ankle route, on the part of both lovers with the family physician as an earnest conspirator and May's little sister capping the climax, winds up the unhappy affair with a snap and vigor that does them all good. C.J.C.

Her Brave Hero—Majestic—December 8.—To prevent Gay's attending a Bal Masque Mrs. Gay pours some sleeping powder into his decanter of whiskey, thinking that he will surely imbibe before leaving the house. Under normal circumstances he probably would, but when he finds Hogan, the maid's fiance and one of the law's representatives, in a dead sleep he suspects the decanter of treachery, and leaves it alone. Unable to find his costume he appropriates Hogan's uniform, and attends the ball. During his absence a burglar invades the house, helps himself to the decanter's contents, and follows Hogan's example. Mrs. Gay is angry on discovering that her husband has attended the ball in spite of her scheme, but changes to sweetness the next morning on seeing "her brave hero" standing with one foot on the captured burglar's neck.

The Girl in Question—American—December 9.—The material from which this play was built, while not exactly new, is most entertaining and despite the rather ineffective handling of scene construction the production is almost certain to prove popular wherever it is shown. William Garwood, Vivian Rich, Jack Richardson and Louise Lester have the leads and their acting is one of the



delights of the film, photography and settings being the other "high spots." The story tells of an old-fashioned mother's desire to have her son married to a girl whom he has known since childhood. The young man, however, is led to the bright lights by a friend and becomes fascinated by an adventuress. His mother determines upon a plan to bring him to his senses and follows him to a cafe one night, where she acts just as his friends do. A short time later she invites her son's fast friends to their home and drinks and smokes with them. The boy is disgusted and goes to the girl, as she is the only one who he thinks has acted respectable. His mother is happy at the result, despite the price she paid for it. C.J.C.

The City of Darkness—Broncho—(Two Reels) — December 9. — John Warner, the newly elected governor, had while serving as district attorney sent Horgan's son to the electric chair. Later a murder is committed in Horgan's saloon, and, to even his score with the governor, the saloonkeeper testifies falsely against young Donald Warner who was present at the time of the killing. At 11:45 on the night on which Donald is to be executed Horgan tells the governor that his brother is innocent of the crime, thinking that John cannot prevent the execution because the telephone wires have been cut. The saloonkeeper's attempt to thus torture the executive proves a failure, for the latter rushes to the power house, and has the current turned off, plunging the whole city in darkness. Donald is already strapped in the chair, but when the apparatus fails to work is returned to his cell, and later freed.

The Forest Thieves—Reliance—December 9.—Asa Hatch, a multi-millionaire, and Anson Slade, supervisor of a forest reserve in Wyoming, co-operate in a plan to "legitimately" steal timber land from the government. Hatch has never met Slade, their transactions all being through the mail. The financial pirate travels to Bisonville to meet Slade, and by mistake introduces himself to Troublesome McWhorten, showing him Slade's telegram. McWhorten, who is a forest ranger with an iron-bound code of rules regarding fair play, secretly takes up the work of defeating the land-stealing plan, and is so successful that the carefully arranged scheme of Hatch and Slade comes tumbling down about their ears without their even suspecting that it was shaky. McWhorten's reward from the government is his appointment as Slade's successor, but the reward that he values even higher is that of having Anne Keith, who helped him in his work, promise to be his wife.

Not of the Flock—Domino—(Two Reels)—December 10.—When Rod Hawley is exiled from the village he sets up a roadhouse outside of the town, and lives there with his pretty daughter, Leone. David Boylan, the town's new minister, invites the girl to a church social. Leone returns home broken-hearted, having been snubbed by all, and particularly by Edith Ainsworth. Seeing this treatment of his guest Boylan ends his courtship of the banker's daughter. Later Edith is lured to the roadhouse by a sauve city man, but is rescued from her danger by Leone. When Boylan arrives on the scene Leone, thinking the two engaged, leaves them together, but the minister hurries to overtake her and explains the situation whereupon she promises to be his wife.

The Fortunes of War—Kay Bee—(Two Reels)—December 11.—Don Jose Hermanos' choice for his daughter's hand is Pedro Cerveroz, but Pepita favors Carlos Romez. When the Mexican war breaks out Pedro enlists in Hermanos' regiment with the federals, and Carlos joins the rebels. While Carlos is on his way to Villa's camp with important dispatches he is pursued by the federals and takes refuge in Pepita's house. The soldiers fail to find him, but Pedro suspects a trick of some kind, disguises one of his men as a rebel, and sends him to the house. He is taken in by Pepita and Carlos. Stepping to the window, while their backs are turned, he signals the hiding federals. Carlos hears them coming and escapes, leaving his dispatches with the girl. Her sense of duty to her father compels her to warn him of their contents. Later Carlos returns and escorts her to safety over the boundary.

In Wildman's Land—Majestic—December 11.—While visiting in a mountainous country about which are told many strange stories of its once being populated with wild men Mrs. Baldwin falls asleep, and dreams that her little boy, Harry, is kidnaped by one of the creatures. In attempting to rescue him Mr. Baldwin is killed after slaying three of the savages. His wife manages to draw Harry's captor's attention away from him by throwing her a large doll. Mrs. Baldwin picks the boy up in her arms, and flees. She is almost out of the savages' sight when a giant wildman overtakes her. The teror-stricken mother awakes to find Harry pounding her on her head in an effort to arouse her from her slumber.

On the Ledge — Reliance — (Two Reels)—December 12.—Bob and Mabel are placed in an orphan asylum, and later, when grown up, become separated. Bob, now a broker, has detective agencies search for his sister, but in vain. In the meantime Mabel has run away from the asylum, been brought up by a poor family, and is now employed as a servant a short distance from where Bob's office is located. One day the janitor accidentally locks him out on the ledge or balcony, and Mabel is instrumental in freeing him from his precarious position. Recognition is mutual, and the sister and brother embrace.

The Housebreakers—Komic—December 13.— Bunko Bill obtains a position as gardener at the home of the commisisoner of police, for the purpose of robbing the house. The commissioner's niece tells her lover Harris that she will not marry him unless he performs some gallant deed. He, therefore, arranges with Bill to rob the house, and allow himself to be caught, putting Harris in the light of a hero. Everything works fine until the commissioner's wife appears on the scene. Her pride in her own judgment, however, overcomes her scruples, and she keeps her discovery a secret so that her husband will not know how badly she was fooled in hiring Bill. Harris' halo remains safe, and he wins the niece.

Universal Program

Animated Weekly No. 143—Universal—December 2.—This issue of the weekly contains views of the chrysantheum sale in San Francisco for the relief of destitute Belgians. Mayor Mitchell of New York reviews the annual parade of "The White Wings," the celebration of Orange Day in New Orleans, La. View of Richard W. Croker and his bride who is an Indian princess. A close-up view of Roger Bresnahan, the new Cub manager and in the war section glimpses of two French torpedo boat destroyers, the Belgian trops at Furnes and of King Albert and President Poincare at the headquarters of General Joffre.

Billy's Charge—Sterling—December 7.—Billy is commissioned to take care of the baby, but his interest is centered in Carmen, and he forgets all about the child until it is nearly time to go home. Then he starts to search frantically for the baby. Near the edge of the lake he finds one of the baby's shoes, and gives his charge up for dead when he discovers it playing on the beach under the guardianship of a dog. Wiping the perspiration from his brow he swears never to leave it alone again.

The Inn of the Winged God—UNIVERSAL—SPECIAL—(TWO REELS)—DECEMBER 7.—The third installment of the "Terrence O'Rourke" series begins with an adventure in which O'Rourke and his friend, Adolph Chambret, recover the kidnaped child of Delphine, the Duchess of Lutzelburg. O'Rourke engages in a duel with the Prince of Lutzelburg, who is responsible for the child's disappearance, and kills him. Delphine is so overjoyed at having her baby restored to her that she attempts to embrace him. Forgetting himself for a moment O'Rourke takes the woman in his arms, but releases her in an instant as the vision of the Princess de Grandlieu appears to him. He continues on his way bent on securing a fortune, and making himself worthy of the woman of his heart.

Vivian's Cookies—CRYSTAL—DECEMBER 8.—Piffle's chances for being nominated for alderman look pretty good, and he invites a party of Bull Moosers to his home. His wife prepares a treat for them in the form of some agonizing cookies, and is later summoned to court for her crime. Piffle pays the fine and later receives a letter stating that his name has been taken off of the Bull Moose list.

Whose Baby—CRYSTAL—DECEMBER 8.—Mrs. Skinney is very much alarmed at the kidnaping reports that she hears and reads of, and cautions her maid to be careful with the baby. When she discovers the girl reading in the park with no thought of what the child is doing she determines to give her a scare, and covers over the baby. The maid saunters away with a friend, and a short time later scampers back post haste to see where the baby is. The mother, arriving at the same time, is horrified at finding it gone. After a great deal of excitement it is found that the baby was carried home by a little boy, and they lose no time in recovering it. Mrs. Skinney's anger fades away on once more having her baby, and she forgives the maid for her carelessness.

The District Attorney's Brother—GOLD SEAL—(TWO REELS)—DECEMBER 8.—Frank and Jack, twin brothers, are exactly the opposites in disposition and diligence. Lazy Jack steals his brother's examination papers in college, and passes on them while his brother is a miserable failure. Jack succeeds in winning Frank's girl from him, and later, through his brother's efforts, is elected district attorney. Frank goes down hill steadily, and is later prosecuted by Jack for robbery. He is released from prison just at the time that Jack is working on the biggest case of his career. Again he appeals to his wronged brother for help, and Frank prepares the case for him, and himself takes it into court after finding his brother in a drunken stupor. Frank's victory is followed by the news of Jack's being killed in a saloon brawl. The widow then realizes that Frank, and not Jack, was really the one she loved.

The Widow's Last—NESTOR—DECEMBER 8.—The crusty, crabbed shoemaker is teased by all the children of the neighborhood. One day his window is smashed, and the guilty ones escape. The old man catches one boy who was not implicated in the mischief, and whips him soundly. The angry mother finds the old fellow ill when she visits with the intention of scolding him, and her sympathy is aroused. When the shoemaker learns that she is a widow he proposes, and his nurse becomes his wife.

For the Mastery of the World—ECLAIR—(THREE REELS)—DECEMBER 9.—Mr. Grimm of the secret service learns that Rosa Morini, an international spy, is negotiating for the sale of a wireless bomb apparatus which can be operated at a distance of three thousand miles, making its possessor the master of the world. He follows Rosa and her brother, Prince Morini, and is successful once in having them arrested, but they slip from his grasp. Gradually his admiration is awakened by the girl's cleverness, and he decides to save her from herself. Grimm learns of a test that is to be held for two powers who contemplate buying the wireless apparatus, and hurries to the scene. Rosa's brother is killed by venturing too close to the machine, and the girl gladly accepts Grimm's offer to begin, as his wife, a new and better life.

The Genii of the Vase—JOKER—DECEMBER 9.—Leaving his mother to do the washing alone Erny goes down to the pier to fish. He falls asleep and has a wonderful dream. His mother brings him back to his senses by rapping his head on the pier, and dragging him home.

The Three Men Who Knew—IMP—(TWO REELS)—DECEMBER 10.—Watson falls asleep while reading an Oriental mystery story, "The Three Men Who Knew." He dreams that he and two others insult the idol in a temple in India. The High Priest curses them, but they laugh in his face. Returning to America they are haunted by strange occurrences One day each of the three received a miniature of the idol they insulted. Later strange lights and figures appear in their rooms, and they awaken one morning to find an indelible red design on their arms. One of the men dies mysteriously, and Watson, fearful for his own life, becomes a nervous wreck. He sees a figure enter the room, fires, and finds that his victim is his wife. He turns the gun upon himself, there is a flash, and he awakens. The flash was the fuse blowing out.

His New Job—STERLING—DECEMBER 10.—Mabel decides to desert her hotel because of its flirtatious guests, Stue and Arthur. She packs her trunk and instructs Noodles, the porter to call for it. Hearing Mr. Stue coming up the stairs she sneaks into the room across the hall, and takes refuge under the bed. Arthur, the room's occupant, comes in and later Mr. Stue is thrown in by the stalwart Noodles. He rolls under the bed, and is delighted to find Mabel there. A fight ensues, and in the mix-up Mabel escapes. Stue falls into Mabel's trunk, and is carried downstairs in it by Noodles who trips on the way. Stue falls into the fountain, and goes to sleep there.

Their Ups and Downs—NESTOR—DECEMBER 11.—Eddie and his wife live at the top of the "Angel's Flight" inclined railway, and the professor who teaches Mrs. Eddie piano lessons lives at the bottom. Eddie becomes jealous of the professor, and tries to reach his wife to induce her to give up taking lessons, but manages to be on the up-bound car when she is going down. He promptly chases down again and passes her on the way. After a long chase up and down the incline he returns home and there finds the professor playing for his wife. The next day a piano-player is installed in the household, and Eddie's wife told that she must be content with "canned music."

The Little Gray Home—VICTOR—(TWO REELS)—DECEMBER 11.—David and Anne are content in their little gray home until the appearance of Madame Devere, a woman of the world. One of David's plays proves to be a masterpiece and he goes to the city to produce it, accompanied by faithful Anne. Dane Elwin, a wealthy clubman, takes a liking to the demure little woman, and several times escorts her home. Madame Devere infatuates David so that he forgets all about his wife. Impressed by Anne's goodness Dane determines to save David from the siren and literally throws himself in her arms. Her reception of him awakens David to a realization of the kind of a woman who has entranced him, and he returns to his little gray home in the country where he finds Anne waiting for him.

The Trail-Breakers—101 BISON—(TWO REELS)—DECEMBER 12.—Clifford is in love with Marie Roselli, the daughter of his employer, the president of the D. & H. railroad. Roselli's choice for his daughter is Bainbridge, a director and stockholder in the D. & H. road. When he discovers the love affair between Marie and his secretary he discharges Clifford at once. The young fellow goes West and secures employment with the C. & D. road, the D. & H.'s rival. Later Roselli, his daughter, and Bainbridge leave for the West in the president's private car, their intention being to buy over the C. & D. When they fail in this they supply liquor to the Indians in the construction gang, hoping to tie up their work. The drink-crazed Indians start for the private car intending to kill its occupants. Clifford is notified, and goes to their rescue. As a reward Roselli consents to his marriage to Marie.

Love Disguised—JOKER—DECEMBER 12.—Harry is forbidden to woo Mandy because her mother wishes her to marry a member of the nobility. Business at the Go-Broke hotel slumps considerably, and the manager hits upon a tonic. He advertises the arrival of the marriagable Count de Monnie Roll, and the women for miles around flock to the hotel. Among them are Mandy and her mother. Mother insists that the girl marry the count, and the girl consents, much against her will. When the count turns out to be Harry in disguise mother can say nothing for she insisted upon the marriage.

The Mountain Traitor—ECLAIR—DECEMBER 13.—Sid, the nephew of Dan Clayton, the leader of a band of moonshiners, is released from prison, and drifts back into his old ways. He is attracted by Ruth Mason's beauty, and wants to marry her, but her father will not permit it. Ruth is in love with Joe Selby, the clerk of the village store. Sid decides to get even with Mason by giving away the location of his still. Joe attempts to warn the moonshiner, but is captured by the revenue officers. Sid attends the trial and brags about his achievements. Ruth hears him, and causes his arrest. Joe is freed, and the final scene shows him and Ruth crossing the mountains to a new home, accompanied by Rad Mason who has given up

moonshining to live with his daughter and her husband.

A Night of Thrills—Rex — (Two Reels)—December 13.—On the wedding day of Hazel and Jack, the girl hears a scandalous story about her fiance, and quarrels with him. Before his death Hazel's uncle has left the pair the Wild estate, giving each a key to the mansion. To avoid questions Hazel secludes herself in the big house until the scandal of her breaking with Jack has quieted. She is startled at hearing burglars in the house, and dashes to the front door, running plump into Jack's arms. Thinking him another burglar she screams, frightening the thieves who think the deserted house haunted. Jack revives Hazel, and is told that he will not be forgiven unless he humbles himself before her. This, of course, he refuses to do, being innocent. Uncle Howard's spirit intervenes and settles the quarrel, and the couple agree to be married on the morrow.

Feature Programs

Alco

The Education of Mr. Pipp—All Star (Five Reels).—This adaptation of Augustus Thomas' well known play features Digby Bell and deals with the comical attempts of the Pipp family to break into New York society. The character was originally created by Charles Dana Gibson, the artist. A complete review of the subject will be found on page 772 of the December 5 issue.

Alliance

Hearts and Flowers — Cosmos—(Five Reels)—November 30.—Tom Landers and Walter Terry are in love with a country girl. A fight takes place between them in which Tom is thrown over a cliff. Tom fears he has killed him and flees to the city. After many hardships he secures a position with some stock brokers and this leads to his becoming a broker and a gambler. He borrows one thousand dollars from his mother, which is money the parents had intended to use to pay the mortgage on the farm. This he also loses and is ashamed to reply to his mother's letter asking for the payment of the loan. His father dies after an accident and, because she is unable to pay the mortgage, his mother is turned out of her home. Tom rescues Elsa Norman, a society belle, from a footpad and they fall in love. Tom's mother arrives in the city and goes to his offices. He is ashamed of her and after placing her in a poor boarding house asks her not to call on him again. Elsa meets his mother and takes her to the boarding house when she becomes weak from hunger on the street. She is told of the state of affairs and is shocked by Tom's rudeness. She breaks their engagement and then, out of pity, purchases the farm and presents it to the old lady. Tom returns to the farm with his mother, heartbroken at losing Elsa. The old lady later pleads with the girl to forgive him and all ends happily.

Box Office

The Judge's Wife—White Star—(Three Reels)—Judge Livingston, his second wife and his daughter, Elenor, are living happily together. Dick Winthrop, the judge's secretary, is in love with Elenor. All goes well until Mrs. Livingston overdraws her bank account. The matter is referred to Dick by the bank officials and he endeavors to settle it without letting the judge know, but Mrs. Livingston is indignant and in revenge separates Elenor and him. The daughter has been working in the slums and falls into the hands of white slavers. Dick rescues her after a terrific fight and takes her home. Mrs. Livingston tries to steal enough money from her husband's safe to pay the deficit in her account, but Dick catches her in the act. She accuses him of the theft and he accepts the blame to shield her. When she sees him being discharged she relents and confesses all to her husband. He forgives her and all obstacles are removed from the path of the lovers.

The Test of Manhood—(Three Reels)—Harry Wentworth is discharged from the position of foreman of his father's ranch, because he is addicted to gambling and drink. The old man employs a Mexican to succeed his son, not knowing that he is planning with a loan shark to ruin him. Crandall, a gambler, brings his sister from the East and requests the men to keep his life a secret from her. Martin becomes infatuated with her and threatens to expose Ralph unless he approves of his suit for her hand. Harry ships on a coast-wise vessel and he and two pals, whom he has met, have a fight with the crew. After a hard tussle they manage to escape by diving overboard and swimming to shore. He takes his two pals with him and returns home, where he learns that his father is being swindled by the loan shark. He also meets Crandall's sister and falls in love with her. Martin sees this and determines to have the girl abducted. Harry and Ralph manage to get the ranch mortgage back, through a card game, and Harry's pals and himself spoil the plan to abduct the girl. Harry and Crandall's sister then find happiness in each other's love.

The Wall's of Jericho—Box Office—(Five Reels)—Jack Frosbisher returns to England a millionaire and enters the elite social set, through marriage with a woman of position. He sees their worthless life and becomes disgusted with it. Hanky Bannister, one of his Australian pals and a millionaire like himself, visits him and Frobisher's sister-in-law plans to "catch" him. Frobisher is unable to interest his wife or her relations in the work of building sanitary houses for the poor. A sympathetic friend, Lady Westerby, tells him that he is too tame and all he has to do is to shout and the walls of Jericho will fall flat. He discovers that his wife and the society favorite, Harry Dallas, are in love and views this with contempt. The trumpets of ram's horns are blown and the Australian shouts before the Jericho of smartness when he forces his titled brother-in-law to marry a girl whose honor has been compromised. Again the trumpets are blown when he attempts to prevent the marriage of his sister-in-law to the infatuated Bannister and there is another blast when Dallas is made read a love letter written to his wife. The Walls of Jericho are rent asunder when he announces that he is going to sell his property in England and return to Queensland with his wife and children. His wife stubbornly protests and he denounces the life in which she has been raised and tells her that she is going with him despite herself. On thinking the matter over she decides she cares more for him than for her society friends. Thus the Walls of Jericho fall flat.

Eclectic

The Stolen Birthright—Wharton—(Three Reels).—A man, whose own child has died, steals one of the twin babies of another and raises her as his own. Years later the lover of the stolen girl mistakes her sister for her and the husband of the second girl believes his wife faithless. The setting is laid in the East and West and, after many complications, because of the distance which separates the twins, all is straightened out. A complete review will be found on page 805 of this issue.

Thirty Years of a Gambler's Life—Pathe—(Three Parts).—This is a powerful story of a man whose weakness for gambling deprives him and his wife of all the pleasures and comforts of life, and only loosens its grip upon him when he meets, amid his poverty-stricken



surroundings, his son, a clean-cut, sensible young fellow who was raised under a relative's care. While engaged to Marjorie Vincent, George Notman catches the gambling fever from his "friend" Warner, and within a comparatively short time is reduced to poverty, dragging the girl, who is now his wife, down with him. One night he joins Warner in a plot to kill and rob a well-dressed young fellow who is putting up for the night at his cottage. At the last minute Notman learns that the boy is his own son, who was adopted by a relative some years before. A happy reunion and good resolutions for the future follow. C.R.C.

General Special

The Locked Door—Broadway Star—(Three Reels) — Harold Forsythe's father owns the Century Suit Company, who have all the modern fire prevention devices obtainable. On the floor below them Mabel Emanuel's father conducts the Atlas Waist Syndicate's Shop and has absolutely no protection against fire. Harold and his father attempt to persuade Emanuel to put in fire prevention devices, but he tells them to mind their own business. The fire inspector also warns him and in revenge he sets fire to

the Century plant. This is extinguished easily by the modern fire devices, but Mabel is accused of arson, because she is found on the premises. She is released on bail and a few days later a fire breaks out in the Atlas plant and there is no way to fight the flames. They quickly consume everything within their range and Mabel and her father are trapped on the fire escape. Both are rescued by Harold and the firemen and Emanuel confesses his folly and clears Mabel of the crime she was accused of. Harold and Mabel then discover that they are in love.

The School For Scandal—KALEM—(FOUR REELS)—Sir Peter Teazle raises the two nephews, Charles and Joseph, of Sir Oliver. The former is wild but upright, while the latter is a hypocrite. Teazle marries a girl younger than himself and Joseph falls in love with her. Charles loves Maria but Teazle refuses to sanction the match. The gossiping villagers meet daily and pick their friends to pieces, this being known as the school for scandal. Sir Oliver returns and discovers the true character of his nephews. Sir Teazle discovers his wife in Joseph's rooms, after he has been led to believe by the scandal school that Charles is the one who loves her. Lady Teazle confesses her part of the flirtation and begs her husband's forgiveness but the gossippers stretch the incident until they have all the principals dead or wounded. To their surprise they find them all alive and well. Sir Oliver disinherits Joseph, making Charles his heir. He also consents to the marriage of Charles and Maria.

The Tangle—BROADWAY STAR—(FOUR REELS)—Lieutenant Bradley becomes engaged to Margaret Lane, a society girl, and they are happy until she sees a picture of another woman in his possession. Then she breaks their engagement and marries Colonel Everett, though she tells him she does not love him. Two years later Bradley is in Texas under the command of Everett and Margaret discovers that the other woman was the lieutenant's sister. She longs for him again but both are too honorable to trust themselves to meet again. One day, however, she sends for him and the Colonel learns of it. He hides near their meeting place, ready to kill Bradley if he oversteps the bounds of honor. The lieutenant controls himself, as he did before and Everett admires him as a man of great worth. A short time later the troops are called to the front and, in a terriffic battle, Everett is wounded. His dying request is that Bradley marry Margaret.

Paramount

The Rose of the Rancho—LASKY—(FIVE REELS)—NOVEMBER 30.—In 1850 the government required all ranch owners to register their property. Many of the Spaniards in the West refused to do this. Among them was Espinoza. Karney of the United States government goes into the West to persuade all owners to protect their property. A worthless scoundrel named Kincaid who makes his living jumping claims took Espinoza's ranch and one of the half-breeds with him kills the owner and makes a prisoner of Isabelita, Espinoza's daughter. Knowing herself to be at their mercy she takes her life. Karney meets Juanita, the rose of Castro ranch, on the trail and, though she is engaged to the rich Don Luis, a flirtation springs up between them. Karney, learning of the Kincaid raid, warns Juanita and her mother to register their ranch but the mother refuses and orders him from the place. Karney sees Kincaid surveying the Castro ranch and begs the padre at the mission to use his influence with Juanita's mother to register her ranch. The padre, convinced of Karney's sincerity, brings Juanita and him together. When they are alone the government officer impulsively kisses her and she admits that she loves him. Don Luis witnesses the love scene and tells Juanita's mother. Karney wins Kincaid's friendship and learns that he intends to sieze the Castro ranch. He prevails upon Juanita to secure the papers rushes to the registry office and returns in time to participate in Juanita's bethrothal dance. The girl implores Don Luis to give her up but he refuses. Kincaid is about to raid the ranch when Karney succeeds in delaying him. Juanita mistakes Karney's attitude as being against her family but later learns her mistake. The soldiers arrive and a fight between them and Kincaid's men ensues in which the latter are overtaken. Karney and Juanita are then quietly married by the padre.

The Circus Man — LASKY — (FIVE REELS)—NOVEMBER 19.—Adapted from the brilliant novel "The Rose in the Ring," which was written by George Barr McCutcheon, and dealing with the adventures of a man who was wrongly accused of murder this film is filled with thrills and exciting incidents. Complete review on page 813 of this issue.

The Bargain—INCE—(FIVE REELS)—DECEMBER 3.—Jim Stokes, a two-gun man, holds up the stage through a clever ruse, frightening the passengers into submission by placing a number of dummies behind the rocks and telling them that his men are covering them. The sheriff's men pursue him. He is wounded and found by Phil Brent, who takes him to his cabin where he is cared for by Brent's daughter Nell. When he has regained his health they are in love and he decides to return the money he took and marries her. When he goes to town with the cash, however, he is captured by the sheriff, who takes the booty away from him. The sheriff then gambles the money away and, in a repentant mood, confesses to Stokes what he has done. Stokes makes a bargain, offering to regain the money if the sheriff will give him his freedom. He goes to the gambling room and holds it up. Again he is pursued and this time rides over a cliff, evades his pursuers and returns to the hotel. The parties return to the hotel and the sheriff tells them that Stokes is not the man that committed the last robbery, as he has not left the room. The next day Stokes is allowed to escape by the sheriff and returns to his wife. He tells her all that has happened and she forgives him.

Sawyer

A Factory Magdalen—SAWYER—(FIVE REELS).—Williams, the manager of the mills, becomes infatuated with Angie, one of the girls employed there and promises to marry her. Later he sees that it would be to his own advantage to marry Mercy, the owner's daughter. Mercy is loved by Rufus Sweet, the foreman, who has never told her of his affection, however, because of their different social positions. The owner learns that Williams has ruined Angie and accuses him. The men quarrel and the owner is killed. Williams accuses Sweet but, after he has been tried, the latter is acquitted. Mercy agrees to marry Williams after much persuasion. Sweet and Angie disappear and as time pases the former gains wealth as an inventor. Just before the marriage of Williams and Mercy Angie and Sweet return and expose the worthless fellow. Williams gives up all social standing and becomes an outlaw. He hires a band of thugs to murder Angie and her child but Rex, Sweet's police dog rescues her from the mill sluice into which she is thrown. Williams and his gang then blow up the mill safe and again Rex tracks them. They are captured and Williams receives his just punishment. Angie dies and her last wish is that Sweet and Mercy be married.

Thanhouser Syndicate

Zudora—(EPISODE NO. 3)—THANHOUSER (TWO REELS)—DECEMBER 7.—This episode is entitled "The Mystery of the Dutch Cheese Maker" and deals with the disappearance of diamonds from a safe. Storm is accused of the theft but Zudora takes up the case and clears him. Complete review on page 763 of the December 5 issue.

Warners

The Adopted Daughter—SMALLWOOD—(THREE REELS)—The police chief adopts a waif and raises her as his own daughter. She is loved by a young detective on her father's force as she blossoms into womanhood. Her twin sister lives in the slums and is a member of the gang which is "set" upon the chief, when he refuses to obey the political boss. Because of the likeness between the sister's the chief's daughter is told of the affair by mistake and attends a meeting of the gang to learn their plans. One of the members has seen her talking to the detective, however, and she is imprisoned as a "squealer." Her lover sees her sister with the gang which attacks the chief and thinks it is his sweetheart. In the mixup which follows the sister is killed and the gang captured. The detective then finds the chief's daughter and all is explained when her foster father tells how he adopted her and was unable to do likewise with her sister because of the circumstances he was then in.

World

The Dancer and the King—BLANEY—FIVE REELS)—NOVEMBER 30.—The secretary of the young king of Bavarre sees and is impressed with a little girl who dances in the street. When her father dies, the secretary takes the little dancer under his care and in time she becomes the premiere danseuse of the capital. The young king sees her and becomes infatuated. To win her, he showers attention and riches and in turn she pleads for the poor of the nation. The king grants her request, thereby incurring the enmity of the nobility, who lay all the blame for his acts at the little dancer's door. A plot is discovered, which will mean the death of the king, if it is carried out, but the dancer risks her life to warn him. The few that are loyal

to him are able to incite the people to battle against the revolutionary army. Enraged at the failure of his plotting, the prime minister, who has sought to supplant the king, realizes that the dancer is responsible for his downfall and in the duel between the dancer and the minister, the minister is killed. Leaderless the revolutionists are overcome, and the king weds the dancer, with general rejoicing on the part of the populace.

Miscellaneous

Called Back—Cosmofotofilm—(Four Reels)—An adaptation of Hugh Conway's novel. Dr. Ceneri spends the fortunes of his nephew and niece Anthony and Pauline. This leads to a quarrel between Ceneri and Anthony, in which the latter is stabbed to death. Pauline is singing in the next room when the murder is committed and her mind is made blank by it. At the same moment Gilbert Vaughan, a blind young man, enters the house by mistake and hears the struggle. Ceneri rushes him away, however, and when he returns home none of his friends will believe his story. Two years pass and find Vaughan's sight restored by a successful operation. He meets Pauline and through Ceneri's influence quickly marries her. After the ceremony he discovers that her mind is affected. One day, while passing the house in which the murder was committed, Pauline states her intention of going in and to humor her Vaughan follows. She sings the same song she sang on the fatal night and at the point where the murder occurred she faints. Suddenly the scene re-occurs to Vaughan and he knows that this is the house into



which he strayed. He takes Pauline home and finds that her mind has been restored by the shock. Vaughan accuses Macari, one of Ceneri's conspirators who wished to marry Pauline, of the murder but he puts him off with a smooth story. Determined to learn the truth, Vaughan follows Ceneri to Siberia, where he has been sent through Macari's influence. On his death-bed, Ceneri confesses the crime and begs Vaughan to tell his faithful friend Petroff that the other man betrayed him. Vaughan does this and the incidents which follow lead to Petroff's killing Macari and the happy uniting of Pauline and Vaughan.

The Devil's Fiddler—Apex—(Three Reels).—Juana, a dancing girl, becomes the model of Anatol, an artist, and they are very happy together. One day a deformed fiddler named Scaramourse comes to the studio and his playing casts a spell over Juana. The artist has them pose together and does not notice the influence the fiddler has over the girl until one day she leaves him and goes with Scaramourse. Six months later Anatol visits a gambling club in Paris and sees the fiddler playing at the tables, the stakes being Juana. Anatol tries to persuade the girl, who is dancing at the club, to return to him but she refuses. He then takes her bodily, knocking the fiddler down when he tries to interfere. When they are in the studio again Juana is happy, but Scaramourse follows. He again plays his mad music to her and the girl dances until she falls to the floor dead. His vengeance complete, the deformed fiddler steals away.

The Loss of the Birkhead—Apex—(Three Reels)—Roger, the son of the village squire, loves Deborah but has Seth, another village youth, as a rival. When Roger proves the stronger of the two, the girl accepts him and despite his father's objections Roger marries her. He takes her to London, where she lives with him amid a life of dissipation. The death of Roger's father calls them gack to the village and Deborah realizes how disgusting her husband's life has been. Roger is cut off without a penny and determines to disgrace his family. He enlists as a private in a recruiting company which passes through the village and takes Deborah with him. Seth, fearing the hardships she will suffer, also enlists as a private in order to make her life easier. The company embarks on the troopship "Birkhead," bound for India. The vessel is wrecked and, as the women are placed in the life boats, Roger realizes that Deborah loves Seth instead of him. The boat goes down and Roger clings to a piece of wreckage. He finds Seth struggling in the water and gives up his life that his rival may cling to the wreckage. Morning finds Seth and Deborah united on the shore.

Polidor the Sleep-Walker—Picture Playhouse—Polidor's wife is jealous of him and will not allow him to join any late parties at cafes. His friends suggest to him as a means of getting out of the house, he adopt the tactics of a sleep-walker. He arises in the middle of the night and is just leaving the house when he is discovered by his wife. When she sees that he is walking in his sleep she rushes out in the street and calls the police. They start a hunt for Polidor but he is enjoying an entertainment with his friends. She breaks in in the midst of the wine supper and Polidor instantly freezes into his somnambulistic attitude. He starts off with the prettiest girl in the room followed closely by the police and his wife and drops the letter on the street. When his wife reads this the police come up and arrest poor Polidor.

Polidor the Hunchback—Picture Playhouse.—A poor hunchback is in love with a beautiful girl but is thrown over by her because of his deformity. He tries in every possible ridiculous way to rid himself of this disfigurement and finally goes to a witch, purchasing from her with an immense fortune, the secret of taking away his own hump and giving a hump to others. Hastening to the home of his bride-to-be he finds her in the midst of the wedding ceremony to another man, and just in time puts a hump on her and all the assembled guests. They plead with him to rid them of this sudden visitation, and he does so, after obtaining the bride.

The Adventures of Gar El Hama—Great Northern—(Four Reels)—After months of toil Gar El Hama escapes from prison by tunneling through his cell to the engine room, overpowering the engineer and leaving the prison dressed in the latter's clothes. He then attends a reception given by Counsel Johanna and after it kidnaps Katherine the counsel's daughter. He then sends a message stating that she is held for a ransom of twenty-five thousand dollars. Lieutenant Erskin, her sweetheart, sets out to find her and is told that the girl was taken aboard a mysterious schooner by a band of pirates, so he charters a tug and starts out in pursuit. Gar El Hama and his gang arrive at Snake Island and make Katherine a prisoner in their headquarters. She escapes, but is re-captured and taken aboard the leader's yacht. Erskin and his friends arrive at the island and a battle betwen them and the pirates follow. Gar El Hama escapes through a secret tunnel and the lieutenant pursues him only to be taken captive and also imprisoned on the yacht. His friends take up the pursuit of the yacht as it steams away and Erskin manages to disable the engine. He then hurries to Katherine and defends her from the pirates until his friends arrive and capture the yacht. Katherine is restored to her home and Gar El Hama is again thrown into prison.

Press Agent Says

That a woman visited one of the motion picture theaters in Chicago recently and saw Francis X. Bushman on the screen. She was overcome with emotion and left the theater. The next morning she called at the Essanay studio to see the star. He was out at the time, but the woman declared he was her son, who had run away from home in childhood. When assured that Bushman is a Virginian and not a native of Chicago, she refused to believe it. She declared she could not be mistaken in her own son and vowed she would return later to claim him.

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MOTOGRAPHY

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Pathe's "The Silent Accuser"

Reviewed by Charles R. Condon

IN order to hold a spectator's attention it is not absolutely necessary that a photoplay be based on something that has happened or actually been accomplished in the past. One is willing to accept the author's hypothesis, especially one dealing with science, if the story he builds upon it be a diversion from the average hackneyed plot. In "The Silent Accuser," a four-part Pathe production, the hub upon which the entire action revolves is a scientific problem which inventors have been working upon and endeavoring to perfect for years, a telephone which enables the speaker to be seen as well as heard.

The smooth unraveling of the story makes it easily understood, and enables the cast to be interpreters as well as impersonators of the various roles. The play is well staged in both a dramatic and artistic sense, and the photography is unsurpassable. The effect of transmitting by wire a photograph of the person calling on the telephone is most realistic. Criticism might be made of the scene in which the boy jumps out of his hiding place on the top of the automobile, climbs down, and stops the runaway machine. This development in the story is a little bit too startling and melodramatic to be in keeping with the rest of the picture. It may be the professionally heroic manner in which he makes his appearance that gives it this effect, but it is so sudden and wholly unexpected



Macey explains his invention to Durling.

that one is more inclined to laugh than to consider his act seriously.

Mr. Durling receives a call from a young inventor, Robert Macey, who has just perfected a wonderful telephone that enables the speaker to be seen as well as heard. He becomes interested in the affair, and consents to finance it. His daughter's interest, however, is in Macey, himself, whose every glance and word be-



Delatour is strangely silent under Macey's denunciation.

tray his love and admiration for her. Durling looks upon the match favorably until his mind is poisoned against Macey by Julian Delatour, his nephew, who wishes to marry Vera in order to secure her father's fortune. Angered by the capitalist's accusation the young inventor severs their business relations.

Some time later Durling succumbs to an attack of the heart, and the plant in which Macey's telephones are being manufactured falls into Delatour's hands. Macey's younger brother, Jean, is one of the factory employes, and keeps the inventor posted on the company's plans and progress. Delatour holds a demonstration for Miss Durling's benefit, but Macey, disguised, manages to be present, and the result of the trial is a mysterious failure.

Fearing to lose the rights on his invention Macey bequeaths it to Vera in a will, wishing to give her the impression that he has died. A fictitious note informs her that she will be called on the new telephone at nine o'clock that evening. Just before the appointed time Delatour and his partner call upon Vera, and try to induce her to invest heavily in a new company they are forming, but she refuses. As Macey picks up his receiver at nine o'clock he is startled to see on the screen attachment Vera being gagged and carried off by the two men.

Jean has taken up the pursuit of the kidnapers,

and notes dropped by him inform Macey of the direction taken by the trio. He overtakes them in an automobile, but, just when they seem in his power, the tables are turned on Macey, and he and Vera are sent racing down a steep incline in a driverless machine. Jean does the heroic thing at just the right moment, and the couple are spared. They enlist the aid of the police, and go to the factory prepared to arrest Delatour and his partner, but Fate outwits them. While endeavoring to demonstrate Macey's invention to a body of capitalists Delatour comes in contact with a high power electric current and meets instant death It is not difficult to guess from the final scene that Vera will soon be Mrs. Robert Macey.

Realistic Wedding

What is claimed to be the most elaborate and wonderful wedding ever staged, has just been completed in the new serial "Runaway June," which is now being made by the Reliance Motion Picture Company. Contrary to the usual method of conducting these affairs, the bridesmaids and guests in this particular wedding were not taken from the moving-picture field, but were selected from the most beautiful models in New York today. The gowns in particular were of special design by Miss Norma Phillips, who plays the bride in "Runaway June," and were made by Madame Jeanete, the Fifth avenue modiste. The bridal gown which Miss Phillips wears is in original and unique design, and is said to have cost a fortune, and the six bridesmaids' costumes are particularly unique, inasmuch as they represent the American ideas rather than the Parisian in this respect.



Norma Phillips and the bridesmaids in "Runaway June," new Reliance serial.

Leo White was nearly suffocated in a trunk while making a scene in the Essanay comedy, "Sweedie and the Hypnotist."

"Damon and Pythias" at Fine Arts

Beginning Monday, December 7, at the Fine Arts Theater, Chicago, the Universal's spectacular photoplay, "Damon and Pythias," has been doing big business. During the engagement performances will be given each evening and there will be daily matinees, Sundays included. Every resource of its vast equipment and art direction with a lavish expenditure of money have made this the most notable film from the Universal studios. Months of study and research were put in by the directors to make every detail accurate and picture perfectly the various scenes in Greece, at the time of its power and pomp, four hundred years before the Christian era. The presentation will be made most elaborately and with orchestral rendition of especially selected and set music. Telling the story of the greatest friendship that has ever existed among men, its varying scenes in the period of Grecian glory it is filled with superb and massive pictures full of action and with episodes bristling with real dramatic fire. The spectacle has been most enthusiastically endorsed by the Knights of Pythias, while all who have in their hearts a kindred feeling for their fellows will find in its presentation a wonderful emulation of brotherly love.

"Edison Night" Big Attraction

"Edison Night" at the Regent Theater, One Hundred and Sixteenth street and Seventh avenue, New York, held on November 27, proved a night edifying to both Manager George Baldson and the Edison stars, whose presence packed the 2,000-capacity theater with that number—and more—of enthusiastic "fans" come to see that their favorite received his or her due share of the cheering. Attention was divided between the screen and the box nearby where sat the following Edison stars: Miss Miriam Nesbitt, Miss Mabel Trunnelle, Miss Gladys Hulette, Marc MacDermott, Augustus Phillips, Andy Clark, and Herbert Prior. Manager Horace G. Plimpton and Frank Bannon, from the Edison studio, also occupied the box. After the festivities Manager Baldson showed his appreciation by wining and dining the Edison contingent at the Hotel Cecil. Manager Balsdon is so convinced of the drawing power of his idea that he plans to have another group of Edison players and another Edison night.

Pittsburgh Has Sunday Film Show

It's unlawful to show films in Pittsburgh on Sunday. Despite the law, socialists and film folk arranged to show the great labor drama "Lost Paradise," the five reel Famous Players feature, at the Lyceum theater on Sunday, November 22. Safety Director Charles S. Hubbard had announced that if an attempt were made to show motion pictures, as announced by the Pittsburgh Socialist Educational League, the leaders of the affair would be arrested. The Socialists had announced that if there was any interference by the police the case would go to the highest courts, as the pictures to be shown were educational in their nature and not for profit. The films were screened without interference and Sunday night Director Hubbard said he intended to "Let the Socialists go ahead and tire themselves out. Personally I believe it is better to let the workingmen have picture shows of this sort than to seek recreation elsewhere."

"In Tune" an Interesting Subject

Reviewed by Clarence J. Caine

"IN TUNE," the two-reel drama to be released by the American Film Manufacturing Company on Monday, December 14, is built upon a strong theme, developed by highly dramatic action and convincingly "put over" by the splendid quartet of "Flying A" players, Ed Coxen, Winnifred Greenwood, Charlotte Burton and George Field.

As in all the productions of this company the photography is one of its chief assets and a number of scenes taken in a business office in Santa Barbara, Cal., are remarkably clear. By using a real office the director created an atmosphere of realism which could not have been obtained with a studio set, no matter how elaborate it might be.

The plot starts where it should start and slowly advances toward the climax, through a series of dramatic episodes. The characters are carefully drawn and all their acts are logical. Because of this treatment a great deal of interest is aroused in their struggles and is kept keyed up to a high pitch in practically every scene. Considered as a whole, "In Tune" is one of the most interesting two-reel dramas to come from the American studio for some time, which is no mean tribute.

The opening scenes disclose the discord of Tom Stanley's home life. For years he struggled for recognition as an author and, when fame finally descended upon him, he became the "catch" of the season and was "landed" by a thoughtless society belle. From the moment of their marriage she had interfered with his work and now, after two years of married life, we find him but a mere shadow of the genius he formerly was.



Tom learns that the bonds have been taken.

The death of his father causes the old man's business, together with his feeble partner, to revert to Tom. As he cares nothing for office duties and as his partner is unable to actively engage in the work, the entire responsibility of handling the loans for the firm falls upon the shoulders of Ida Drew, Tom's secretary and a thoughtful business woman.

After considering the matter for a long time Tom decides that the only way to bring happiness to his home is by becoming the father of children, upon whom he may lavish his love. When he proposes the matter to his wife she indignantly leaves the room. As he can find no comfort at home he spends most of his time at the office, for in Ida he has found a companion who understands things as he does and with whom he can intelligently converse.

One day his bookkeeper is in urgent need of a sum of money. As he has noticed Tom's careless manner of signing all his mail without looking it over he slips a blank sheet among the letters and after he has secured Stanley's signature he writes a note on Ida's typewriter requesting that some bonds be delivered to a certain person at once. He sends a boy for the bonds and receives them himself.

When the loss is discovered Tom agrees to sign over his home to the owners of the bonds to make up for the loss. When his wife learns of this she leaves him, for she realizes that he can no longer furnish her with the luxuries for which she craves. Ida secures the paper on which the order was written and notices that the imprint of the keys on the paper is very heavy. When she discovers the bookkeeper writing on her machine and notices that the work he turns out corresponds to the message which caused Tom's loss she believes she



The realization of love between Tom and Ida.



Tom and his wife are unhappy together.

has a clue to the perpetrator of the piece of rascality.

Tom's wife is killed in a hotel fire and, on the day he receives the message, Ida finds the boy who delivered the bonds to the bookkeeper and completes her chain of evidence. She tells Tom of her accomplishment and he is about to prosecute the thief when the latter agrees to return the bonds. Stanley's home is restored to him and in time he repays Ida for her loyalty by making her his wife. Again he takes up writing and this time he finds that all the cleverness which made him famous has returned. He searches for the reason and discovers it when he realizes that Ida's presence has made his home life "in tune" with his mode of living.

"The Ghost Breaker" Pleases

After being starred successfully in a number of other plays, H. B. Warner returns to his original role in "The Ghost Breaker," but this time he impersonates the adventurous southerner, Warren Jarvis, on the screen, instead of behind the footlights. At the Strand theater on December 7, the day of its release, this new Jesse L. Lasky five-part feature was received with laughs, gasps and intense silence according to the



Jarvis takes refuge in the Princess' room in Lasky feature, "The Ghost Breaker."

emotions aroused by its various situations, and was followed by a burst of applause that indicated plainly that H. B. Warner, Rita Stanwood (Princess Maria Theresa), and Horace B. Carpenter (Carlos, Duke d'Alva) are people well worth grouping in a photoplay.

The balance of the cast is also entitled to no little commendation. Betty Johnson as Carmen, Theodore Roberts as the Prince of Aragon, and J. W. Johnson as Markham, have good parts and make them better, but are relegated to the hereafter in the first reel of their appearance. Jode Mullally's long imprisonment in the haunted castle prevents his being present for any great while in the role of the princess' brother, Don Luis. The remaining characters are Spanish servants, maids, dark-skinned youths, and the "ghosts" of the old castle.

There are one or two places where the action is a little hard to follow, possibly because the censorship board has seen fit to eliminate the key to the situation, but it does not interfere with the general trend of the story, as the question is not about what was done, but how it was done. Smooth, sepia-tinted photography does full justice to the American and Spanish settings and locations, which are not only distinctive, but help considerably to keep one in the spirit of the play.

Briefly, the story is of a treasure quest. One of Princess Marie Theresa's ancestors has secreted a fortune in an old haunted castle, and she enlists the services of Warren Jarvis, a dauntless American, to help her recover it. He consents to be a "ghost breaker," enters the castle, and captures the master ghost, who turns out to be the much respected Duke d'Alva, who has played upon the people's superstitions with weird sounds and the rattling of chains while trying to find the treasure himself. The task of curing the old castle of ghosts accomplished, Jarvis turns his attention to a weightier matter; but everything is in his favor, and he finds that winning the princess' heart is a much easier and more pleasant occupation than "ghost breaking." C. R. C.

"Mystery" Stars Again Appear

"Million Dollar Mystery" fans will have an opportunity to see their favorites in "Craft Versus Love" a forthcoming two-reel feature release by Thanhouser. Florence La Badie, the heroine of the famous serial, in the lead has an unusual chance to display her great histrionic ability, so wondrously set off by her exceptional girlish charm. Supporting Miss La Badie is Sidney Bracy, known the country over as "Jones, the butler." Mr. Bracy offers a remarkable contribution to the silent drama in "Craft Versus Love." The combination of Miss La Badie and Mr. Bracy has brought scores of telegrams of congratulations to the Thanhouser management, showing concretely the high place these two stars hold in the hearts of the country's motion picture fans.

Yale-Harvard Film Going Big

The athletic picture, the Yale-Harvard Game, which was filmed by the Colonial Motion Picture Corporation, is meeting with unprecedented success as a topical feature. Aside from the better motion picture theaters throughout the east and middle west, B. F. Keith has booked this as a special production on his regular vaudeville program in all of the eastern cities. One print has been booked solid for thirty days to the Central Branch of the Young Men's Christian Association, which will show it in its associations and various branches throughout the east. Another new channel open to the picture is the Yale and Harvard Clubs, which are buying copies outright, to be shown at the various banquets and gatherings of the respective clubs.

Centaur Studio for Rent

Owing to the fact that David Horsley has sent all of his producing forces to Los Angeles for the winter, the Centaur studio at Bayonne, N. J., has been offered for rent. The Centaur studio has just been equipped with Cooper-Hewitt and Kleigel lights, is glass topped and, in point of equipment and arrangement is second to none in America.

The reorganized "Beauty" company has begun work under the direction of Frank Cooley, with Perry Banks as assistant director. Joseph Harris will play leads, opposite Miss Virginia Kirtley, Webster Campbell juvenile leads, and Fred Gamble and Gladys Kingsbury character.

Leprosy the Theme of This Film

Reviewed by Neil G. Caward

A POWERFUL dramatic story with leprosy as its theme is "Till Death Us Do Part," a two-reel Selig feature, scheduled for release on Monday December 21.

The picture depends for its climax on the valor of weakness, on the revelation that a studious, well bred, cultured, but rather physically weak physician, who has time and again been shown to disadvantage in comparison with another character of athletic build and powerful physique, would sacrifice all his hopes and ambitions in life for the sake of a girl attacked by leprosy.



Dr. Leigh cares for Random after he has wounded him.

Kathlyn Williams, the famous Selig lead, appears in the role of Anne Brewster, who is shipwrecked with Doctor Albert Leigh and Roderick Random, an athlete of note, and by some freak of fortune thrown on a desert island.

While Anne, with her soft white hands, is proven utterly helpless for the task of ministering to her own necessities, and Dr. Leigh, the physician, though possessing the highest type of mental development is shown totally unfit to protect himself and his companions from the elements, Roderick Random is able to discover cooking utensils, to capture fish and game, to erect a shelter for the girl, and to make life generally possible on their island refuge, while they are waiting for help to arrive.

Random works heroically to make Anne comfortable, though Dr. Leigh does whatever his physical strength will permit. He realizes that he is powerless to sustain his own life and that of the girl, without the practical help of Random. As the weeks lengthen into months, the veneer of refinement wears off, and Random finally descends from a courteous, considerate gentleman, to a mere animal, with primitive instincts and passions.

When one night he forgets all that is manly within him, and visits the cave in which Anne is peacefully asleep, Dr. Leigh follows and attacks him with a knife which he has found.

Anne is awakened by the struggle and for the first time realizes the power of the physician, whom before she had considered a weakling. To quiet her alarm Leigh insists that Random take his belongings to the other side of the island, and a few days later is almost tempted to do so himself, when he discovers that Anne is affected with leprosy, which she has contracted from a blanket left on the island by some other refugee, years before, who has suffered from the awful disease.

Weeks later when a ship is sighted and boats put out for the shore, Random rushes to the sailors and begs to be taken off the island. Dr. Leigh, however, sends for the captain to come ashore and unite Anne and himself in wedlock, as he realizes that he must remain on the island since he himself is doubtless affected by the disease, and he owes it to Anne to make the remainder of her life happy. As the picture closes, Random is sailing away to safety and Dr. Leigh and Anne are silhoutted against the sinking sun, gazing out at the vanishing ship.

Carlyle Blackwell says that he is going to make "The Last Chapter," from the story entitled "An Unfinished Story," by Richard Harding Davis, the best that he has ever put out. He is in love with the story as it gives all his players splendid parts.



The castaways on the island.



Anne and the doctor left alone on the island.

Another Pathe-Hearst Serial

The combination between the Hearst newspapers and Pathe which made possible "The Perils of Pauline" will be continued in a big new serial to be called "The Exploits of Elaine." Unlike "The Perils of Pauline" this new serial will be released in about fourteen weekly episodes of two reels each. The first installment will probably appear on Monday, December 28. Charles L. Goddard, the well-known playwright who is the author of "Pauline," will write the new serial in collaboration with Arthur R. Reeve. author of the "Craig Kennedy" stories which have been running in the *Cosmopolitan* magazine for four years. Mr. Reeve is a new comer in the motion picture business and brings to his work a world-wide reputation for remarkable talent in introducing the most modern scientific knowledge and methods into detective stories. A graduate in science of Princeton University he afterwards specialized in criminal law at the New York Law School, thus getting the ground work for the stories which he has since written. His character, "Craig Kennedy" is unique and has made Mr. Reeve famous. Under the name of "The Poisoned Pen," "The Dream Doctor" and "The Silent Bullet," these detective stories have been published yearly in book form. "Craig Kennedy" is practically the only one of the modern fiction detectives who uses real scientific methods to hunt down his criminals.



Arthur R. Reeve.



Charles T. Goddard.

Every new invention which could possibly be used in the detection of guilt in crime is studied by Mr. Reeve. In many instances such instruments have been sent to him by the manufacturers with the request that they be used in his stories, the makers believing that such mention would mean vast and desirable publicity. "Craig Kennedy," Mr. Reeve's famous scientific detective character will appear in "The Exploits of Elaine." The cast will be headed by Miss Pearl White, who has achieved such remarkable popularity in "The Perils of Pauline." The other principals are Arnold Daly, well known on both the stage and screen and Sheldon Lewis, who is at present playing the lead in "Life." Leopold Wharton will be the director. Like "Pauline" the story will be published in the Hearst newspapers all over the country, as the corresponding picture is released. This will mean the same vast and desirable publicity which has attended "Pauline." All the art that long experience, great resources, fine equipment and splendid facilities can give will be put by Pathe into this new production. It seems safe to say that bookings on "The Exploits of Elaine" will furnish exchange men with new records to shoot at for some time to come.

New Universal Projection Room

Just a few weeks more and Chicago exhibitors will be offered an advance showing of Universal firms, weekly, in a real de luxe projection room which is now in process of completion at Suite 303-305 Brady building, 109 North Dearborn street. George Magie of the Universal staff has long had in mind the opening of a private projection room in which Universal patrons, members of the trade press and the Censor Board might view the films amid more pleasant surroundings than the Universal has yet been able to offer its Chicago friends, but his plan only now becomes a reality.

The new projection room is roomy, well ventilated and equipped in most modern style in every respect. The exhibitors will find comfortable chairs awaiting them, instead of the hard theater seats to which they are accustomed in other projection rooms, while the projection booth itself is a veritable palace, equipped with two Power's 6A machines of the latest type, together with all the other paraphernalia which goes to make up the modern projection booth. The equipment and arrangement of the booth, while carried out according to Mr. Magie's suggestions and plans, was installed and supervised by Harry Igle and the popular "Henry," who is known to every exhibitor in the city.

The auditorium portion of the room is to be decorated in a pretty green shade, which will be restful to the eye, and carpets of a similar shade will cover the floor. A screen of adequate size will cover the west wall of the room and every comfort will await those who visit the Universal's new quarters to view pictures. It is understood the room will not be rented out to other concerns desiring to show films, but will be devoted exclusively to the showing of the Universal product. In the near future MOTOGRAPHY hopes to present to its readers a view of the room as it appears when completed.

Equipping Sage Foundation

The Alco Film Corporation has just finished installing in the Sage Foundation building at 130 East Twenty-second street, New York City, a complete projection outfit, including one of its radium gold fibre screens. The screen is so arranged that it can be removed in one minute from one of the lecture rooms to another. After it has been taken from the wall of one room there is no mark left behind to show its former presence there. The projecting machine is arranged on a platform which is movable, so that it can be rolled from one room to another. The screen and the projection outfit are to be used in showing various educational films to social welfare workers on the occasion of welfare gatherings in the rooms of the Sage Foundation.

Louis Kalvin, the Alco electrical engineer who made the installation for Alco, is proud of his work in connection with the screen. He spent considerable time devising a way whereby the projection surface would be set firmly in place, and yet permit of easy and quick removal.

"The Seats of The Mighty"

Reviewed By Charles R. Condon

FOR a vehicle in which to make its debut to the film world the Colonial Motion Picture Corporation chose a colonial subject and if one may judge from "The Seats of the Mighty," pictures of no common merit may be expected hereafter from the Colonial studios. The world Film Corporation is releasing the picture which is a dramatization of Sir Gilbert Parker's book of the same name, nearly seven reels in length.

The story is admirably adapted for screen presentation, being one of the few that can convey their entire sense in pantomine. Sub-titles introduce the characters, and bridge lapses of time between scenes, but do not contribute towards establishing continuity between them. The action and scenes are so arranged that one comprehends thoroughly each new development and thread in the plot.

"The Seats of the Mighty" contains all of the elements necessary for a classic photoplay. Powerfully presented, it offers stirring romance, social tragedy, the mental conflict between individuals and the mighty bodily conflict between the English and French forces on the Plains of Abraham, the capture of historic Quebec by General Wolfe, and a number of small, but vital, scenes convincingly staged. All of these combine to make one big, forcible drama that fairly teems with colonial atmosphere and tense, overpowering situations.

The technique of the interior settings represents the highest in the motion picture art. The rooms of the king's and governor's mansions are exquisitely furnished, and beyond criticism in the completeness of their detail. The country in and about New York did wonderfully well in supplying outdoor locations. Anachronisms have been successfully avoided. The old colonial mansion in the picture would never be taken for anything else, and the scene showing the British troops stealing upon and storming the heights of Quebec imparts all of the excitement and enthusiasm that could well be incited without the accompaniment of the shouts, sounds of firing, and roll of drums that were a part of the original attack.

Much of the credit of the play's success is due to the excellent work of the cast, which is comprised of Lionel Barrymore as Monsieur Doltaire; Glen White as Captain Robert Moray; A. P. Jackson as Monsieur Duvarney; Clinton Preston and Millicent Evans as his son and daughter, Juste and Alixe; and Lois Meredith as Mathilde. In addition to these there are fully a dozen people who take important but small parts, and an unusually large cast of extras. One scene of not more than a few minutes duration contains between four and five hundred people.

The action begins at the Court of King Louis of France, but is soon shifted to the Colony of Virginia in America where lives Captain Robert Moray who is in love with Alixe Duvarney, the daughter of the governor of Canada. Moray is captured by the French, and taken to Canada. Here he falls into the hands of Monsieur Doltaire, Louis' personal representative in America, who wishes to obtain possession of some letters the whereabouts of which Moray knows, but refuses to tell.

Doltaire's hatred for Moray deepens, when he learns of the affection between him and Alixe, whom he also admires. He conspires to place the young captain in the light of a spy, and then compel Alixe to sacrifice her love to save her sweetheart's life. The scheme is successful up to a certain point, but there Alixe defeats it. Moray is tried, and condemned to be shot, but, with Alixe's assistance, manages to escape.

In his flight he discovers a way of scaling the precipitous wall leading to Quebec, and notifies the English. Under the leadership of General Wolfe they storm the heights, and capture the city. Voban, the barber, whose sweetheart Doltaire has betrayed, blows up the governor's mansion, burying Duvarney and Doltaire in its ruins. Moray and Alixe become reunited, and ride away from the scene of turmoil to establish a new home for themselves.

Standard Program Progresses

On January 18, 1915, the Standard Polyscope Corporation will release the first of its subjects through the Standard Program Association. This decision was reached at a meeting of the former corporation last week. Some time ago MOTOGRAPHY carried a story explaining the progress of the Association, but at that time plans for the production of its subjects had not been completed.

Recently the Standard Polyscope Corporation was incorporated under the laws of New York state, with a capital of $1,000,000. William P. Cooper is president and Herbert C. Hoagland general manager. Mr. Hoagland is well known to the film trade through his former connection with the Pathe Company. Another member of the corporation, whose name will be recognized by motion picture people, is Herbert Blache, of the Solax and Blache companies.

"Born Again" Shown

On Friday, December 5, the K. C. Booking Corporation, 512 Mallers Building, Chicago, presented "Born Again," in five reels, at the Fulton exhibition rooms for the trade press and a number of exhibitors. The picture is one made by the Hector Film Corporation and presents Miss Beulah Poynter in the role of Dorothy Gray, heroine of the story. Many of the scenes are splendidly photographed and the backgrounds are of real beauty. The supporting company is adequate, though the player who enacts the role of George Dunbar, Dorothy Gray's first husband, is inclined to rant and gesticulate far too much. Aside from Miss Poynter the player who enacts the part of Dr. Morrow is most worthy of praise.

As the story runs, Dorothy Gray, a stage star, wearied of the attentions of her manager, jumps at the chance to marry George Dunbar, a wealthy man who proposes to her. When her husband becomes intoxicated at a champagne dinner a few days later, Dorothy is so humiliated that she leaves him and wanders

aimlessly until sunrise, when she is found by Jeff Marsh and taken into his home.

When she awakens next morning her mind is a total blank as regards the past, and her brain only that of a child of five. Within a year, however, she regains her faculties, though still unable to recall anything that happened previous to her being found by Jeff. With the passage of time Jeff and Dorothy fall in love and are married. A year later the birth of Dorothy's baby restores her memory completely, and she realizes that she had no right to marry Jeff, having never been divorced from Dunbar. Dr. Morrow, who attends her, learns her story and relieves Dorothy of much anxiety by telling her that on the night of her marriage he was called to attend Dunbar, who had been killed by a fall in his auto over a cliff. The vision scenes in which the auto wreck are shown are truly remarkable and add the necessary "punch" to the picture. The doctor's story clears up everything for Dorothy and she and Jeff begin life anew.—N. G. C.

The Screen a Real Detective

Clarence Jay Elmer of the Lubin studios, who plays one of the leading roles in "The Patsy Bolivar" series, Lubin's newest collection of comedies, says the motion picture camera has 'em all beaten when it comes to doing detective work. In one of the series "Patsy" has an adventure with pirates. The pirates obtained for the occasion were a villainous looking lot and during the action of the play they captured Elmer. During the struggle the pirates stood Elmer on his head and everything in his pockets dropped out. When the scene ended Elmer was able to find a few pennies on the ground but nothing else and not one of the pirates knew where the lost articles were. Recently when the reel was shown in the projection room of the big Lubin establishment Elmer discovered what had happened to his lost property. One of the pirates was seen on the film to bend over quickly, pick up the things that had dropped from Elmer's pocket and stuff them into his own pocket. Needless to say with this evidence Elmer had little difficulty in getting his property back again.



Clarence Jay Elmer.

Advance Release Date

The Famous Players have decided to change the release date of the spectacular film version of Wilson Barrett's immortal drama, "The Sign of the Cross," originally scheduled for release in February, to December 21. The change was made because of the peculiar appropriateness of the subject as a pre-Chrsitmas release.

Lasky Engages Edith Taliaferro

Samuel Goldfish announces that a contract has been concluded between Jesse L. Lasky as president of the Jesse L. Lasky Feature Play Company, and Miss Edith Taliaferro, by the terms of which Miss Taliaferro is to be seen in the near future in an elaborate photo-dramatic production.

Miss Taliaferro will be remembered as a leading artist in such widely known Broadway productions as "Rebecca of Sunnybrook Farm" and "Young Wisdom." She is the younger sister of Mabel Taliaferro and this will be her first appearance on the screen.

For Miss Taliaferro's photodrama debut Mr. Lasky has selected a play entitled "Young Romance," which is by Wm. C. DeMille. The production will be directed by Cecil B. De Mille, brother of the author. The The story of "Young Romance" concerns the experiences of a young girl clerk in a department store, who, in a fit of June madness, determines to pretend that she is a rich lady of fashion during a brief vacation of one week. In this manner Nellie Nolan transforms herself into Miss Ethel Van Dusen and proceeds to Ocean Beach, Me., there to live a brief life as a society butterfly. One of the young men in the store is seized with substantially the same plan and repairs to the same summer resort. The experience of these two young impostors culminates in their determination to marry.

Keystone Wins

Justice Newberger of the Supreme Court of New York State, on Tuesday denied the application of Marie Dressler for a receiver for the picture "Tillie's Punctured Romance," and an injunction restraining the Keystone Film Company from disposing of the picture to the Alco Film Corporation, her claim being that both parties jointly owned the picture, and that she had not been consulted about the disposition of it.

The defendant, through its attorneys, Messrs. Graham & Stevenson exhibited the contract to the court, which, while giving Marie Dressler a right in the negative, gave the Keystone Film Company the right, so that company claimed, to handle the picture and dispose of it as it thought best. After hearing the evidence Justice Newberger denied the plaintiff's application.

Novelty at Vitagraph Theater

The Vitagraph theater offers its patrons a distinct novelty this week in an original one-act playlet, "What the Moon Saw," written by S. Rankin Drew and presented by a cast headed by Sidney Drew. In presenting the playlet Mr. Drew does not intend forsaking motion pictures for the legitimate stage, but wishes rather to enjoy the distinction of offering the patrons of the Vitagraph theater a pleasing novelty. Other Vita players in the cast are Jane Morrow, Edwina Robbins, Paul Scardon and J. Herbert Frank.

A business man in Europe desires the exclusive agency for raw films for motion pictures. References furnished. Correspondence should be in French or English. Address will be furnished by Bureau of Foreign and Domestic Commerce, Washington, D. C. Refer to file number 14404.

Bronson Howard Story Filmed

Reviewed by Charles R. Condon

BRONSON HOWARD'S story, "Young Mrs. Winthrop," probably reads like an original plot in book form, but when it is stripped of its conversation and descriptions, and produced on the screen it is readily recognized as one of that class of domestic dramas whose action revolves about the misunderstanding caused by a husband's devoting his entire time and attention to business, neglecting to fulfill the duties of home life. The characters and settings are of a plane somewhat above the every-day walk in life, but in their two-reel film version the Edison company has made the story one to carry an appeal and message to everyone, financial and social position regardless.

The plot has been refreshened by little surprising developments here and there, and deepened by subtle touches of pathos and melodrama. The adverse criticism can all be confined to one scene, that in which the estranged couple meet to arrange the deed of separation. Whether the directing or cutting is at fault cannot be told from the film, but one is totally



Scene from Edison's feature, "Young Mrs. Winthrop."

unprepared for the transformation that takes place when the lawyer recalls an event of the married couple's schooldays and early courtship. The barrier of frigidity that took months to accumulate melts instantly at this, and the pair who have come together with the serious intention of effecting a legal and permanent separation, are seen chatting and joking as though nothing had happened.

Following this is the climax, and the impression made by its clever simplicity effectively blots out the improbabilities of the scene preceding. The picture will make its debut to the film world on January 1. Under Richard Ridgely's direction Mabel Trunnelle, Robert Conness, Gladys Hulette, Harry Beaumont, and Bigelow Cooper interpret the principal parts in a most creditable manner. The subdued light effect in the death-bed scene is both artistic and impressive.

Winthrop's work demands his whole attention, and his pretty wife is consequently neglected and lonely. Time after time her husband breaks social engagements at the last moment because something comes up at the office that demands his attention at the time. Mrs. Winthrop bears it all silently, but such a state of affairs cannot last forever, and finally the cords of faith and patience snap.

Herbert, Mrs. Winthrop's brother, approaches



Scene from Edison's feature, "Young Mrs. Winthrop."

Winthrop one day and appeals for his help. It seems that a certain Mrs. Dunbar has trusted the young fellow with a large sum of money with which he speculates and loses. Winthrop promises to keep Herbert's secret, and writes Mrs. Dunbar for an appointment to try to arrange a settlement and save the boy.

She answers immediately, consenting to see him that night. It happens that Winthrop has promised to escort his wife to a ball on this same night, but he breaks the engagement, telling her that she had better stay home with their little daughter, Rosie. Mrs. Winthrop finds Mrs. Dunbar's note and, in a fit of anger, attends the ball in spite of her husband's wishes. During her absence Rosie is taken ill with



Scene from Edison's feature, "Young Mrs. Winthrop."

fever. Mrs. Winthrop is informed of the child's condition, and rushes home, but the baby dies before she can reach it.

Winthrop succeeds in convincing Mrs. Dunbar

that Herbert had no intention of stealing her money, and obtains her promise not to prosecute him. Happy with the result of his interview with the woman Winthrop is plunged into deep despair when, on arriving at home, he learns that his beloved Rosie is dead. From that time on he and his wife are as strangers to each other. No accusations are made, but inwardly each feels that but for the carelessness and neglect of the other it would never have happened.

Some time after the burial they meet to arrange the deed of separation. The lawyer who has known them both from childhood, tries several times to bring about a reconciliation by recalling to them certain little incidents that marked their early school days and courtship, but his efforts are wasted. As a last resort, after the whole deed has been made out, the lawyer asks how they intend to divide that little grave so lately filled. Pride cannot reign with this remembrance, and Mrs. Winthrop falls, weeping, into her husband's arms.

Did the Tavern Burn?

A man with a red face and a fur cap that pulls down over his ears and—most important of all—a state fire warden's badge, threatened to put a ban on the "College Widow" photoplay, being prepared by the Lubin Company.

He had nothing to say about the morality of the play, but he did say the woods about Betzwood, Pa., were as dry as tinder. He drew Barry O'Neil, the man who sets the big pictures, aside and said that he didn't think that the little tavern would burn down that day. He said that the tavern was a nice-looking thing, and it would be a shame to waste it. It would make a nice shelter for hunters upstate.

He also pointed out the fact that Betzwood is a dry wood, a very dry wood at this season of the year. In his official capacity he did not see how he could do his duty and let fire endanger it.

Barry got red in the face. He toyed with the fire warden's badge with his left hand and clenched his right fist. Then he leaned forward and talked right into the fire warden's eyes.

"My good and faithful officer, tell me how we can



Barry O'Neil and his company ready to take the fire scene in Lubin feature, "The College Widow."

rescue the college widow if we don't have a fire," said Barry in soft and Celtic tones. "That fire has to come off today. The ladies have to be rescued from the second-story windows. All of my little college boys, assisted by the Fairmount hook and ladder company of Norristown and Foreman Moody, of the fire house at Sixth and Locust streets, Philadelphia, are



Burning the hotel (at a cost of $2,000) for the fire scene in Lubin's "The College Widow" feature.

going to join the fair haired boys in the rescue. You bet they won't let the woods take fire."

"I don't see how it can be did," replied the fire warden, "although you got big town firemen."

O'Neil had spent six weeks making pictures of the play of George Ade. It is to be one of the Lubin features of the season. "Why," said Barry, "I am even paying the supers $3 a day and we have 200 of them. I got to get this fire through and in a hurry too."

That O'Neil meant what he said and that the fire warden finally saw the point is conclusively proven by one of the accompanying pictures.

Kleine Film Breaks Record

George Kleine's five-part subject, "The Naked Truth," featuring Lyda Borelli, broke the Kleine record last week when it played its seventieth engagement in the Chicago city limits. There are only two hundred theaters in Chicago with a seating capacity exceeding three hundred, which makes the record remarkable when the ratio of houses "killed" by a single engagement in a given neighborhood is considered. The Bijou Dream, adjoining the big Orpheum on State street, is playing an eight-day engagement with "The Naked Truth" and bookings continue to pour in steadily.

Activities at Bosworth Studios

Myrtle Stedman is doing double duty to make up for the time she laid off at the Bosworth studios in California. She is playing opposite to Macklyn Arbuckle in a four-reel comedy-drama and also a heavy lead in "Miss Kit Diadley's Caprice," in which Elsie Janis is being featured. Phillips Smalley is directing the one and Lois Weber the other. Hobart Bosworth is unfortunately sick at this time to everyone's regret.

Edwin M. LaRoche, associate editor of the *Motion Picture Magazine*, is conducting a course for photoplaywrights at the central branch of the Young Men's Christian Association in Brooklyn, N. Y.

Bushman Stars in "The Battle of Love"

Reviewed by Clarence J. Caine

THE splendid acting of Francis X. Bushman and Ruth Stonehouse, and the delicious comedy touches which appear at every crisis, are the chief requisites of Essanay's three-reel production entitled "The Battle of Love," which will be released through the feature department of the General Film Company on Saturday, December 19. Added to this is a story which handles the eternal triangle in a refreshing manner, these things being blended together in such a manner that the result is three thousand feet of a most enjoyable subject.

Some time ago this company produced a photo-drama, the story of which appeared in the *Ladies' World* with a paragraph missing. In order to find this, the reader was required to see the screen version of the subject. The plan at once proved a success and "The Battle of Love" is the fourth of the series. The title, while it is an appealing one, does not appear to exactly fit the story, unless the action was altered in adapting it to the screen. Mrs. Wilson Woodrow, the prominent American authoress, originated the story.

The types for the leading roles could not have been selected to better advantage. As was mentioned earlier in the review, Mr. Bushman and Miss Stonehouse give excellent character portrayals, the former being especially effective in the scenes after his fiancee has rejected him and when he is accused of murder, and the latter being at her best in the many emotional scenes toward the close. Both the interior and exterior settings are in tune with the story and the photography is clear throughout the entire three reels of the subject.



Chandler is out of humor after Bessie has broken their engagement.

The story opens with the betrothal of Arthur Chandler and Bessie Wells. John Wells and Ezra Chandler, the fathers of the young couple, are pleased with the match, as they are staunch friends. The trouble starts when Vivian LaMar, an actress who likes Chandler because he amuses her, forces him to ride in her auto when he is on his way to visit Bessie.



Bessie clings to Chandler when he is "arrested."

From the window of her home the girl sees her fiance and the other woman drive up in the car. She rushes out and denounces Chandler, breaking their engagement without giving him a chance to explain that he cares nothing for the actress.

Old Chandler and Wells are gloomy over the new state of affairs and brood over their trouble at the club. Jack Sanford, known by his friends as "Mr. Fixit," sees them and persuades them to confide in him. He then offers to bet the two men a thousand dollars that within twenty-four hours he can have the young couple made man and wife. The older men accept the bet and Jack sets off to accomplish his purpose.

He secures the aid of the theatrical manager and Miss LaMar. The actress calls for Chandler at his office and, in a reckless mood, he goes with her to a cafe. Here the manager and Jack are waiting and stage a little scene to impress on Chandler's mind the fact that they have seen him with Miss LaMar. Still following Jack's plan, the actress takes Chandler for a ride in the country. When they are a few miles outside the city, she asks him to get some flowers for her and then drives off, leaving him to walk back.

When she returns to the cafe, Jack plays his next card by sending a message to Bessie, saying that the actress has been murdered and that Chandler was the last person seen with her. The girl forgets their quarrel in her anxiety to save her lover and telephones him to come to her home at once. Jack secures several of his friends to act as

policemen and detectives and follow Chandler. Bessie tells Chandler of the suspicion which has been cast upon him and agrees to flee with him.

They are followed by the supposed detectives and eventually captured, and led to a shack in which Miss LaMar poses as a corpse. Jack is on hand and supplies a means of escape. He then tells them that he has a minister waiting on old Chandler's yacht and they must be married at once and leave for Europe. Both agree to this, but receive the surprise of their lives when, just after the ceremony has been completed aboard the yacht, their parents, Miss LaMar and her entire theatrical company step out from their hiding place and congratulate them. The entire affair is then explained to the astonished couple and Jack collects his wager, turning it over to Bessie as a wedding present.

The cast is as follows:

Arthur Chandler.....Francis X. Bushman
Bessie Wells.....Ruth Stonehouse
Vivian LaMar.....Lillian Drew
Jack Sanford, alias "Fixit".....Harry Dunkinson
John Wells.....Rapley Holmes
Ezra Chandler.....Thomas Cummerford
Mrs. Wells.....Helen Dunbar
Kirby.....Leo White

Big Interior Scene

What is alleged to be the biggest interior scene ever made anywhere was produced at the World Film studio at Fort Lee, New Jersey, on Saturday, November 28, by Director Maurice Tourneur. It was the Board of Trade scene, in the Wilton Lackaye photoplay based on the great stage success, "The Pit."



Board of Trade scene from World Film, "The Pit."

Five hundred men took part in the picture, and to add to the realism Director Tourneur secured the services of sixty brokers from Wall street, the New street curb, the Consolidated Exchange and the New York Stock Exchange. These brokers were under the direction of P. C. Mullen, 51 Exchange street. Several of the brokers had bought and sold wheat in the very pit which was being reproduced for the camera in the pit scenes. Forty Western Union and Postal messenger boys were used to add to the realism of the settings.

While greater numbers of men and women have been used before the camera, they have never been able to use so many men in an interior scene. In the spectacular pictures such as "Cabiria" or "Quo Vadis?" there are armies used in exterior settings but not a single one reproduces an interior. The pit scene is an achievement that the World Film Corporation can well be proud of and Director Tourneur can boast of another feather in his hat. Having staged the delightful fantasy showing Vivian Martin in "The Wishing Ring," it was no easy matter to turn to the wider scope afforded by the Brady version of "The Pit."

Filming "Graustark"

Miss Beverly Bayne, Miss Helen Dunbar and Thomas Commerford left for New York on December 5 to join Francis X. Bushman, who went to New York early in the week, to take scenes in Essanay's new photoplay "Graustark," by George Barr McCutcheon.

Francis X. Bushman will play the leading role, that of Grenfall Lorry, the young American who falls in love with a princess of "Graustark." Miss Bayne will be the princess and Thomas Commerford and Miss Dunbar will take the parts of her uncle and aunt, who are traveling through America with her.

The scene in which Lorry rushes to New York to get a last glimpse of his princess, whose rank he is entirely ignorant of, will be taken on the wharves of the Atlantic liners to make it absolutely true to the story. The players will then go to Washington where all the scenes that took place there in the story will be reproduced with exactness to the text.

New York Exhibitors Meet

A mass meeting of the Motion Picture Exhibitors' Association of Greater New York was held at the Marlborough Hotel, on Wednesday morning, Dec. 2, 1914. Matters relative to legislation for the coming year were taken under consideration and a legislation committee was appointed, with Mr. Rosenson as its chairman, for the purpose of drafting a bill for the admission of minors in motion picture theaters and also a bill permitting standees, which the exhibitors will endeavor to have passed during this legislative term.

The matter of the ball was taken up and much enthusiasm was exhibited by the exhibitors for the hearty co-operation which the manufacturers and tradesmen have extended. After matters relative to the ball have been straightened out the entire Association will be re-organized in accordance with the new constitution and by-laws, and its principles will be strictly adhered to.

Alliance Invades Canada

Andrew J. Cobe, general manager of the Alliance Films Corporation, has just returned from Montreal, where he has concluded arrangements with the Noted Players Feature Film Company to handle all of the Alliance releases in the Dominion. J. D. Goldie, the head of the Noted Players, will shortly have, in addition to the Montreal exchange, fully equipped offices in Toronto and Winnipeg. These are to be followed by other branches in the larger Canadian centers. The projected offices will be located in St. Johns, Calgary and Regina. The St. Johns office will handle the Nova Scotia, New Brunswick and Prince Edward's Island territory. Winnipeg will take care of Manitoba, Saskatchewan, Alberta and British Columbia.

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REMITTANCES—Remittances should be made by check, New York draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

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CHICAGO, DECEMBER 19, 1914

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PICTURE THEATER ADVERTISING.

THE amount of newspaper advertising that should be done by picture theaters is a problem deserving more thought than it usually gets. Without doubt there should be more of it than there is; and unquestionably much of what is done is useless. It is the easiest thing in the world to waste money on newspaper space; but it is almost as easy to lose big opportunities by neglecting to use any space, or by using it in the wrong way.

As a general proposition it may be said that in a city small enough so that its theaters are within convenient reach of its total population, advertising in the city's newspapers would be a good investment for any of the theaters. It is equally plain that in cities as big as Chicago, Philadelphia, Cleveland, St. Louis, etc., theaters in the south end of town cannot hope to interest people who live in the north end. Time and inconvenience are not so much of a factor of this condition as the fact that the same or an equivalent show may be had within a few minutes of home. Therefore, in such a city a south side theater (that is to say, any neighborhood theater) advertising in a newspaper which circulated all over town would be wasting at least two-thirds of the advertising it was paying for. Yet we find a considerable amount of this kind of advertising being done—probably because the arguments of the newspapers' advertising salesmen have been accepted without due consideration.

On the other hand, it is perfectly reasonable to assume that all the inhabitants of any large city go "down-town" with considerable frequency. So a down-town theater, located in or near the retail shopping district, might well profit by a judicious amount of general newspaper advertising. Briefly stated, the picture theater should confine its advertising to newspapers which reach only those people who either reside or regularly visit in the neighborhood of that particular theater.

In the smaller cities and towns that condition is easily met, since practically the whole population is within easy reach of every theater. In such communities every reader of the newspapers is a prospective visitor at every theater in town.

Waterloo, Iowa, is a city of some 28,000 population. That is big enough to make a good picture theater town and small enough so that everybody knows where the Palace Theater is. For three days around the first of this month that house ran "Cabiria"; and on the 29th of November, Sunday, the Waterloo *Times-Tribune* carried a full-page advertisement of the Palace and its feature show.

Now a full page in a Sunday paper is considerable advertising for a picture theater. A good many of the conservative type of business men would argue that it was a foolish and vain expenditure of money. They would say that everybody in Waterloo knew the Palace; that most of them saw it every few days at least; and that an announcement on the front of the house, or possibly a small notice in the paper, would have served just as well. But there is another side to advertising that the ultra-conservative people never learn, but that the management of the Palace evidently knows. It is a proven fact that the country cross-roads store, whose business is a monopoly to which the people *must* go and whose whole stock is known to everybody, can nevertheless increase its business by advertising.

A man may be thoroughly familiar with all the facts about a certain theater; he may be aware that the theater is showing something exceptionally fine; but still he may not overcome his inertia to the extent of actually attend-

ing the show. But if a friend drops in to see him and suggests that he should see that show, or asks him to go, his chances of attending are increased ten-fold. And that is just what the well prepared newspaper advertisement does; that is what the Palace's full page in the Waterloo *Times-Tribune* did. Naturally it did not read that way at all; but the message it carried to the people was something like this:

"Of course you know about this show the Palace is giving, but I just want to remind you that it is the biggest thing that ever struck Waterloo. So don't make any dates that will keep you away from it. Sure, all the folks are going. Better call up and have 'em save you a seat or two before they're all gone."

In a town of that size, and with a feature show of that kind, there is no doubt that a full page newspaper announcement is good picture theater advertising. With an ordinary, every day program it wouldn't be. In a very large city it wouldn't be. But even the regular program deserves some advertising, and in a small city a moderate sized notice run continuously is a good investment. And in the largest cities there are frequently published little weekly neighborhood papers whose advertising rates are very low and whose usefulness as an advertising medium for the picture theater is far ahead of that of the big dailies.

No advertising is any good unless it reaches the people who can use it, and only those people. Within this limit newspaper advertising is a good investment for picture theaters.

MUNICIPAL PICTURE SHOWS

FREE motion picture shows operated by cities for the benefit of the population in general, just as band concerts are now conducted, are by no means a new idea. A good many public workers have advocated, and are still advocating them. The latest report of this nature comes from Milwaukee, where Prof. Richard Burton, of the University of Minnesota, spoke at some length on the subject before the City Club.

Whether any of these projects ever come to a head or not is really of little consequence to the picture theater owner. The free city show is the least of any of his competition. The reasons for this are obvious.

In the first place, no city commission charged with the duty of putting on a free show would be willing to pay for a daily change and a good program. It costs more money to run a picture theater properly than it does to run a dance hall or even a band concert; and unless it is run properly, and is at least as good as the average nickel show, the people will not attend even on a free admission.

Motion picture entertainment is cheap enough, anyway. Most people would rather pay a ridiculously small admission fee to a regular theater than go into a city-operated substitute for nothing. And those who did attend the free show because it was free would either become fans on the spot (if it was a good show) and extend their enthusiasm to the regular picture theaters, or would become so disgusted (if it was a poor show) that they would be forced to go to the regular exhibitor for real entertainment. The free show can't hurt the live exhibitor.

The Alliance Films Corp. has just completed negotiations with the Progressive Investment Company, of Portland, Oregon, to handle the Alliance program in the western states.

Just A Moment Please

Got your Christmas shopping all done?

—

Which reminds us that if the local censor board would confine its choppin' to the Christmas season all would be rosy, but alas they chop the whole year through.

—

Poor little Marie Dressler, what an unhappy Christmas she seems likely to have! After visions of $200,000 as her share of the "Tillie's Punctured Romance" films, Judge Newburger gave her contract with Ad Kessel the O. O. and heartlessly decided that the lady had nothing coming. Never mind, Marie, hang up your stocking just the same. Santa Claus might put something in it.

—

FAMOUS BILLS.

KAISER BILL.
GRAPEJUICE BILL.
BUFFALO BILL.
BILL SELIG.
BILL SWANSON.
BILL BARRY.
30 DAYS NET—2% TEN.

—

This Parsons man sends us a great little yarn about Pathe now using women cameramen, on account of all their regular crank turners being off to war. Gee, we can think of a lot of places no woman cameraman would ever consent to go after films, but it was a bully story at that, Parsons—so good it even escaped our blue pencil.

—

WHOSE IS IT?

From far out on the Pacific Coast comes the accompanying picture of a gas buggy with a man in it. The back of the photo carries an inscription to the effect that "the driver is Don Meaney, Universal's West Coast publicity man, in his new Cadillac." However, we've grown used to Don's press stories and so must refuse to fall for this one. On the square, though, we'd like to know what player's car he borrowed to get his picture taken. If the real owner will drop us a line, we'll proceed with our Black Hand campaign against Don immediately, and agree to split 50-50.



—

Despite the frantic protests of a score or more of our readers, we beg to call your attention to the latest spasm of Benny, the Nat'l Waterproof Film office boy. Wandering again in the cemetery, Benny has found the following epitaphs:

"A state rights buyer named McCree
Once bought a feature film, which he
Failed to waterproof; so, you see,
The film is dead and so's McCree."

"Here lies the body of Five Cent Admission,
Who starved to death amid great contrition.
His fate should be a warning, when—
You think of asking less than ten."

—

We lamp by an esteemed (so to speak) contemporary that Joe Farnham has an answer to "Why Did June Run Away?" Huh, Joe hasn't anything on Anna, our telephone girl. She knows why, too, but we dassent tell. You'll have to ask her.

—

OUR BURG.

A. M. Eisner and Ben Beadell was visitors to Ye Editor's sanctum this wk. A. M. brought along several new ideas on booking film, and Ben a good seegar and a big boost for Edison's "The Better Man." Ben says as how that one was great.

Doc Shallenberger has went back to Noo Yawk after a brief sojourn in our midst.

F. C. McCarahan hopped a rattler to Mpls, Minn., this wk., to give that new offis the O. O. He's back now, says Biz. is O. K.

Paul Bush got off at the deepo the other day after a trip to the tanks, in Ioway, and says as how hard times is purely psychological.

A certain feller in Our Village lost 30c playin' cards the other night and his Missus won 50 cents (c) the same evening. Splitting the evening 50-50, it was not so bad—not so bad!

Them darn buglars is loose again. The Shakespear theaater is the latest to suffer. By Heck we need another Constable. These robber is gettin something terrible.

Joe Finn was seen on Main St. this wk. Back from N. Y. again, we spect.

—

This'll be all this time. N. G. C.

"The Secret of the Haunted Hills"

Reviewed by Neil G. Caward

ZUDORA, the girl detective, solves another mystery of the many given her by her uncle, Hassan Ali, in episode four of the Thanhouser series, which is entitled "The Secret of the Haunted Hills."

Before she succeds in finding the cause of the appearance of a spectre-like hand which terrifies the natives in a certain rural community, she is set upon and all but throttled by an idiot boy, employed by John Storm's parents as a stable hand.

Margaret Snow, Harry Benham and James Cruze are the featured characters and the photography in this episode is very pleasing.

The story begins with John Storm receiving a note from his mother, explaining that the people in the rural community in which she resides are being terrified by the sudden and mysterious appearance at night of a monstrous, fleshless, skeleton hand which they are unable to explain by any known means and which strikes terror to their minds upon its very appearance.

Storm thereupon visits his home, accompanied by Zudora, his sweetheart, and there beholds the spectre



The shot accidentally wounded the serving maid.

hand himself, as it flashes on the wall of the living room.

When Storm's father grabs up his gun and shoots at the uncanny apparition, the bullet hurtles through the wall and injures the servant maid in the arm. This incident recalls to Storm's mind a happening of his boyhood, when he accidentally shot a little lad while out hunting and injured him in the hand, much after the fashion in which the servant maid has just been injured. This lad, now grown to manhood, is employed on his father's place as a stable hand, even though he is half-witted and unable to assume the real tasks of a man.

Storm and Zudora, returning to the city, believe that Hassan Ali is at the bottom of the strange happening, although they have no proof that such is the case. Storm accuses Hassan Ali and when the Hindoo is about to shoot him, Storm manages to seize his arm and bend him back across a table top. The Hindoo's servant comes to the rescue of his master and is about to stab Storm in the back when Zudora appears and rescues her lover.

Storm then returns to his parents' home in the country and explains to the excited group of farmers armed with shotguns, crowbars, pitchforks, and other implements, seized at haphazard, that the mystery will soon be solved, as Zudora, the famous girl detective,



Zudora and Storm discover the stereopticon.

is coming to their rescue. Zudora is warmly greeted upon her arrival, and after a brief investigation decides to visit the upper room of one of the farm's outbuildings, as she has a suspicion that it is from there that the strange apparition is caused to appear.

Entering this building, Zudora is seized by the idiot boy, bound and gagged, and is about to be hung up to a rafter, when Storm arrives and overpowers the idiot boy.

Ascending to the second floor of the out-building, they discover a huge stereopticon and a slide bearing on its surface the X-ray photograph of the idiot boy's hand which had been taken at the time Storm shot him many years before. A test of the machine quickly proves that this slide, packed in the machine, and the light turned on, caused the mysterious skeleton hand



Storm overcomes the foolish boy.

to appear in whatever direction the rays from the machine were projected. The mystery solved, Zudora and Storm return to the city, while the countryside settles back into its usual calm.

New Favorite Players' Director

William D. Taylor, the new director of the Favorite Players' Film Co., has actually assumed charge of the studio in Los Angeles, and will hereafter direct all of the Carlyle Blackwell pictures. Mr. Taylor was born in Ireland, educated at Clifton College, England, went to France and Germany to study languages, and finally came to America and ranched in southwest Kansas. Returning to England he met Charles Hawtrey, the famous actor, and, although not quite nineteen, joined his company and played in "The Private Secretary." After playing with a number of traveling companies in the old country, Mr. Taylor again crossed to America and joined Fanny Davenport, playing juveniles and understudying the leading roles at the same time. Later he joined the Castle Square Stock Company in Boston, acted with Katherine Kidder in "Madame Sans Gene" on the road, and with Sol Russell in repertoire, and has been with a number of high-class stock companies. His last legitimate engagement was with Harry Corson Clarke in Honolulu. He started his motion picture career with the Kay Bee forces at Santa Monica, and then joined the Vitagraph, where he did some important work, including the name part in "Captain Alvarez." He next went with the Balboa company at Long Beach, where he directed and took his own leads for some months, and where he established a reputation as a producer. William Taylor is very much a man—athletic, tall and well built. He has an all-around love of sports, and is a prominent member of the Photoplayers' Club and a general favorite.



William D. Taylor.

Playing "Cabiria"

W. L. Myers, manager of the new Palace theater at Waterloo, Iowa, which was recently described in these columns, sends us this week his four-page program announcing his showing of the great Itala film "Cabiria," which he offered his patrons on Monday Tuesday, and Wednesday, November 30 and December 1 and 2. The program contains a complete cast, a short synopsis of the story and several illustrations of the principal scenes. During the three days mentioned above prices of twenty-five cents are charged for general admission and 400 seats on the main floor are reserved at thirty-five cents.

Kleine Furnishes Travelogue

The Tuesday Art and Travel Club, an organization of Chicago society women, held an interesting travelogue lecture at the Hotel Sherman recently. George Kleine supplied the film from his large stock of educational subjects. "Places Loved by d'Annunzio, the Poet," "Important Scenes in Paris," "The Rhine from Cologne to Coblentz," "Winter Sports at St. Moritz," and "Conquering the Jung-Frau," were the film selections. Tomaso's orchestra supplied the music. Now that it cannot go to Europe in person, society is taking optical journeys into favorite haunts via science's fastest pleasure.

Dyreda to Film Harris Ballads

An interesting announcement is that of the Dyreda Company which has acquired the picture rights to the Charles K. Harris world-record songs, "Just Break the News to Mother," "Always in the Way" and others of his famous ballads. Work is about to begin on the filming of these two numbers. They offer big possibilities in the way of features with a heart-interest that is certain and the one-time popularity of these songs suggests a market already assured. The Dyreda studio on the Clara Morris estate at Yonkers, will be the scene of the films' making.

Another Jefferson Picture

The Alco Film Corporation announces that the production of Popular Plays and Players, Inc., to follow Madame Olga Petrova in "The Tigress" will be Thomas Jefferson and Adelaide Thurston in the famous melodrama "Shadows of a Great City" in photoplay form. Mr. Jefferson already has had the pleasure of appearing in a work by his father, Joseph Jefferson, the Alco release "Rip Van Winkle," and now he is to repeat the experience. For "Shadows of a Great City" was written by Joseph Jefferson too, in collaboration with L. R. Shewell, who was for many years stage manager at the old Boston theater. It was produced more than twenty years ago and was seen over the entire country for years. Its story is now standard and a delightful memory with many older theatergoers.

Miss Thurston, the co-star with Mr. Jefferson, has a large following over the country too. She has starred in the legitimate in a number of Cohan and Harris productions, notably "Sweet Clover" and "The Girl from Over Yonder." She also played Lady Babbie in J. M. Barrie's "Little Minister."

Engage Important Cast

The Famous Players has gathered an unusually important cast of Broadway favorites in support of John Barrymore in the forthcoming production, "Are You a Mason?" Leo Ditrichstein's sensationally successful farce. This notable cast includes Alfred Hickman, who created the original "Billy" in the stage presentation of this play, Charles Dixon, Charles Butler, Ida Waterman, Dodson Mitchell, Helen Freeman, Jean Acker, Lorraine Huling, Harold Lockwood and Kitty Baldwin.

Want Lobby Bulletins?

Upon the request of many exhibitors throughout the country, the Famous Players Film Company has recontinued the publication and issue of the special lobby bulletins which were sent in advance of this company's releases last year. Beginning with the release of "The Conspiracy," exhibitors can again obtain these bulletins by sending a request to the Famous Players Film Company, or at their local exchanges.

Motography's Gallery of Picture Players

ELSIE ESMOND, leading woman for Wharton, Inc., was born and raised in Chicago. Although an American by birth, she is of English-Russian parentage. Miss Esmond is an all-around athlete but her favorite sports are swimming and riding. She was well known on the stage before appearing in pictures, two of her engagements having been as leading woman with Francis Wilson in "The Dollar Mark" and as the leading support of Madame Nazimova. She has a splendid stock following from coast to coast, having played and been featured in engagements in most of the large cities in the United States. Proof of her popularity lies in the fact that she daily receives letters from all parts of the country from admirers and takes pride in answering them all—an achievement requiring no little amount of work and patience. Miss Esmond is seen to advantage in "The Boundary Rider."



Elsie Esmond.

THURLOW BERGEN'S ancestors came from New Jersey, but he was educated in Washington, D. C. When nineteen years old, he decided to give up the study of law and go on the stage, and now has fourteen years stage experience to his credit. Mr. Bergen is also an author, playwright, composer, singer and athlete. He has written many children's stories, and as a boy composed the lyric and music of the well known song "Esther's Lullaby" which he played and sang at the White House for the late President Cleveland who gave Mr. Bergen permission to dedicate the song to his first daughter, "Esther," a distinct compliment. Pathe was responsible for his deserting the legitimate stage, and his first picture was the splendid Pathe American Company production entitled "The Stain." For the past six months he has been appearing in leads for Theodore Wharton, Inc.



Thurlow Bergen.

MR. O. PENN'S appearance in the Pathe-Wharton production, "The Warning," will not soon be forgotten, for the sturdy, square-jawed man in the prime of life was clearly seen to shed tears over his erring "son's" conduct. Mr. Penn was born in the United States in 1870, and having pronounced artistic talent went to Paris to complete his education. While there he became attracted to the stage and joined the company of the Theater Guignol in Paris in 1896. After two years there he traveled in repertoire with the great actor, Coquelin, for six years covering Belgium, Italy, France, Germany and French Africa. From the Sarah Bernhardt theater he went into the moving picture field and spent three years with the house of Pathe in France. Returning to America, he joined the Pathe forces here, and has, for the last few months, been appearing with Pathe-Wharton.



M. O. Penn.

CREIGHTON HALE, who has appeared in a number of Pathe American productions, as well as in those made by the Whartons, was born twenty-five years ago in Ireland, being the son of an actor well known in Great Britain. He made his debut at the age of five years in "East Lynne" and when barely out of his "teens," he staged a production of "Richelieu" at the Waldon theater, London. With Oscar Asche and Lilly Brayton he played Shakesperian repertoire in London and the provinces. He came to this country to support Gertrude Elliott in the "Dawn of Tomorrow," and with that play toured practically every state in the Union. Among the other well known productions in which he has appeared are "Rebellion," "The Witching Hour," and "Indian Summer." He also had a ten months' engagement with the Ben Greet Players.



Creighton Hale.

News of the Week as Shown in Films



The "Old Guard," New York's veteran battalion. Copyrighted 1914 by Universal Animated Weekly.



King Albert and President Poincare at Furnes, Belgium. Copyrighted 1914 by Universal Animated Weekly.



U. S. troops from Vera Cruz land at Galveston, Texas. Copyrighted 1914 by Hearst-Selig News Pictorial.



Richard Croker and his bride, who was an Indian princess. Copyrighted 1914 by Universal Animated Weekly.



King George en route to open Parliament. Copyrighted 1914 by Hearst-Selig News Pictorial.



Steamer "Hanalei" wrecked off San Francisco. Copyrighted 1914 by Hearst-Selig News Pictorial.

New York Exhibitors' Annual Ball

Thousands in Attendance

YOU exhibitors who know the actual size of the Grand Central Palace will appreciate the statement that it was none too big for the holding of the fifth annual ball of the Motion Picture Exhibitors' Association of Greater New York. Four floors of the Palace were at the service of the Association and its guests on the evening of December seventh—yet, the great convention-floor, on which three separate dances were conducted at the same time was one which of necessity, limited the dancers to about one-twentieth of the attendance number. Three tiers of booths lined the hall that claims thousands of square feet as its area and these booths as well as the dancing floor, had extensive patronage.

The event was the first of a social nature under the management of the Association's new president, William Landau. He made many new acquaintances among the evening's guests and the general feeling was one of instant liking for the man who stepped into the presidency on the resignation of Samuel H. Trigger. The latter gentleman was in animated attendance and seemed to find as much enjoyment in freedom from responsibility for the evening's outcome, as did the many who call him friend. As early as one year ago, Mr. Trigger engaged the Palace for December seventh's event and saw it through as a member of various committees.

The evening's biggest happening was the grand march with twelve photoplayers in the lead. The front row stretched its twice-sextetted width across the space secured only by guards constituting themselves a bodyguard. And the front row was truly the "cynosure of admiring eyes." Mary Pickford in a sequen-encrusted, chiffon-tuniced gown of faintest pink, with Francis X. Bushman as her partner were at the right of the front row and Mary Fuller in golden-brocade, walked beside King Baggot at the left of the "row de luxe." The center comprised Clara Kimball Young in modanna-blue stiff silk and a sapphire-set comb as her hair-ornament. Her hand rested on the arm of Paul Panzer. Next in line was Mary Charleson in orchid-chiffon and satin, with Marc MacDermott. Marguerite Snow was queenly in a cloth-of-gold gown embroidered in silver and she wore a picturesque hat of silver lace. James Cruze was her partner. Corresponding to the Snow-Cruze position in the row were Anita Stewart, in a lusterless and pastel pink, and Earl Williams. The women carried bouquets of American beauties, the gift of the ball committee, and afterward the flowers served as favors to friends.

Among the "afterward" events, was a buffet supper served down-stairs in the grill and it was not until after four o'clock that the last of the ball took its way homeward. It was a happy, satisfying evening, that of the Association's fifth ball that provided four orchestras, four picture-theaters, an innovation grand march and a splendid time for the entertainment of the guests who surely numbered more than three thousand.

NOTES OF THE EVENING.

The officers of the association who made the ball a memorable one are William Landau, president; M. Needle, vice-president of Manhattan; William Hollander, vice-president of Brooklyn; M. Coleman, vice-president of the Bronx; Adolph Weiss, secretary; William Brant, financial secretary; Grant Anson, treasurer; A. J. Stockhammer, Samuel H. Trigger, chairman of the Executive Board, and Adolph Weiss, chairman of the ball committee.

Marion S. Pearce, president of the National Motion Picture Exhibitors' League of America, was a guest from Baltimore.

Fulton Brylawski, secrtary of the Washington, D. C., league, was another guest to whom distance meant nothing.

Francis X. Bushman's attendance meant his coming from Chicago. He learned that his Essanay fame has grown, even since the June convention tribute to his popularity.

And Kate Price was there. Her gown was very lovely and her chiffon scarf was very green. Kate believes in leaving none in doubt as to her nationality.

Nicholas Power's personal representatives were J. F. Skerret and A. J. Lang.

"Bill" Barry was missed.

Ad. Kessal and C. O. Baumann were hosts to a merry party in the New York Motion Picture Company's box.

The Warners' box was a big and well-filled one.

James Kirkwood, president of the Screen Club, declared the night a ladies' one at the club. Those who taxied there before three, found it so. Those who didn't, found it dark.

Paul Panzer was cautious and 'phoned at 3:30, thus saving his party a useless trip.

At three, on the other side of the screen in the grill room, King Baggot assured James Cruze and "Bill" Swanson that he would speak for life memberships in the club for them.

Edward Earle of the Edison Company was the first photoplayer to make a formal bow from the stage in the dance hall.

The Edison booth was the home of lots of fun as the evening advanced. William Maxwell, second vice-president of the Edison Company, held an auction of players and the interest of a large audience.

C. H. Wilson, first vice-president and general manager of the Edison Company, was present, together with Mr. and Mrs. H. G. Plympton, Charles Edison and L. W. McChesney, as Orange representatives.

Those from the studio comprised Marc MacDermott, Mabel Trunelle, Herbert Prior, Dick Tucker, Gertrude McCoy, Edward Earle, Viola Dana, "Artie" Houseman, Gus Phillips, Robert Conness, Bigelow Cooper, Harry Eytinge, Edward O'Connor, H. Beaumont, Saul Harrison, Sally Crute, Gladys Hulette, M. Baring, John Collins, Ashley Miller and Frank A. Bannon.

Though the night was the second one of a cold, sleety rain, it kept few away.

W. "Kalem" Wright was welcomed by those who have helped make motion picture history. Tom Moore was another Kalemite in attendance.

Mr. and Mrs. Adolph Zukor list the evening as among their big number of pleasant ones.

Mary Pickford, in a white velvet coat and white fox furs nibbled a sandwich and sipped ginger ale while waiting for her "family," her mother and sister and brother, to announce their readiness to go home.

Harry Reichenbach's presence bespoke the Alco Company, though that company contributed others to the evening's number.

Though "Rosie" (Rosenbach-Excelsior) was a late departing guest, he answered his office 'phone at nine that same morning. There are some others who will respond "Ditto." But did they?

Paul Kelly and Carl Gregory said cheery hellos to everybody.

S. M. Spedon and many other Vitagraphers held court in a large box.

And David Horsley commuted in from Bayonne and took a one-something back.

"Bill" Russell was greeted like a long-lost brother by everybody. Feature film leads and Florida trips prevent his friends seeing him as often as they would wish.

And Charlie Horan was in receipt of the universal greeting, "How fine you're looking!" Then he'd explain he's in training.

The Universal Company was represented by Mark Dittenfass, Paul Gulick and a number of others.

'Twas a happy party and a happy time!

H. S. Levine, who publicities and writes ad copy for Box Office Attractions, was one of those who stood outside of the crowd and watched the players being introduced.

Paul Panzer had the distinction of being the only "villain" in the front row of the grand march. He received a loud burst of applause when introduced, so probably villains are regular fellows after all.

And Clark was not there, and they missed him. Housman

thinks that possibly it was a case of too much Boston with Clark.

Russell K. Dougherty, Edwin August, Tom Terriss, Anna Luther, Bliss Milford, Ira H. Simmons, Alma Martin, John Spooner, Jerome Wilson, Arthur Bisgood, Beulah Poynter and "Jack" Cunningham, all associated with the Kinetophote and the K. C. Booking Company, Incorporated, were to be found in box No. 106.

Big Publicity Campaign

The Mica Film Corporation, which is one of the newest programs recently announced in the motion picture industry, now makes public for the first time an arrangement it has made with the National Newspaper Dramatic Service Bureau of New York, of which Myron C. Fagan is editor-in-chief and which represents the dramatic departments of approximately 18,000 American newspapers.

It is planned to inaugurate a nation wide advertising and publicity campaign in the newspapers all over the United States relative to Kriterion pictures, and the houses exhibiting them. Though it is expected that such a campaign will require an expenditure in the neighborhood of $500,000 per year, the Mica Film Corporation considers that the co-operation between the manufacturers and the exhibitors is the surest, fairest and most practical method of marketing its product and that, therefore, the expenditure is well justified.

The exhibitor it is said, will be asked to pay nothing extra for this advertising service, as the service will be stipulated and guaranteed in every Kriterion contract made out and as a result, in every town where Kriterion pictures are to be shown there will be advertising in the newspaper which is a part of Mr. Fagan's service, the advertising to introduce Kriterion pictures to the public and announce the name and location of the theater in that locality which will show Kriterion films.

Kinetophote's New Affiliation

The Kinetophote has just completed arrangements with the Hollandia Film Manufacturing Co., of Haarlem, Holland, whereby the Kinetophote will take over such of the Hollandia pictures as are available for the United States, Canada and New Foundland. Such films as the Kinetophote takes over will be released through the K. C. Booking Co., Incorporated, in the United States and the K. C. Booking Co., Limited, of Montreal, as well as through the exchanges affiliated with the K. C. Company.

Jan Leendertz, representative of the Hollandia Company, arrived in this country on the Rotterdam a week or more ago, bringing with him 25,000 feet of film, a part of which was accepted by the Kinetophote as being of sufficient merit to take with American audiences. It was stated at the Kinetophote offices that none of the Hollandia film is to be taken which does not come up to such specifications and, therefore, such of the film as was accepted is replete enough with action and good photography to make it available for the American market.

Mr. Leendertz, who is an expert in the land of dykes on the question of motion pictures, is stopping at the McAlpin, but expects to return to Holland on the Nieuw Amsterdam when that ship sails on December 12. Mr. Leendertz talks most interestingly of conditions in the business there which have arisen as the result of the war.

"Our company is the only concern in Holland manufacturing films and we find an excellent market for our output," said Mr. Leendertz. "We do not, however, market any of our films ourselves; we sell through the oldest agent in Holland, who distributes films all over Holland and Dutch colonies. We do not have the proposition of a feature every day in many motion picture theaters, such as you do here. In Holland a theater books a feature for one week or, at the most, two each week.

"After the war broke out there was a great boom in the motion picture trade because so many of what you call the legitimate theaters were closed. At once there was a demand for a cheaper amusement and the motion pictures supplied it. However, prices were lowered a little in the film houses, due to the depression caused by the war, and because there was a fear that Holland might be dragged into it. Now we know that we shall not be implicated in the controversy, and things were brightening up to a considerable extent when I left.

"We try to get stars for our pictures the same as you do in this country right now. For instance, in one or two of the films which we have brought to the Kinetophote Corporation, we used H. L. Chrispijn, director of the Royal Theater in Amsterdam. He not only was the star of the piece but directed the picture. We were very fortunate to get him, because usually his time is all taken up at the Royal Theater. We made no films at all during August after the outbreak of the war, but we got going again in October and our plant is working to full capacity now."

Cameragraph Club Gives Party

A delightful package party was given at Eldert hall, in Brooklyn, Saturday evening, December 5, under the auspices of the Cameragraph Club, and was an unqualified success. The Cameragraph Club is composed of the foreman of each factory department of the Nicholas Power Company, the superintendent, the purchasing agent, the stock clerk and also the executive secretary of the company. Nicholas Power himself was present and made a splendid speech, praising the work of the foremen of his organization and his remarks were very well received. Mr. Power was followed by Mr. Cassard, who, speaking for the entire assembly, thanked Mr. Power for his kind expressions and voiced the appreciation of the club for his untiring interest in the welfare of his men. Speeches were also made by Mr. Uhlemann, the superintendent, and Ray Dengel, the chairman of the entertainment committee. There was plenty of refreshments and dancing was enjoyed until a late hour. The officers of the club are Theodore Uhlemann, president; H. Tonnerson, vice-president; S. S. Cassard, treasurer, and A. J. Lang, secretary. Honorary members of the club are Nicholas Power, Edward Earl, J. F. Skerrett and Will C. Smith.

Report Big Increases

That theater owners share the optimistic opinions of newspapers and certain prominent financiers of greatly increased prosperity after January 1, is indicated by the flattering reports from George Kleine's widely scattered branch offices. All of them are sending in heavy booking sheets with the cheering information that most theaters are already feeling the new prosperity in the resumption of manufacturing activities in many towns and cities. "Julius Caesar," "Antony and Cleopatra," "Spartacus," and "The Naked Truth," are booked solid into the middle of February in several of the far western offices.

Darwin Karr

Darwin Karr is now well started on his second year with the Vitagraph Company, where he has been engaged principally in Broadway Star features, but also in shorter pictures. Mr. Karr was born at Karr Valley, near Rochester, New York, and was eighteen years old and a superintendent in a knitting mill before the stage microbe bit him. Then for several years he appeared in prominent roles in dramas, musical comedies and vaudeville sketches. It was in the summer of 1911 that he first thought of motion picture work and accepted a special engagement with the Edison Company. The result was a one-year contract with the Solax Company, which by his good work lengthened into two years, and in September, 1913, the Vitagraph Company bid for his services and secured them. "Mr. Barnes of New York" and "The Tangle" are two Vitagraph features in which he has been seen. At present Mr. Karr is working on another Broadway star feature soon to be released.



Darwin Karr.

Another "Gar el Hama" Film

In the Great Northern Film Company's latest release, "The Adventures of Gar El Hama," the central character is one that figured as a principal in two former Great Northern features about two years ago, at which time the pictures attained unusual popularity. The new production should likewise prove popular among the exhibitors and fans who admired the other Gar El Hama photoplays. The title role is also portrayed this time by the distinguished European actor, A. Hertel, who appeared as Gar El Hama in the former productions. He is the same one who scored such a hit in the recent Great Northern feature, "After Thirty Years," by his wonderful characterization of a difficult part. The new picture is said to be unusually thrilling as well as elaborate. Some novel and wonderful photographic effects are introduced.

New Photoplay Textbook

Within the past week there came from the press the first edition of "How to Write a Photoplay," the book upon which A. W. Thomas, president of the Photoplaywrights' Association of America, editor of the *Photoplay Scenario*, the *Photoplay Magazine*, author of "Photoplay Helps and Hints" and "The Photoplay Punch," and a member of the Photoplay Authors' League, the Screen and the Ed-Au clubs, has been at work for more than a year. The book contains 327 pages of most interesting text, and Mr. Thomas in his fluent style tells the amateur what *to* do rather than what *not* to do, as so many other writers on photoplay technique seem inclined to go at the subject. Mr. Thomas' book is constructive in every sense of the word and should prove a very treasurehouse of knowledge for the struggling amateur, who is seeking to find the reason for the continued rejection of his efforts. The book, which is neatly bound in olive green, bears on its title page an appreciation, in which the author expresses his thanks to such writers as Captain Leslie T. Peacocke, William Lord Wright, Ben P. Schulberg, Russell E. Smith, Elizabeth R. Carpenter and William E. Wing for courtesies extended in the preparation of the work.

The preface is a tribute such as falls to few authors. It was written by Ben Schulberg, scenario editor of the Famous Players Film Company and reads as follows:—

To write the preface to a book such as this is a privilege to be exceeded only by the honor of writing the book itself. It is unnecessary to say that the present volume is the best textbook on the writing of the photoplay ever published, for after a perusal of the following pages that statement would appear altogether superfluous, but the writer wishes very much indeed to confide to you that Mr. A. W. Thomas has, through the medium of this book, accomplished two unique achievements—he has written the complex truth and logic of the scenario, so that the amateur photoplaywright can understand and embrace them; and he has been faithful to himself and his readers. He has religiously and consistently avoided exaggeration—the glaring fault in most similar works—and yet he has not omitted a single item either of direct benefit or remote value to the prospective or present student of the photoplay.

For all those struggling in the dark of misconception and confusion toward the hidden light of photoplay perfection, Mr. Thomas has illuminated the way with the brilliance of his profound reflections and the firm conclusions of long years of study and mastery of his subject. It is not difficult to perceive the psychic truth underlying all his statements, an unconscious force born only of sincerity in and devotion to his labors. The writer is happy to state that he is familiar with Mr. Thomas' own work and continuous, untiring efforts to aid every struggling writer who sought or would accept his assistance; and that spirit of service permeates every page of this book.

In including a chapter which he calls "A Talk with the Reader," its author presents a feature as valuable in itself as most other volumes devoted to the scenario in their entirety. To Mr. A. W. Thomas, the loyal, sincere and conscientious friend of all students of the motion picture technique, the undersigned as a photoplaywright and scenario editor extends his earnest thanks for this uplifting and instructive book, and to all its readers the expectant hope that they may profit as much as he did by it.

Clamor for Kleine's Caesar

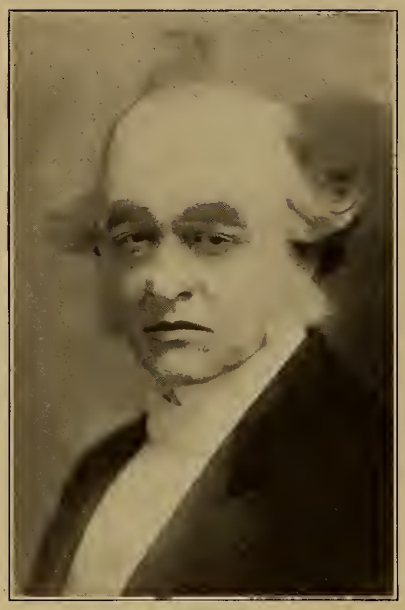
One of the truly surprising features in the booking of George Kleine's "Julius Caesar," the various Kleine offices report, is the tremendous nation-wide interest evinced by colleges, academies, technical and public schools in the big film. The fame of "Quo Vadis?" and "Antony and Cleopatra" has gone before, and the announcement that "Julius Caesar" is greater than either of the others from the standpoint of spectacle and historical accuracy has created a widespread interest. From Boston to Los Angeles public school superintendents have arranged dates for exhibitions. In this way exhibitors showing the subject for the first time in their respective cities are getting profitable special matinees.

Raver and Thomas Leave All Star

As MOTOGRAPHY goes to press we are advised that Harry R. Raver and Augustus Thomas have disposed of their stock in the All Star Feature Corporation and severed connections with that concern. Mr. Raver is responsible for the importation of "Cabiria" and is the general manager of the Itala Film Company of America. Mr. Thomas is universally known as a playwright for the legitimate stage, the All Star pictures being his first venture in filmland.

Digby Bell's Successful Career

Digby Bell, the star of the Alco release, "The Education of Mr. Pipp," makes his screen debut in that photoplay. He has had many experiences besides those that usually fall to an actor. He was born the son of a banker and later he became a banker himself. He followed this by becoming a member of the stock exchange. He was also general passenger agent of the White Star Line in New York as a very young man. Mr. Bell was born in Milwaukee in 1851 and reached New York at the age of five. After his graduation from college he entered upon the business career of which reference is made above. In 1872 he went to Italy determined to study for the career of a grand opera singer. He was abroad for five years, but in 1876 he felt ready for his operatic debut. This occurred in the Island of Malta. He sang "the Count" in "La Somnambula" and "Valentine" in "Faust." He also sang in "La Traviata" and "Linda" during his residence abroad. Several years later he returned to America to appear as a concert singer at Chickering Hall, New York. A tour of the principal American cities followed. His initial success in comic opera in "Pinafore" was followed by many other instantaneous successes. He was John Wellington Wells in "The Sorcerer" and delighted the public in "Trial by Jury." A three years' engagement with the singing company of the late Augustin Daly followed. In 1884 he was King Charles in "Nell Gwynne" at the Casino. Then came four years with the McCaul Opera Company. Comic opera stardom came to Bell in May 1892 when he appeared in the title role in "Jupiter" at the Casino. Having sung and played in grand and comic opera and light opera, Bell turned to the legitimate and was just as successful as he had been in the musical pieces. With his wife, Laura Joyce he starred in Hoyt's "Midnight Bell." He made his first acquaintance in a professional capacity with Augustus Thomas in 1898 when he played Doctor Willow in "The Hoosier Doctor," by that playwright. In 1893 he was Sam Weller in "Mr. Pickwick," delving into musical comedy for a change. Later came his starring tour in "The Education of Mr. Pipp" which lasted for three years.



Digby Bell.

Fielding Busy

To commence four big features, two of them of five-reel length, and produce them practically simultaneously, is a feat that is seldom attempted or encouraged among film producers. Romaine Fielding, producer, author and leading man for the Lubin Company, has accomplished this feat, however, and this in spite of the fact that he is not a believer in rushing a film through. "In the Hour of Disaster," in five reels, "The Disaster," in five reels, "The Brute in the Jug," in two reels and "The Valley of Lost Hope" in six reels, are the titles of the plays in question. The two first named have just been completed, and will shortly be released by the Lubin company. The last two named are still in preparation. All the plays were commenced the same day, Mr. Fielding plays the leads, besides being the director.

Reproduced "Cabbage Patch"

The "Cabbage Patch" of Louisville, Ky., made famous in the novel by Mrs. Alice Hegan Rice, was reproduced in the outskirts of San Rafael, north of San Francisco, Calif., to give a setting for the photoplay, "Mrs. Wiggs of the Cabbage Patch." Much of the success of the moving picture is dependent on the faithfulness with which such a scene is depicted. The California Motion Picture Corporation, which filmed "Mrs. Wiggs," threw the best of its resources into the construction of the "Cabbage Patch," and the result was a remarkable replica of the dingy shanty settlement where the breezy philosopher of the Louisville slums moved amid a circle of characters as quaint as the place where they made their abode. A miniature village was erected for "Mrs. Wiggs." A railroad spur track was built; an engine was moved to it, and, down to the last detail, an effect was made to reconstruct the Louisville slum with the best carpenter skill available.

Lead a Real Speed Demon

Arthur Ashley, new leading man at the Thanhouser New Rochelle studio, has a record as a racing driver that serves him in good stead. In "The Speed King," the first release in which he will be seen wearing the Thanhouser colors, Mr. Ashley gives a demonstration of what it means to be a speed demon. Many of the scenes in this picture were taken at Brighton race track which will be immediately recognized by thousands who see it. Early in his career, Mr. Ashley developed an "unafraid" bump. For years he sent audiences home chilled with thrills by his daredevil bicycle exploits. He has renewed acquaintance with his old daredevil self in "The Speed King." Muriel Ostriche, "youngest of leading women" plays opposite Mr. Ashley.

"The Garden of Lies"

The forthcoming release of the All Star Feature Corporation which will be the January 4 unit of the Alco Film Corporation, on the regular program, will mark the first, and perhaps the only, appearance of the beautiful and versatile dramatic actress Miss Jane Cowl, in the intensely interesting story "The Garden of Lies" which is now in course of construction in southern Louisiana.

Miss Cowl, a graduate from the Belasco school, made her first big impression on Metropolitan critics in David Belasco's production of "Is Matrimony a Failure" at the Republic theater. Struck by her beauty and charm of acting Charles Klein, Henry Arthur Jones, Archie Selwyn and John Cort, the four directors of the Authors' Producing Company selected her to play the leading role in their first joint production, "The Gamblers," which ran for seven months at Maxine Elliott's theater.

London Theater Uses Tube Lighting

Effective Front Display

THE use of tube lights for outlining the facade of buildings is exemplified by the first and very conspicuous installation of Moore tube lamps on the front of the theater known as the West End Cinema, in Coventry street, London, England, where three lines of tube on either side of the arched facade are employed to give an attractive outline of light, in connection with a neon-tube illuminated sign over the theater entrance. The columns of tube rise to a height of 48 feet, from their base just above the level of the second floor of the building. The tube is of 1.75-inch diameter, clear, thin glass, and the three tubes on either side are united at the top by a short end section. The continuous length of each side is thus about 145 feet, allowing for the eight inches of tube which joins the three tubes at the upper end, these vertical and arching tubes being four inches apart throughout their length.



Tube lighting of a motion picture theater facade.

The tubes emerge from the building from two operating boxes, one being located on either side of a lobby within the building. Here are located the electrodes and contacts. The light is operated at the high pressure of 21,000 volts alternating current, which is produced through a rotary converter and step-up transformer set located in the basement, which receives direct current from the lighting circuit at 100 volts. The tube contains nitrogen gas, under very low pressure.

In external appearance the illumination is of a delicate shade of orange light which on near examination has the effect of glowing, and gently expanding and contracting, rings of light within the tube. The intensity of light is not so high as to make it painful to look closely at the lamp, but the effect of the novel installation is to furnish a brilliant display, which makes the building appear to be encircled with an arch of flame, and throws the shadows of the structure into deep relief. The value of the light for advertising purposes is obviously great, in that it draws the attention of the passing crowd in a fascinating manner.

The neon-tube lamp which, by a series of convolutions of the glass of which it is composed, forms the sign letters *West End*, has a distinctly reddish tinge, contrasting with the orange tint of the lamps above.

The words are formed by three distinct tubes, each about 35 feet in length, which wind in and out of the operating box located on the gallery referred to, which is reached through French windows from the lobby within the building. The letter *W* is formed by one tube, the letters *est* by a second, and the word *End* by the third. About half the length of the convolutions is contained inside the operating box, hidden from public view.

Each of these tubes has an electrode and an auxiliary, wired from their ends respectively by positive and negative cables carried from a 6,000-volt transformer located within the box. Current for operation is received from the 100-volt direct-current lighting circuit, is changed to alternating current through a rotary converter, and raised in a transformer to 6,000 volts for lamp operation.

The elementary gas neon is contained in an enlarged section of the tubes, about 6 inches long and 2.5 inches in diameter. This substance is admitted into the glass pipe in very minute quantities sufficient for about 1,000 hours of service. The neon, which gradually becomes contaminated, is cleared of foreign substances by passing through a sulphur deposit and copper filings and zinc foil.

In this type of lamp the light gives the appearance of ruddy, glowing rings, which swell like smoke rings. The combination of the neon tubes with the nitrogen tubes makes an especially effective illumination for advertising purposes.

The new illuminating equipment, which was installed a few weeks ago in the nature of an experiment, is proving abundantly satisfactory. The use of the tube lamp is being considered, in London, for outlining the exterior lines of store buildings, and for interior show-room-illumination.

Note.—This article originally appeared in the Electrical Review and Western Electrician.

Mutual Girl to Hear Stories

In the coming numbers of the Mutual Girl release, made by the Reliance Motion Picture Company, a novel plan has been adopted, wherein certain prominent people tell a story to Margaret, Our Mutual Girl. In the next coming three or four releases, some of America's foremost illustrators and writers have agreed to furnish the Reliance with material for these releases, among them being William Faversham, George Barr McCutcheon and May Wilson Preston.

Instead of having a story or scenario, the Reliance Company has been making arrangements with America's foremost authors, illustrators, society people and financiers to tell Margaret a story which they consider one of the most interesting episodes of their lives. The story does not necessarily have to apply to the person who tells it, but can be on any general subject.

The reel will open with Margaret meeting the individual in question, and will then fade into the story told, which will be enacted by a large stock company, especially engaged to fill the bill.

The first of this series is when Margaret meets William Faversham, one of America's foremost actors, and he tells her the story of "The Hawk," which is the name of the play he is now appearing in. George Barr McCutcheon has also met Miss Phillips, and has told her of a new plot which he intends working into a story. This plot deals with the Franco-Prussian period and has a soldier of fortune in it. May Wilson Preston has consented to tell a story to Miss Phillips, and at present the company is engaged in taking a more than interesting picture entitled "A Day with My Work," by May Wilson Preston.

A Lubin Western "Type"

In the short space of his career in the theater of silence, Edgar Jones has made his impress. For three years Lubin photoplays have introduced and familiarized him, to the screen public, first as leading man in western dramas, then in plays of every description as joint player and producer. Mr. Jones was playing in a New York theater when he was requested to meet Mr. Lubin at his club after the performance. Later he was introduced by Mr. Lubin to his aides as the man for whom he had been searching for two years, this being on account of the resemblance borne by Mr. Jones to the principal figure in a Frederic Remington painting owned by Mr. Lubin. Edgar Jones gives to the voiceless drama that buoyant breeziness usually associated with westerners only. Certain it is that this quality, as well as his stalwart, muscular frame, forceful countenance and intrepid horsemanship have added verisimilitude to every picture in which his talents have been displayed.



Edgar Jones.

Women as Camera Men

The statement has been widely circulated that genuine war pictures are impossible to get, that mobilization maneuvers and libraries furnish practically all of the war news in films. That this is contrary to the truth is proven every week in the Pathe projection room in Jersey City when the newly arrived negatives are shown. Some of the battlefield views are so horrible that it is impossible to make use of them. Piles of unburied dead ready to be cremated, long burial trenches filled with the mangled remains of what once were men, and tangled heaps of the human flotsam and jetsam of the conflict are all shown. Such realism is, of course, unadapted for public showing.

War pictures are, it is true, very difficult to get, but not so much so as in the early days of the war. It is interesting to note that owing to the absence of most able-bodied Frenchmen on the firing line Pathe has been driven to the necessity of using women as cameramen. The sight of these Pathe "camerawomen," trudging along with camera and helper, has become a fairly common sight in Paris. It is reported that they have proven themselves quick to learn, reliable and competent and certainly those who accompany the army for the Pathe News have shown plenty of nerve as well. In several instances they have been able to get to places where cameramen were not allowed, which goes to show that human nature is the same everywhere, and that a pretty feminine face and pleasant smile have a wonderful potency in overcoming difficulties.

Using Expensive Interiors

With characteristic lavishness, George Kleine has arranged for unique and expensive interiors in his coming production "Stop Thief," founded on the Cohan & Harris comedy of that name. The library set boasts 2,000 real books, instead of the usual "prop" backs only. There is also a fine Italian renaissance mantel in carved walnut valued at $800. Beautiful Flemish tapestries for door hangings and many oil paintings add a touch of realism to the various scenes as original as it is refreshing.

The big comedy is being rapidly completed. Mary Ryan, as well as Harry Mestayer, both of whom are playing the respective leads, are enjoying the novelty of picture work, and delighted to find that they can readily exchange a successful "stage presence" for the all-essential "picture personality."

"The Last Chapter"

Carlyle Blackwell is at present working on "The Last Chapter,"—the next picture to be released by the Favorite Players. This is the story of the love affairs of an African explorer, whose sufferings and privations, for the sake of his "lady fair," are excellently portrayed. Some of the scenes are laid in darkest Africa, and the strong contrast between the wilds of Central Congo where some incidents are portrayed, and the civilized surroundings, in which the explorer finds himself on his return, form the background for a dramatic story of heart interest.

Brevities of the Business

James W. Castle, the new Edison director, brings with him all the wealth of successful experience gathered in his rise from call boy many years ago to the position of owner of well known stage productions. Mr. Castle will devote practically his entire time to directing Edison comedies—and that fact is sufficient to warrant comedies of a high order of real funniness. That is not, however, Mr. Castle's first appearance in directing motion pictures, as he spent some time as director for the Vitagraph. In his own productions, in partnership with Mr. George D. Baker, he directed such well known successes as "Graustark," Harold McGrath's "Goose Girl," and "The Bishop's Carriage," the rights of which he bought from Liebler. For two years Mr. Castle had a valuable and successful experience as director of the famous Bush Temple Stock Company of Chicago, which has turned out so many stars. He also directed the F. F. Proctor Stock Company and held the same position with "Quo Vadis" and with "When Johnny Comes Marching Home," having under him in one company such an aggregation of stars as Marie Cahill, Raymond Hitchcock, William T. Carleton, Adele Ritchie, and other luminaries. Mr. Castle is very fond of picture making, and says that he expects his association with the Edison company to be particularly pleasant, as he has, at one time or another, had nearly every leading actor and actress now with Edison under him in his long career of director. With a man of such attainments giving his entire time to Edison comedies, too much can hardly be expected in real laugh-making reels.



He's the tall, gray man of the film industry. He has a fondness for very light gray suits in the spring-time and very dark gray ones in the fall. Right now, he wears gray-topped shoes and his favorite tie of the month is a gray one, diagonally dashed with red. His eyes are gray though his hair promises never to be, as it is decidedly blond. His name is—John W. Grey. The gray Grey man's haunt is the office of the advertising manager of the Mutual Film Corporation. He conducts business along pleasant lines and never misses an opportunity to laugh or to make his caller laugh. Greater New York was the birth-place of John Grey. He attended public schools, then a college in Philadelphia and then Columbia University. For eight years after he left college he specialized in automobile advertising. R. H. Cochrane, after a satisfying acquaintance with Mr. Grey introduced him into the Universal and until four months ago Mr. Grey's card read "Advertising Manager.—Universal Film Manufacturing Company." As the man who is known as "the first to apply merchandising to motion pictures," he declares his aim not to be "to elevate the industry," but merely to merchandize what it has to offer. On the Universal's "Trey O' Hearts," and "Lucile Love" series, he issued gratuitously advertising booklets to all theaters that used this service. On the "Runaway June" series which is calling particular attention to the Mutual output right now, he is issuing a fifteen-weeks advertising campaign to any theater in the United States which is using this service. He is twenty-nine years old, is married and lives in New Rochelle, N. Y., at Pepperday Inn, in which he is financially interested. He is a member of the Wykgyl Country Club at New Rochelle, of the Republican Club, New York and the Screen Club. His hobby is golf and his chief attribute, good-nature.



George Kleine's rapidly growing business has made it necessary to open a Philadelphia office. Mr. John J. Rotchford has been appointed branch manager in that city with offices at 1309 Vine St.

Ford Sterling, known the world over as one of the foremost eccentric comedians, is ill in Los Angeles with typhoid-pneumonia. The latter part of last week his life was despaired of, but he passed through the crisis safely and is now on the road to recovery.

Mr. Thomas H. Ince, managing director of the Kay Bee, Broncho and Domino studios, wishes to announce to screen playwrights that he is not buying any outside scenarios at the present time, as his needs are supplied for by his salaried forces.

John E. Brennan, the former Kalem comedian, has joined the Sterling brand of Universal films.

William Garwood, under the direction of Lucius Henderson and supported by Violet Mersereau, is working on his first Universal picture, "On Dangerous Ground."

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film	117	....
Biograph Film	68	73
General Film *pref*	49	54
Majestic Film	105	140
Mutual Film *pref*	54	57
Mutual Film *com*	72	75
New York Motion Pic	69	73
Reliance	33	42
Thanhouser Film	85	91
Thanhouser Syndicate (Zudora) *pref*	55	80
Thanhouser Syndicate (Zudora) *com*	75	95
Syndicate Film (with Dec. div.) *pref*	165	175
Syndicate Film (with Dec. div.) *com*	165	175
Universal Film	135	....
World Film	5⅜	6

Syndicate Film—The rumor of a 25% extra dividend, payable in December—suggested in this column last week—has been reduced to a certainty and the cash will be distributed on December 10. We now risk another suggestion that a dividend of like amount will probably be paid prior to January 15, if not prior to the first of January.

New York Motion Picture—This stock has been very much in demand the last week. While sales were made at 66 on Wednesday, stock is now wanted at 69.

Mutual Film common has moved up to another high level from bid of 68 last week to 72.

American Film continues to jump without any stock appearing on the market.

Thanhouser Syndicate common has jumped 9 points within the last three or four days.

The page advertisement in the *Chicago Tribune* and other papers stating that a prize of $10,000 will be offered for the best suggestion for a new photo-play to be used in connection with the Thanhouser Syndicate Corporation, offers very promising potentialities in the latter company's stock. This prize arrangement also now brings in the American Film Company as one of the contributing factors.

World Film is being traded in at the rate of from 1500 to over 2,000 shares per day. The list of stockholders has increased to very large proportions and there is a broad, active market in many cities for this security.

The Belgian War Pictures indicate the public in general have a very keen appetite for war when viewed under the safe circumstances of being remote several thousand miles from the scene of action, with only the noise of a piano substituted for the discharge of heavy artillery. The receipts from all portions of the country to date would indicate that the Belgian Red Cross Society will receive a very nice Christmas present.

Charles E. Van Loan is in Banning, Calif., with the Bosworth Company, assisting in the production of the film version of his story, "The Message to Buckshot John."

Harry Pollard, directing the production of a feature company at the American studios, and Edward Langley, assistant director, had an exciting trip to Surf, Calif., recently, where they pulled off an explosion and burning of the wrecked schooner Scotia for their production, "The Quest." The party traveled by auto, with a load of dynamite and other props, but got safely over the mountains and to their destination.

William A. Williams, of the Excelsior Feature Film Company, in the next release of that company, through the Alliance program, entitled "In the Shadow," is thrown over a fifty-foot cliff into the swift and turbulent waters of the river below.

Dorothy Gish, the clever star of the Mutual Film Corporation, was run down by an automobile last week and is in one of the Los Angeles hospitals at the present time. Her left side was badly torn and her foot injured. It is expected that it will be at least a month before she is able to leave the hospital.

A new play has been written by Charles L. Gaskill for the Vitagraph Company, to be produced under his direction, that, in addition to calling for a display in full of the rare dramatic art of Miss Helen Gardner and demanding sets of exceptional originality, will contain a feature that has proved a big factor in the success of numerous big Broadway productions—style.

Al. E. Christie, of the West Coast Universal, is producing "When His Lordship Proposed," with Johnny Dillon, Billie Rhodes, Penny Ferol and Lee Moran.

Ill fortune appears to be following the "Hazards of Helen" company at the Kalem California studio. First Helen Holmes, the heroine, was taken ill and for a time was threataened with double pneumonia. Just after she was declared out of danger J. P. McGowan, the director, fell from a telegraph pole and was painfully injured. It is thought it will be at least three months before he is able to return to work.

R. S. Doman, recently with Philip Mindil, and before that on the staff of the Mutual Film Corporation's house organs, has joined Paul Gulick in the Universal press department, succeeding Harvey Gates as associate editor of the *Universal Weekly*.

George Seigmann occupied the toastmaster's chair at the regular weekly good fellowship dinner of the Photoplayers' Club last week.

In order to portray the genuine conditions in a steel foundry, Murdock MacQuarrie, the Nestor-star-director, and his company of players recently enlisted the services (through the kindness of a western plant owner) of 300 employees in one of the largest foundries in the West.

Henry Otto, the "Flying A" director, has made a fine photoplay out of "The Mysterious Hut," in which he used the well known "tin-can shack" in the Santa Barbara mountains.

Rosemary Theby, Harry Myers, her co-star and director, and Brinsley Shaw, of Universal, are seen to splendid advantage in "The Accusation," several exteriors of which were taken on the magnificent Morisini estate in Yonkers, N. Y.

Marguerite Clayton's wish that she be allowed to drive a four-horse stage coach came to a realization in the Essanay play, "Broncho Billy and the Claim Jumpers."

Frank Montgomery and Mona Darkfeather have severed their connections with the feature company they were with and are considering other arrangements, but nothing has been settled as yet.

Constance Brinsley, of the eastern scenario staff of the Universal, has recovered from her illness and is now back at work on her new story, "Charity."

"The Legend Beautiful," a gorgeous two-reel "Flying A" production recently staged by Thomas Ricketts' company, is similar to "The Trail of the Lost Chord," produced under Mr. Ricketts' direction some time ago. It is founded upon "The Legend Beautiful," by Longfellow.

Edna Maison, of the Universal, Hollywood, Calif., studio, is appearing with Sidney Ayres in "The Unmasking," which Ayres is producing.

Charles Ray had a day off last week and instead of motoring from Inceville to Santa Monica, Calif., as usual, he gave his machine the needed exercise by running around to visit some of his friends at the different studios in Hollywood, where he received a warm welcome and watched some of the companies at work.

Arline Pretty, who at present is supporting King Baggot in "A Five Pound Note," was recently bridesmaid for one of her nearest friends, a moving picture actress well known in filmdom.

Thomas Ricketts' "Flying A" company finished "An Unseen Vengeance," and are working on "The Black Ghost Bandit," a typical western story with a hold-up. It is the kind which never lose their interest, and has a new situation upon which to turn.

William Russel returned last week from St. Augustine, Fla., where has been working in some scenes for the All-Star production, "The Garden of Lies," in which Jane Cowl is playing the lead.

Charles Pathe is in receipt of news from the home office in Paris stating that Paul Capellani, one of the leading men in the French studio, has been killed in an engagement in the present European struggle. This is the second leading man that the Pathe company has lost recently, Rene Alexander being the other. Both of these men were stars of the Comedie-Francaise and had a large following, both among the stage and photo-play enhtusiasts. The latest Pathe features in which Paul Capellani has been seen in this country are "The Siren," a six-reel picture released a few months ago, and "The Silent Accuser," a four-part drama released this week.

Bennie Zeidman, once of "Lubinville" and "Libertyville," who daily fingers an editor's pencil, thereby shaping artistic advertisements, sends us his views on a few current film subjects which show that he is not altogether an office man and that few things in the picture business escape his notice. His opinion on the admission price question is "O. K." and we would like to print it but space forbids.

Charles F. Stark, manager of the industrial department of the Essanay Film Manufacturing Company, reports the arrival in Chicago of Charles F. Stark, Jr., on Saturday, December 5. MOTOGRAPHY joins with a host of others in wishing Charles Jr., a welcome to our midst and the best of everything in life and at the same time extends congratulations to Mr. and Mrs. Stark.

The gowns worn in "Young Mrs. Winthrop" by the Edison star, Miss Mabel Trunnelle, have been attracting considerable attention from the fashion writers who have seen the first showing of this film, to be released January 10. Miss Trunnelle's marked ability "to wear her clothes well" and the taste she displays in their design have brought requests for her to write magazine articles on this all-important feminine subject.

Ruth Roland, well-known as the "Kalem Girl," has signed a three-year contract with the Balboa Amusement Producing Company of Long Beach, California, and will be the star of one of the corporation's dramatic companies.

J. Parker Read, Jr. pleasingly acknowledges his submission to the little eight-pound stranger who has taken up her residence with the Reads and who seems to like the name Lillian, which has been bestowed upon her. The popularity of Mr. Reed's "Victory" film is as nothing to the victory which Miss Lillian can claim over her parents and their many friends, whose congratulations go to the Reads.

Director Scott Sidney of the Ince forces found cause for much rejoicing when Thomas H. Ince placed him in charge of the production of "The Flower of the Desert," and this is the reason why: The action of the story takes place in the heart of New York's underworld. Mr. Sidney years ago was a reporter on one of the big metropolitan dailies and in that capacity had occasion to make an exhaustive study of conditions in the slums.

Lawrence McGill, one of the foremost producers of screen plays has been appointed director of the Humanology Film Producing Company, which has only just been organized, with a capitalization of $250,000 and a directorate comprised of foremost Boston business men. The output of the new organization will be released by the United Film Service (Warner's Features, Inc.)

The Vitagraph Company of America, with the liberality characteristic of the three heads of the Company, William T. Rock, Albert E. Smith and J. Stuart Blackton, has arranged to donate to the *New York American* Christmas Fund the entire receipts of a monster benefit at their Broadway photo-play house, the Vitagraph Theater, Wednesday, December 9.

Irene Hunt, the attractive Reliance-Mutual star, is taking a brief rest from her role as lady reporter on a big metropolitan daily, and is being featured in one of Arthur Mackley's western thrillers, "The Navajo Maiden."

Miss Bessie Locke, corresponding secretary of the National Kindergarten Association, accompanied by twenty heads of departments, were invited guests at the Edison studio last week to pass judgment upon the new picture "Uncle Crusty," soon to be released. "Uncle Crusty," in

pleasing story form, was produced with the collaboration of the Kindegarten association to acquaint a greater public with the many benefits of the Kindergarten and it influence.

Director Richard Stanton of the Ince companies was surprised to learn during the production of "A Political Feud," a forthcoming Ince release, what a large amount of natural talent abounds in youngsters in and about Santa Monica, Cal., where the Inceville studios are located.

News of the first "Zudora" baby has reached the offices of the Thanhouser Film Corporation at New Rochelle. Mrs. Grover Blauster of Baltimore, Ohio, a sister to the late Charles J. Hite, has a new smiling face in her home and she has given the baby the name of Zudora.

Ella Wheeler Wilcox is contemplating the erection of a motion picture studio on her beautiful estate at Short Beach, Granite Bay, Conn. Her idea is to make it an adjunct to the plant of the Humanology Film Producing Company at Medford, Mass., which has the exclusive right to produce her famous poems in motion pictures, for release by the United Film Service.

In the coming numbers of the Mutual Girl release, made by the Reliance Motion Picture Company, a novel plan has been adopted, wherein certain prominent people tell a story to Margaret, "Our Mutual Girl." In the next coming three or four releases, some of America's foremost illustrators and writers have agreed to furnish the Reliance with material, among them being William Faversham, George Barr McCutcheon and May Wilson Preston.



The entire cast of Reliance's "Runaway June" grouped about Director Oscar Eagle.

The donkey, a most essential actor in the Edison subject "The Birth of Our Savior," made up his mulish mind to be natural and would not budge during a rehearsal, "Mary" on his back petted and coaxed him. A few, at a safe distance, tried to push him from the rear, but he was still of the same mind. Then some bright mind suggested smearing carrots over the donkey's nose and he ambled amiably toward the "carrot carrier" while the picture was quickly clicked off.

Thomas H. Ince rapidly is acquiring the title of "the busiest man in the movies." He devoted the entire summer to two of his biggest features, "The Two Gun Man" and "On the Night Stage," and although they are scarcely off his hands he now is superintending the production of a third masterpiece, "The Italian." "The Two Gun Man" is a seven reel western thriller that will serve to present William S. Hart in the stellar role. "On the Night Stage" is another western story, but of a different type. This will offer Robert Edeson, William S. Hart and Rhea Mitchell in a tri-star combination. "The Italian" is a tense dramatic narrative of the slums and will have George Beban as its principal.

Marguerite Clayton's eagerness to lend more excitement to a scene in "Broncho Billy and the Claim Jumpers," despite Mr. Anderson's warning to be careful, recently led to a sprained ankle.

Edwin Clarke, the popular young Edison player, who for the past four years has been associated with that studio, resigned last week because of a serious illness which will require permanent residence in California's mild climate.

A nation-wide movement which has for its object the establishment of a national gala day to be devoted to the boosting of American-made goods and to be known as "Made-in-U. S. A.-Day" has been inaugurated, with big motion picture and financial interests as sponsors. A quarter of a million dollars was voted as a fund to stimulate interest in the idea. Arthur Nelson, father of the project, has been put in general charge of arrangements.

Kate Price, with her usual big-heartedness, was the first motion picture player to respond to the *Chicago Examiner's* request to dress a doll for Chicago's poor children's Christmas tree. She selected a great big blue eyed, red haired doll and dressed it entirely in green with stockings and shoes to match.

Frank Borzage and Louise Glaum had an impromptu ducking recently in a cold fresh water lake in the Bear valley, California, during the production there of "The Panther," a forthcoming release of the New York Motion Picture Corporation Companies.

The Edison players who attended the Exhibitors' Ball in Boston were Gladys Hulette, Andy Clark, Viola Dana, William Wadsworth and Arthur Housman. All were tired from autographing thousands of photographs of themselves for many of the eight thousand guests who attended.

Victor Potel, who is "Slippery Slim" in the Essanay's "Snakeville" comedies, brought gladness to the hearts of a few hundred prisoners at the county jail in San Francisco last Sunday when he appeared at the semi-weekly performance given there for the inmates to witness.

ROLL OF STATES.

PENNSYLVANIA.

The Regent theater, at Fountain and Hamilton streets, Allentown, will shortly be reopened under the management of Frank Emmet.

Lewis Ahlers, Jr., obtained a permit for the erection of a motion picture house at Rising Sun Lane and Louden street, Philadelphia. The building will seat 500 persons. It will cost $7,000 and will be owned by G. H. Chapman.

The Bison theater in Brownsville is being remodeled and when completed will be one of the best equipped and most modern in the state.

Uniontown's magnificent new motion picture theater, the Penn, has been opened to the public.

The Little theater, at 1712-14-16 De Lancey street, Philadelphia, lot 47 feet 10 inches by 92 feet, has been conveyed by Edward G. Jay, Jr., to Frederick H. Shelton for a price not disclosed. The assessed valuation of the building is $40,000.

Film theater, 4949 Lancaster avenue, Philadelphia, for Joseph Frocca, one story, brick and plaster, 40x85 feet. J. Elvin Jackson, architect.

Property at 918-920 and 922 State street, Erie, leased for $121,000 for ten years, will be used for a moving picture theater. The lease was executed recently with the Henry and Charles Jarecki estate and Leo Wortheimer, of Buffalo. After five years the property may be re-appraised for rental. The theater will have a depth of 108 feet by 62½ feet wide. It will be built in the rear of the stores, entrance being through what is now a shoe shining parlor.

C. P. Berger is preparing plans for a one-story moving picture theater, 130 by 147 feet, at the notheast corner of Germantown avenue and Venango street, Philadelphia, for Mrs. J. Effinger.

Work has been started on a $5,000 moving picture theater at Paulsboro.

C. P. Berger is planning a one-story moving picture theater, 130x147 feet, at the northeast corner of Germantown avenue and Venango street, Philadelphia, for Mrs. J. Effinger.

E. J. Fagan has sold for W. C. Dicken to the Keller Company, a vacant lot 30x100 feet in Lincoln avenue, near Lemington avenue, Pittsburgh, upon which the buyer expects to build a moving picture theater costing $10,000. This playhouse will be the first of its kind in this district of the city.

SOUTH DAKOTA.

Y. S. Buchanan and Dean C. Trippler have leased the Canova opera house and are remodeling and decorating same and will shortly be opened as the Idle Hour, one of the coziest motion picture theaters in Canova.

L. C. Nedderson recently closed a deal whereby he sold the Bijou theater in Aberdeen to Amy E. Keever, who will continue to operate the popular playhouse.

TENNESSEE.

The Tennessee Industrial Film Company of Knox county, with a capital stock of $12,000, has been granted a charter of incorporation. The incorporators are R. C. Wight, E. A. Sehorn, Charles I. Barber, Herbert D. Dodson and Henry Hudson.

The Gay theater, Knoxville, a local motion picture house, having been closed for nearly two months for extensive improvements, has been opened. In remodeling the Gay theater the former mezzanine floor has been taken out and a large balcony, extending to the third floor of the building, has been installed and which has a seating capacity for 700 people.

TEXAS.

The Majestic motion picture theater, on the north side of Market street, near Twenty-first street, Galveston, has been sold by John A. Hasselmeier to A. Martini, owner of the Dixie theater. Mr. Martini will spend $1,000 in improvements.

Work on the new Feature theater, Dallas, is progressing and it will shortly be ready for the public. A beautiful pipe organ is now being installed and new upholstered seats with spring cushions are on the way. Two of the very latest 1915 model projecting machines also have been ordered.

The Star motion picture theaetr in Smithville was slightly damaged by fire recently.

The charter of the Hotex Motion Picture Company of Houston was filed in the state department, capital stock, $13,000. Incorporators, King W. Vidor, John N. Boggs and Lula Boggs.

B. A. Mulligan is the new manager of the Isis theater in Houston.

The Lyric picture show, in Comanche, owned by Frank M. Smith, Jr., suffered loss by fire, destroying machine and six reels of films. Loss, $800.

The Stardome theater, Orange, has been purchased by George L. Gray of Newton, who assumes the management of the business succeeding T. J. Tatum, October 12.

The new Empire theater in the Brady building, San Antonio, one of the finest moving picture houses in the south, will be formally opened on December 14.

VIRGINIA.

Thirty Leagues Under the Sea, Norfolk. Capital stock, $50,000 to $100,000. Objects, leasing and selling submarine films or photoplays. G. M. Williamson, president, Norfolk, Paul H. Davis secretary and treasurer, Chicago, Ill.

Messrs. Jones and Parker are arranging to open a motion picture show in South Norfolk, at the intersection of Liberty and Poindexter streets, in what is known as Lane's row. This will be the first motion picture house that South Norfolk has had.

Sharon is to have a new moving picture show run by C. M. Benson and C. H. Underhill.

The Thanhouser Corporation, of Virginia, having a capital of $75,000, has been granted a charter to engage in the motion picture business in all its branches in New York State. The directors are W. R. Johnston, New Rochelle, N. Y.; Crawford Livingston, New York City, and W. E. Shallenberger, Chicago, Ill.

The Strand Beautiful is the new name given the Victoria theater in Norfolk. This motion picture theater has undergone great improvements and will shortly be opened to the public.

The Regent motion picture house in Broad street, Richmond, is closed.

The new motion picture theater just being completed at Lynchburg by M. L. Hofheimer has been named the National, and the establishment will be ready for formal opening in a few days. A $10,000 pipe organ is being installed in the house.

WASHINGTON.

The new Colonial moving picture theater in Tacoma will open on or about October 21, under the management of H. T. Moore. The theater will seat 1,000 persons and will be one of the handsomest moving picture houses in the Northwest. It is beautifully decorated and is lighted by the indirect system.

The Empress theater in Spokane was opened September 6 under the management of Sam Cohn. It was formerly known as the Washington theater.

The beautiful new Colonial theater, on C street, Tacoma, has been opened. Its auditorium is spacious, the seats comfortable, and the latest equipment is provided for the projection of pictures. A luxurious ladies' rest room is one of the notable features. H. T. Moore, manager, promises an interesting series of moving picture dramas.

The palatial new motion picture theater, Liberty, in Seattle, has been opened. The house is of steel and concrete and absolutely fireproof in every respect. The interior decorations are noteworthy. Paneling the walls all around on the balcony level are paintings of the beautiful scenery around Seattle. The seating capacity is 2,100. It is under the management of Jensen and Von Herberg.

Architects Heath and Gove are drawing plans for a two-story brick building to be built at 1320 Pacific avenue, Tacoma, by Dr. Hamilton Allen. The Pacific avenue section will be used for a motion picture house. The Commerce street story will be used as a store.

The new Colonial theater on C street, near Ninth, Tacoma, has been opened. The interior is beautiful with rich old rose furnishings, and seats one thousand persons on the main floor and about two hundred in the balcony.

A building permit has been granted the Pantages Theater company, N118 Howard street, Spokane, metal moving picture booth, $400.

WEST VIRGINIA.

A new moving picture theater owned by Harry Walker, of Dillonvale, has been started in Tiltonsville, ground being broken for the building last week. It will be up to date in every respect and will have a large seating capacity.

The Diamond Brothers' picture theater, Weston, was damaged by a recent fire to the extent of $400.

The new Auditorium motion picture theater at 1048 Market street, Wheeling, has been opened under the management of J. A. Bowers.

The Orpheum theater in Wheeling was destroyed by a recent fire, loss being $30,000.

The New Auditorium motion picture house, 1048 Market street, Wheeling, has been opened to the public.

A $19,000 moving picture theater will be erected by J. J. Schwartz at Ninth and Lincoln avenues, Milwaukee. A. E. Swager is the architect.

The new Midway theater, in McMechen, one of the largest and best equipped moving picture theaters in the state, was opened to the public October 17. It seats 600.

The Western Amusement Company has taken over the old Swischer opera house in Morgantown. It has been remodeled and christened the Strand. John P. Harris is managing director. This new theater has signed for the Alco service.

WISCONSIN.

The Burke theater on Market Square, Kenosha, renovated and redecorated, opened November 14 under the management of the Joplin-Stutzman Amusement Company. During the past week the decorators have been busy in the pretty little play house and the decorations of the house are decidedly pleasing and artistic. The new managers of the theater are planning to put on programs of high grade pictures and the theater promises to take a front place among the picture houses of Kenosha.

Antigo is to have another theater building. P. J. Hanson closed a deal recently whereby he became owner of the Freideman and Wahl property on Fifth avenue. It is the intention of the new owner to put up one of the finest photoplay houses in Wisconsin. The new building will be started in the early spring.

Messrs. Heller and Millberry have installed a new moving picture machine in their theater, the Gem in Oconto. It is a Powers 6 A and the latest model.

The Grand theater owned by Dr. W. H. Finney has been opened. Clintonville is now the possessor of one of the finest theaters in the state.

Two more motion picture theaters will be erected in Milwaukee under permits issued recently by Building Inspector W. D. Harper. A. Peters secured a permit to erect a $30,000 theater building at Twenty-seventh and Center streets. Paul Langheinrich and the Albert Berg Company will erect a $14,000 theater building on the south side of Burleigh street, between Ninth and Tenth streets.

A store building which will also be occupied by a moving picture theater, to cost $35,000, will be erected by Architects Martin Tullgren & Son for A. Peters and others at Center and Twenty-seventh streets, Milwaukee. It will be of brick, concrete and steel construction, 82x175 feet, one story and basement. The front will be of terra cotta.

WYOMING.

Ben Morgan will very shortly establish a moving picture show in Gillette.

The Amuse theater on Carey avenue, Cheyenne, one of the most modern and up-to-date picture houses in the west, has been formally opened to the public by Carl Ray of Los Angeles, California, the owner of the house.

Picture show nights at the Acme theater in Thermopolis are changed to Thursday, Friday, Saturday and Sunday. The Acme will be under the personal management of L. P. Smith in the future.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

Current Releases

Monday.

D	12-7	Just a Kid	Biograph	1,000
E	12-7	Crystals—Their Making, Habits and Beauty	Edison	500
C	12-7	Buster Brown Causes a Commotion	Edison	500
C	12-7	Sweedie and the Hypnotist	Essanay	1,000
D	12-7	The Price of Silence	Kalem	2,000
D	12-7	The Beloved Adventurer, No. 13	Lubin	1,000
T	12-7	Pathe's Daily News, No. 83, 1914	Pathe	1,000
D	12-7	The Mystery of the Seven Chests	Selig	2,000
T	12-7	Hearst-Selig News Pictorial, No. 81	Selig	1,000
D	12-7	The Moonshine Maid and the Man	Vitagraph	1,000

Tuesday.

D	12-8	Cousin Pons	Biograph	2,000
D	12-8	The Rose at the Door	Edison	1,000
D	12-8	Mrs. Trenwith Comes Home	Essanay	1,000
C	12-8	In Dutch	Kalem	1,000
C	12-8	He Made His Mark	Lubin	500
C	12-8	Dobs at the Shore	Lubin	500
D	12-8	Saved by a Watch	Selig	1,000
D	12-8	Sunshine and Shadows	Vitagraph	2,000

Wednesday.

C	12-9	A Matter of High Explosives	Edison	1,000
C	12-9	The Fable of "The Bush League Lover Who Failed to Qualify"	Essanay	1,000
D	12-9	The Mystery of the Yellow Sunbonnet	Kalem	2,000
D	12-9	A Recent Confederate Victory	Lubin	2,000
T	12-9	Pathe's Daily News, No. 84, 1914	Pathe	1,000
D	12-9	The Abyss	Selig	1,000
C	12-9	The Athletic Family	Vitagraph	1,000

Thursday.

D	12-10	For Her People	Biograph	1,000
C	12-10	Sophie's Sweetheart	Essanay	1,000
D	12-10	The Man From the Sea	Lubin	2,000
T	12-10	Hearst-Selig News Pictorial, No. 82	Selig	1,000
D	12-10	Pure Gold	Vitagraph	1,000

Friday.

D	12-11	And She Never Knew	Biograph	1,000
D	12-11	The Best Man	Edison	2,000
D	12-11	Every Inch a King	Essanay	2,000
C	12-11	The Bold Banditti and the Rah Rah Boys.	Kalem	1,000
D	12-11	On Moonshine Mountain	Lubin	1,000
C	12-11	One Kiss	Selig	1,000
C	12-11	A Strand of Blond Hair	Vitagraph	1,000

Saturday.

D	12-12	Saved by Their Chee-ild	Biograph	500
C	12-12	Diogenes' Weekly, No. 13	Biograph	500
D	12-12	Broncho Billy's Dad	Essanay	1,000
D	12-12	The Flying Freight's Captive	Kalem	1,000
C	12-12	Sam and the Bully	Lubin	500
C	12-12	The Fresh Air Cure	Lubin	500
D	12-12	The Soul Mate	Selig	1,000
C	12-12	How to Do It and Why; or, Cutey at College	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagrauh.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Advance Releases

Monday.

D	12-14	The Sheriff of Willow Gulch	Biograph	1,000
C	12-14	The Flirt	Edison	1,000
C	12-14	Madame Double X	Essanay	1,000
D	12-14	The Smugglers of Lone Isle	Kalem	2,000
D	12-14	The Beloved Adventure No. 14	Lubin	1,000
T	12-14	Pathe's Daily News No. 85, 1914	Pathe	1,000
D	12-14	The Lure o' the Windgo	Selig	2,000
T	12-14	Hearst-Selig News Pictorial No. 83	Selig	1,000
D	12-14	The Greater Love	Vitagraph	1,000

Tuesday.

C	12-15	A Scrap of Paper	Biograph	2,000
D	12-15	The Vanishing of Olive	Edison	1,000
D	12-15	The Loose Change of Chance	Essanay	1,000
C	12-15	Cupid Backs the Winners	Kalem	1,000
C	12-15	It Cured Hubby	Lubin	500
C	12-15	Weary Willie's Rags	Lubin	500
D	12-15	The Man from the East	Selig	1,000
D	12-15	Out of the Past	Vitagraph	2,000

Wednesday.

D	12-16	On Christmas Eve	Edison	1,000
C	12-16	Two Pop-Up Fables	Essanay	1,000
D	12-16	The Hate That Withers	Kalem	2,000
D	12-16	The Bomb	Lubin	1,000
T	12-16	Pathe's Daily News No. 86, 1914	Pathe	1,000
D	12-16	The Test	Selig	1,000
C	12-16	The Egyptian Mummy	Vitagraph	1,000

Thursday.

C	12-17	Red Dye	Biograph	500
C	12-17	A Natural Mistake	Biograph	500
C	12-17	Snakeville's Blind Pig	Essanay	1,000
D	12-17	When the Blind See	Lubin	2,000
C	12-17	The Thrilling Adventures of Count Verace	Mina	1,000
T	12-17	Hearst-Selig News Pictorial No. 84	Selig	1,000
C	12-17	A Question of Clothes	Vitagraph	1,000

Friday.

D	12-18	His Prior Claim	Biograph	1,000
D	12-18	The Colonel of the Red Hussars	Edison	3,000
D	12-18	The Girl from Thunder Mountain	Essanay	2,000
C	12-18	Through the Keyhole	Kalem	1,000
D	12-18	The Comedienne's Strategy	Lubin	1,000
C	12-18	The Tail of a Coat	Selig	1,000
C	12-18	Who Was Who in Hogg's Hollow	Vitagraph	1,000

Saturday.

D	12-19	The Bond Sinister	Biograph	1,000
D	12-19	The Birth of Our Saviour	Edison	1,000
D	12-19	Broncho Billy's Christmas Spirit	Essanay	1,000
D	12-19	The Black Diamond Express	Kalem	1,000
C	12-19	Who's Who	Lubin	500
C	12-19	Shall Curfew Ring Tonight?	Lubin	500
D	12-19	The Lady or the Tigers	Selig	1,000
C	12-19	Mr. Santa Claus	Vitagraph	2,000

MISCELLANEOUS FEATURES.

The Battle of Love	Essanay	3,000
The Crucible	Famous Players	5,000
The Ghost Breaker	Lasky	
False Colours	Bosworth	5,000
In the Name of the Prince of Peace	Dyreda	4,000
The Marked Woman	Shubert	5,000
Little Miss Nuisance	Warner's	3,000
The Silent Accuser	Eclectic	2,000
The Quality of Mercy	Eclectic	2,000
The Runaway Leopard	Eclectic	1,000
A Tempermental Whiffles	Eclectic	2,000
The Locked Door	Broadway Star	3,000
Sylvia Gray	Broadway Star	4,000
Damon and Pythias	Universal	6,000
The Adventures of Gar El Hama	Great Northern	4,000
The Tigress	Popular Plays and Players	
A Life at Stake	Apex	5,000
The School for Scandal	Kalem	4,000
The Dream of Loco Juan	Balboa	2,000
The End of the Bridge	Balboa	3,000
Through Fire and Water	Nemo	2,000
The Bracelet	White Star	3,000
The Aviator Traitor	Blinkhorn	3,000
A Christmas Carol	Cosmofoto-Paramount	1,000
The Two Columbines	Cosmofoto-Paramount	2,000

Mutual Program

Monday.

D	12-7	Out of the Darkness	American	2,000
D	12-7	Our Mutual Girl, No. 47	Reliance	1,000
	12-7	Title not reported	Keystone	

Tuesday.

D	12-8	The Reader of Minds	Thanhouser	2,000
C	12-8	Her Brave Hero	Majestic	1,000
C	12-8	Limping Into Happiness	Beauty	1,000

Wednesday.

D	12-9	The City of Darkness	Broncho	2,000
D	12-9	The Girl in Question	American	1,000
D	12-9	The Forest Thieves	Reliance	1,000

Thursday.

D	12-10	Not of the Flock	Domino	2,000
	12-10	Title not reported	Keystone	
T	12-10	Mutual Weekly, No. 102	Mutual	1,000

Friday.

D	12-11	Fortunes of War	Kay Bee	2,000
D	12-11	In the Conservatory	Princess	1,000
D	12-11	In Wildman's Land	Majestic	1,000

Saturday.

D	12-12	On the Ledge	Reliance	2,000
	12-12	Title not reported	Keystone	
C	12-12	Percy, the Milliner	Royal	1,000

Sunday.

D	12-13	The Old Maid	Majestic	2,000
C	12-13	The Housebreakers	Komic	1,000
D	12-13	When East Meets West	Thanhouser	1,000

Monday.

D	12-14	In Tune	American	2,000
D	12-14	Our Mutual Girl No. 48	Reliance	1,000
	12-14	Title not reported	Keystone	

Tuesday.

D	12-15	The Barrier of Flames	Thanhouser	2,000
D	12-15	At Dawn	Majestic	1,000
D	12-15	Her Younger Sister	Beauty	1,000

Wednesday.

D	12-16	The Panther	Broncho	2,000
D	12-16	The Silent Way	American	1,000
C	12-16	The Joke on Yellentown	Reliance	1,000

Thursday.

D	12-17	A Political Feud	Domino	2,000
	12-17	Title not reported	Keystone	
T	12-17	Mutual Weekly No. 103	Mutual	1,000

Friday.

D	12-18	The Game of Life	Kay Bee	2,000
D	12-18	When Fate Rebelled	Princess	1,000
D	12-18	Trapped by a Heligraph	American	1,000

Saturday.

D	12-19	The Beat of the Year	Reliance	2,000
	12-19	Title not reported	Keystone	
C	12-19	Two Kisses	Royal	1,000

Sunday.

D	12-20	The Fear of His Past	Majestic	2,000
C	12-20	Bill and Ethel at the Ball No. 13	Komic	1,000
C	12-20	Sif Nee's Finish	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	12-7	The Outcome	Imp	1,000
D	12-7	Terence O'Rourke, No. 3	Victor	2,000
C	12-7	Billy's Charge	Sterling	1,000

Tuesday.

D	12-8	The District Attorney's Brother	Gold Seal	2,000
C	12-8	Vivian's Cookies	Crystal	500
C	12-8	Whose Baby?	Crystal	500
D	12-8	The Widow's Last	Nestor	1,000

Wednesday.

C	12-9	The Genii of the Vase	Joker	800
T	12-9	Alaska	Joker	200
D	12-9	For the Mastery of the World	Eclair	3,000
T	12-9	Animated Weekly, No. 144	Universal	1,000

Thursday.

D	12-10	Three Men Who Knew	Imp	2,000
	12-10	No release	Rex	
C	12-10	Lizzie's Fortune	Sterling	1,000

Friday.

C	12-11	Their Ups and Downs	Nestor	1,000
D	12-11	Adventures of the Nimble Dollar	Powers	1,000
D	12-11	The Little Gray Home	Victor	2,000

Saturday.

C	12-12	Love Disguised	Joker	500
E	12-12	Building a Locomotive	Joker	500
D	12-12	Her Higher Ambition	Frontier	1,000
D	12-12	The Trail Breakers	"101 Bison"	2,000

Sunday.

D	12-13	A Night of Thrills	Rex	2,000
C	12-13	The Rural Demons	L Ko	1,000
D	12-13	The Mountain Traitor	Eclair	1,000

Monday.

D	12-14	The Mill Stream	Imp	2,000
D	12-14	The Wayward Son	Victor	1,000
C	12-14	Lizzie's Fortune	Sterling	1,000

Tuesday.

D	12-15	The Ghost of Smiling Jim	Gold Seal	2,000
C	12-15	Such a Mistake	Crystal	500
C	12-15	The Glass Pistol	Crystal	500
D	12-15	The Boy Mayor	Nestor	1,000

Wednesday.

C	12-16	How Father Won Out	Joker	500
E	12-16	Ascent of the Ingrar Neilson	Joker	500
D	12-16	A Game of Wits	Eclair	2,000
T	12-16	Animated Weekly No. 145	Universal	1,000

Thursday.

D	12-17	Within the Gates of Paradise	Imp	1,000
D	12-17	Ambition	Rex	2,000
C	12-17	The Fatal Hansom	Sterling	1,000

Friday.

C	12-18	His Dog Gone Luck	Nestor	500
C	12-18	Here and There in Japan with Homer Croy	Nestor	500
	12-18	No release this week	Powers	
D	12-18	Heart of the Hills	Victor	3,000

Saturday.

C	12-19	His Doctor's Orders	Joker	1,000
	12-19	Title not reported	Frontier	
D	12-19	The Christmas Spirit	"101 Bison"	2,000

Sunday.

D	12-20	A Page from Life	Rex	2,000
C	12-20	The Baron's Bear Escape	L Ko	1,000
D	12-20	The Jewels of Allah	Eclair	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker, Frontier.
SUNDAY: L. Ko, Eclair, Rex.

Brief Stories of the Week's Film Releases

General Program

Pathe Daily News No. 82—December 2.—One sees in this issue of the weekly the Pan-American Mass celebrated by Cardinal Gibbons in Washington, D. C., views of the Salvation Army in New York City shipping first aid supplies to Europe, and a glimpse of Arrowhead Hot Springs, Cal. In the war section, wounded Indian troops are shown at Boulogne, France; King George attending the opening of Parliament at London, England, together with some interesting views on the Yser, Belgium, taken by the Pathe cameraman while under fire.

Hearst-Selig News Pictorial No. 81—Selig—December 7.—This issue shows the American forces from Vera Cruz disembarking at Galveston, Texas, and a glimpse of the Army-Navy football game at Philadelphia; the steamer *Hanalei* wrecked on Duxbury Reef, nine miles from San Francisco harbor and rescue of its passengers; also numerous interesting pictures from the European war zone.

Pathe Daily News No. 83—Pathe—December 7.—This issue shows the laying of the largest submarine telephone cable in the world under the Delaware River between Philadelphia and Camden, the occupation of Vera Cruz, Mexico, by General Carranza, and in the war section troops of the various nations are shown near Dens, France, Ypres, Belgium; Verdun, France; Tamluk, India; Dixmude, Belgium and Constantinople, Turkey.

Hearst-Selig News Pictorial No. 82—December 10.—In this issue Eddie Pullen is shown winning the 300-mile speed contest at Corona, Calif., thousands of people are seen waiting at the Internal Revenue office in New York to buy stamps, to be used for the new war tax, a group of corn growers from Ohio are pictured on the steps of the Agriculture department in Washington, meeting Secretary Houston, while in the war section King George is shown going from Buckingham Palace to the House of Lords in London, and President Poincare and King Alfred of Belgium are seen at the front.

The Sheriff of Willow Gulch—Biograph—December 14.—When an old prospector and his daughter are evicted, the sheriff of Willow Gulch offers the pair shelter in his home. The girl's former sweetheart returns from a trip to claim her, but in the meanwhile she has accepted the sheriff's proposal out of gratitude. His disappointed rival is nominated by a political faction to oppose Rufus Warren, the sheriff, for re-election to that office. Warren, searching through an old pile of papers for his mother's wedding ring, which he wishes his fiancee to have, finds a sealed envelope bearing this inscription, "To be opened when you think of marrying." On opening the envelope he finds the following message, "Your father died in the insane asylum. The taint is in your blood. You may escape, but put from you all thought of marrying." Realizing that he can never claim the girl as his bride, the sheriff leaves town, after fastening a card bearing this inscription to the door of his office: "I resign as sheriff, vote for my opponent."

The Flirt—Edison—December 14.—An amusing story of a dapper young flirt who becomes entangled in the meshes of his own web. Mr. Austin is a lady killer of the worst type. He charms and discards Grace, Gracie, Grace More, and Grace Full in rapid succession, but meets his Waterloo when he sparks up to Dis Grace. The latter Grace is a pippin until she turns around and Austin, getting a good view of her, sees a coal-black face. He takes to his heels to escape the pursuing mob, which has grown larger with each flirtation, and fools them all, with one exception, the policeman. As the exultant Austin emerges from his hiding place he is "collared" and led off to jail. C. R. C.

Madame Double X—Essanay—December 14.—A broad burlesque upon the famous drama, "Madame X," in which Wallace Beery is featured in another feminine role almost as strenuous as that of "Sweedie," which he has so long been interpreting. The story depends for its punch upon the courtroom scene, which is burlesque of the broadest sort, and, as in the play which it ridicules, Madame Double X is accused of murder and is defended by her father-in-law, though their relationship is unknown to each other. N. G. C.

The Smugglers of Lone Isle—Kalem—(Two Reels) — December 14. — Jim Crompton, head of a band of smugglers on Lone Isle, rescues Jeannette when she is washed up on the beach and amazed by the girl's beauty, attempts to keep her prisoner on the island. Mad with jealousy Nellie, Jim's wife, steals into Jeanette's room to kill her rival, but her nerve fails and instead she sends her brother, Steve, to betray Jim to the secret service officers. George Luther, a revenue officer, arrives with his men in a violent storm and attacks the smugglers' stronghold. A stroke of lightning kills Jim and the resulting fire reveals to Luther that Jeanette is his missing wife. Marin Sais featured.

A Perilous Passage (14th of the "Beloved Adventurer" Series)—Lubin—December 14.—Lord and Lady Cecil return to their castle in Croftleigh and are there visited by Captain Robert Stanley, Lord Cecil's nephew. Robert is in deep trouble having been despatched by the King of Gokeral, an Indian principality,



with a jewel known as "the star of Gokeral," which had to be delivered to the king of England as a token of fealty Robert explains that the jewel has been stolen from him and Betty discovers that Countess Lurovitch, an adventuress who lives on an adjoining estate, has secured it. She discovers the countess and her gang on a yacht in a little hidden cove, shut in by vertical cliffs, and Betty mounts Pinto, her cow-pony, and by means of her lasso performs a feat of novel and startling daring, by means of which she secures the jewel. When the countess and her band attack Betty, the latter is saved by the peasants of Croftleigh, who defend her, while the countess and her band are sent to their death by the collapse of the cliff, which had been undermined by the sea. Arthur V. Johnson and Lottie Briscoe featured.

The Greater Love—Vitagraph—December 14.—John Brown and Hope Avery are engaged and when John is offered a fine position in South America, he leaves with the promise to return within a year and make Hope his wife. Philip Lane is injured in an automobile accident and is taken to the Avery home, where Hope nurses him back to health. As a result, Lane proposes and when Hope tells him of her absent fiance he decides to leave at once. Meanwhile John prospers in South America and his room-mate, whose name happens also to be John Brown, is threatened with consumption. John at the end of a year joyfully starts for home and to surprise Hope disguises himself as an old sailor. He arrives in time to see Lane saying farewell to Hope and hears him ask her, "If the man you are bound to were dead, could you love me?" and she answers, "yes." John staggers at the blow and after a terrible mental struggle returns to South America without seeing her. There he finds his room-mate dead and cutting out the newspaper notices sends them to Hope. Later he receives a newspaper from America announcing Hope's marriage to Lane. Dorothy Kelly and James Morrison featured.

A Scrap of Paper—Biograph—(Two Reels)—December 15.—Madame de Merival's two daughters, Louise and Mathilde, are loved by Prosper and Anatole, though their mother objects to their sweethearts. The girls use the base of a statuette as a

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

post office, but after Louise has written a note to Prosper the girls are hurried away to Paris. The house is closed and Prosper never gets the note. Thinking her sweetheart has forgotten her, Louise marries a baron and later on returning home she rebukes Prosper for neglecting her. Prosper obtains the note from the statuette and refuses to give it back to Louise until Anatole and Mathilde are married. He hides the note in his uncle's tobacco jar and Louise and Suzanne, her cousin, are dared to find and destroy it. On visiting Prosper's home to seek the note, Louise is surprised by her husband, the baron, but she hides and Suzanne pretends it is she who is in love with Prosper. After the baron has gone Suzanne finds the note and substitutes a blank sheet of paper for it and places the letter itself near the hearth. Later Prosper, about to light a lamp, uses the letter he finds near the hearth, but extinguishes the flame before the entire message has been consumed. He tosses the paper out of the window, and when Suzanne explains that he has burned the note, they both realize it may fall into the hands of others on the lawn without, and hasten outside to find it. Prosper's uncle, passing, finds the paper and uses it to wrap up a rare butterfly that he has captured. Meanwhile Anatole has decided to communicate with Mathilde and discovers the paper in which the butterfly is wrapped and uses it to write her a note. The note falls into the hands of Madame de Merival and the scrap of paper is now in the hands of the one it ought never to have reached. Suzanne cleverly extricates the note from her aunt's hands and eventually burns it.

The Vanishing of Olive—EDISON—DECEMBER 15.—This is the fourth release of the "Olive's Opportunities" series, and is a little drama in itself, independent of the preceding and following chapters. At one of Madame Forresti's receptions Olive hears an unkind remark made about herself and later openly resents it. For this she is roundly scolded by her self-appointed guardian. That night Drew Martin determines to get rid of Olive, who is one of the stumbling blocks in the path to the Coleman fortune, and has her abducted and imprisoned in an opium den in the Chinese section of the city. Vance Coleman, searching for her, sees the monkey on the fire escape, organizes a rescue party, and raids the place. Thinking to do away with Olive, the Chinaman plunges his dirk through the curtain of her bunk, but it is his little daughter's body that rolls out at his feet. Olive rushes upstairs into Vance's arms. C. R. C.

The Loose Change of Chance—ESSANAY—DECEMBER 15.—A splendidly produced Essanay detective story dealing with an enormous diamond which has been smuggled by a thief of note. Ned Hallman is amazed while dining at a restaurant to find a diamond in his glass of water, it having accidentally reached there by being poured out from the carafe, in which it had been concealed by Franz, the waiter. Ned is arrested as the thief and taken before Count Le Febre, who claims to have lost the diamond. He assists the police by exposing the count as the diamond smuggler and then returns to the restaurant, where he captures Franz, the waiter. The reward obtained for the capture of the thief enables him to marry Eloise, his sweetheart. Richard C. Travers and Beverly Bayne featured. N. G. C.

Cupid Backs the Winner—KALEM—DECEMBER 15.—When Dorothy and her little sister, Fay, move into the house next to that occupied by Jack and his little brother, Steve, Cupid giggles and prepares for target practice. Fay quickly gets on speaking terms with Steve, and Dorothy, learning that Jack is a physician, pretends to be ill, thus arranging to meet him. After reading a book entitled, "The Habits of Primitive Man," Steve decides to attempt the same sort of a wooing and Fay is unable to resist him. Jack and Dorothy seeing the success of the children's love-making fol-



low in their footsteps, while Cupid is delighted with the results of his work. Ruth Roland and Marshall Neilen featured.

It Cured Hubby—LUBIN—DECEMBER 15.—Norma, to cure Ferdie, her husband, of drinking, arranges with the minister to effect a cure. They procure two bottles labeled "whiskey" and fill them with sarsaparilla, planning to appear to be drunk themselves when Ferdie returns, believing that the shock will make him take the pledge. The bottles are left in the kitchen and when the cook in a struggle with her policeman friend who is trying to kiss her, accidentally breaks the bottles, the cop replaces the sarsaparilla with two real bottles of whiskey. Ferdie appearing, Norma and the minister begin drinking. Ferdie is amazed as he beholds his wife and the minister tangoing, and to make matters worse, the members of the Temperance Union drop in at that moment. Eventually Norma discovers the substitution of the whiskey for the sarsaparilla and explanations follow all around, while hubby takes the pledge. Eva Bell featured.

Weary Willie's Rags—LUBIN—DECEMBER 15.—Harry Paff, a well-to-do business man, is robbed of his clothes in a city hotel by William Ragson, who sneaks into Paff's room. Paff, next morning, is compelled to don the tramp's filthy rags and his appearance is so changed that he is kicked out of the hotel while Ragson, dressed in his clothes, lives on the fat of the land. Poor Paff appropriates a lunch basket he finds on a bench in the park and is pinched. At the station he meets Ragson, who has also been arrested, and eventually regains his own identity.

The Man from the East—SELIG—DECEMBER 15.—Starting in the East, the plot of this story follows the hero West and then brings the heroine to the frontier for the reconciliation. This has been done many times, but it is a Tom Mix production in this case and the plot is completely forgotten in the exciting incidents which are injected into it. The cowboy-leading man has the principal role, with Goldie Colwell and Leo Maloney in the supporting parts. Tom Bates, a young millionaire who was a cowboy before inheriting his fortune, is engaged to May. In a fit of foolish jealousy she breaks the engagement and he returns to the West. He proves his



worth and is hired as cowboy. May visits an aunt in the same part of the country and when Tom rescues her from a stage coach runaway, which, by the way, is a thriller, she tells him she is sorry for her rash act and they again become engaged. C. J. C.

Out of the Past—VITAGRAPH—(TWO REELS)—DECEMBER 15.—Rose, Cyril Benton's Italian-American wife, is happy with a good husband, a little child and a home. One night during Benton's absence, Rose is frightened by two midnight intruders, one of whom reveals himself as Giorgio, a former rejected lover. He threatens, in the event of her failure to turn over the contents of her husband's safe, to tell Benton how years ago his wife had killed her first husband. The cornered woman explains that her crime was committed in self-defense and tells Giorgio of her coming to America, finding friends in Benton and his mother, and of her marriage. She implores him to leave her and at that moment the other intruder appears and she recognizes in him Luigi, her father, whom she had thought dead. Luigi defends her, at which Giorgio objects and the two engage in a duel with stilettos. Giorgio is killed and Benton, returning unexpectedly is met by Rose who cries, "I managed to kill one, but the other overpowered me." Luigi without a word accepts the situation and is arrested as a common burglar. Later he dies in the hospital, where Rose goes to bless him for keeping silence and thus preserving her home and her husband's love. Eulalie Jensen featured.

On Christmas Eve—EDISON—DECEMBER 16.—This picture holds by its strong human appeal. The plot is not deep, but in its delineation one is made to feel that generosity and forbearance are capable of overcoming obstacles against which stubborn



opposition could make no headway. To preserve peace in his son's household, old William Morris decides to leave and shift for himself. His quick-tempered, ex-

travagant daughter-in-law even refuses to bid him goodby. While acting as a volunteer Santa Claus on the street the old man is approached by his grandchildren, who tell him that their father said he was not going to visit them this Christmas. Filled with love and forgiveness, the elder Morris visits his son's home on Christmas eve with a present for each member of the little family. In the presence of such genuine charity, selfishness cannot live long, and the old man and his son's family quickly become reconciled. C. R. C.

Two Pop-Up Fables—Essanay—December 16.—Two of the inimitable George Ade fables, one entitled the fable of "The Girl Who Shifted the System," which deals with the girl's discovery that the way to win a man's affections is to flatter him and the moral of which is given as "If he likes syrup, feed it to him by the gallon": the other, entitled "The Fable of the Sarcastic Husband and the Lady Shopper," which concerns a certain wife who shopped all day and returned home with a small spool of thread. When her husband made sarcastic remarks, she shopped again and brought home nine drayloads of goods. The moral of this is "Never arouse a sleepy shopper." N. G. C.

The Hate That Withers—Kalem—Two Reels)—December 16.—Spurned by Iola Neville, George Judson plots to ruin her happiness and that of Jack Worthington whom she marries. He is aided by Celeste Valdane, an adventuress, who ensnares Jack after he has discovered his wife's shallowness. Iola, piqued by Jack's apparent love for Celeste, flirts with Malden. Sure that she has lost Jack's love, she develops a genuine affection for him and when their child is born Jack shrinks from the twisted, lifeless form in horror. Misery humbles Iola's pride and she appeals to Celeste whose heart has been softened, and the adventuress tells Iola that she is to wed Judson. Returning home, Iola determines to end her existence and Jack, having visited and been repulsed by Celeste, also returns home and arrives just in time to prevent his wife's suicide. The two then realize that both have sinned and resolve to start life anew. Alice Hollister and Harry Millarde featured.

The Bomb—Lubin—(Two Reels)—December 16.—Duke Boris is sent by the czar to inform Count Ivan of the confiscation of his property and his banishment from Russia. Boris meets Sonia and recognizes in her a beautiful woman in whom he has much interest. The shock of his banishment kills Count



Ivan, and Sonia flames in anger at Boris and swears to be revenged against the government and Boris as its agent. She joins a society of anarchists and Duke Boris, seeking her, joins the society himself under the name of Kamoroff. Under this name he saves her from insult at the hands of Michael, one of the anarchists, and succeeds in winning her love. The anarchists plan to blow up Duke Boris and one day Michael discovers that the duke has been present at their meetings, he being Kamoroff. Sonia is selected to place the bomb in Boris' room and goes there for that purpose. Boris surprises the girl and the two recognize each other and Sonia, forgetting her revenge, throws herself into Boris' arms. The anarchists, seeking revenge, follow Boris to his apartments and arrive as the bomb is about to explode. Picking it up Boris hurls it at them and it explodes, though Boris and Sonia survive and rejoice in each other's love. William Cohill and Lilie Leslie featured.

The Test—Selig—December 16.—Tom Santschi and Bessie Eyton are pleasing in this story of sea life. The fire scenes aboard the boat are well presented and the marine atmosphere is preserved throughout. Captain Duggen has but two things in life—his boat and his daughter Jo. The girl is in love with Jim Lucas, the mate. On one of their trips Horace Burke, a wealthy man's son, is a passenger, and he steals Jo's heart from Jim. Captain Duggan dies of heart failure while they are at sea, and at the same time a fire breaks out aboard the ship. Burke proves a coward but all get away safely. Jo leaps from the lifeboat to return to her father's body, and Jim follows. They reach the ship and give the body a hasty burial in the sea. They then cling to driftwood until morning, when they are rescued. Jo has learned which of the men deserve her love and clings to Jim. Little touches of heart interest add to the worth of the production. James Oliver Curwood wrote the scenario. C. J. C.

The Egyptian Mummy—Vitagraph—December 16.—Dick is objected to as a prospective son-in-law by Professor Hicks, a scientist seeking the recipe for the elixir of life. Hicks' objection to Dick is on account of his poverty. When Hicks eventually invents what he believes an elixir of life, he advertises in the paper for a mummy to try it on. Dick seeing the ad, hires Tim, a tramp, to pose as a mummy. Tim is wrapped up in bandages and placed in a coffin. Dick then sends word to Professor Hicks that he has a mummy for sale at $5,000 and Hicks, after inspecting the mummy, buys it. Dick invests his money in stock recommended by a friend and Hicks fills up a big syringe with the elixir of life and jabs it into Tim. The tramp-mummy comes to life and chases Professor Hicks out of the room. The professor locks the door and goes off to tell his daughter and the rest of the household of his wonderful success. Tim escapes from the room and meets Dick, who has won a fortune on the stock market. Dick, now wealthy, goes to the professor and claims his bride. Lee Beggs and Billy Quirk featured.

Red Dye—Biograph—December 17.—George goes to call on his girl. Above her is an apartment occupied by crooks and above them an actress' chamber. The actress has used a red dye to re-color an old gown and the bottle being tipped over, some of the red dye seeps through the floor and a drop falls on the waist of the female crook. "It's blood," she cries and makes a hasty exit. The dye drips on down to the apartment below and falls on George's girl. "Blood," she screeches, and faints away. Her father summons the police and eventually the "blood" is traced back to the actress and meanwhile the crooks have been caught by other officers. On the same reel:

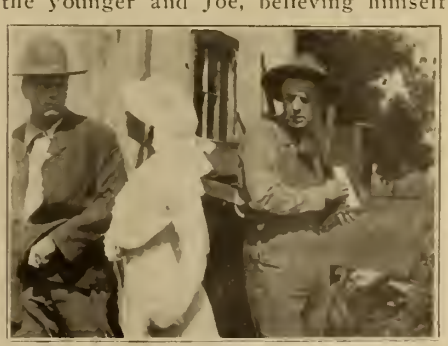
A Natural Mistake—Biograph—December 17.—Hubby finds a cigarette stub which his wife has been smoking and suspects the presence of a man in the house, but his wife denies this. Hubby alleges that he is going out of town on business, and wifey begins to rehearse some amateur theatricals. Hubby returns unexpectedly and finds this note on the table, "Darling, my husband goes away today. Be sure to come. Your own." In a fury of jealousy he plans revenge and peering through the window sees his wife and the man he believes her lover rehearsing a love scene. Convinced of his wife's perfidy, he throws things at the lover and eventually learns that it was a play being rehearsed.

Snakeville's Blind Pig—Essanay—December 17.—Another of the famous Snakeville stories, in which Slippery Slim and Mustang Pete "get theirs" from their respective wives. When the town goes dry, the saloonkeeper hits on a brilliant idea



of serving drinks through a pipe which runs outside. After many of his customers have learned the secret of the method of obtaining a drink, the ladies discover the scheme and manage to capture the saloonkeeper, and themselves operate the bar, serving kerosene instead of whiskey. N. G. C.

When the Blind See—Lubin—(Two Reels)—December 17.—John Green, a retired farmer, has two sons, Joe, a practical business man who runs the farm, and Edwin, a quiet, easy going chap, who cares more for study than for money. Ruth, a sister of the boys, is partial to the younger and Joe, believing himself



the only fit member of the family to have possession of the farm, induces his father to deed him the place. After his father's death, Joe tells Edwin there is

no place for him on the farm and advises him to shift for himself. Ruth leaves with Edwin and the two go to the city, where Edwin attends a medical college, aided in a financial way by Ruth. Meanwhile Joe discovers oil on the farm and his wells make him very wealthy. His enjoyment of life is not unalloyed, however, for he finds his eyesight failing. When he consults a specialist years later he is referred to Dr. Green, an eminent surgeon of the city. Visiting his office, he is amazed to learn that Dr. Green is his brother. Edwin at first refuses to perform the operation necessary, but Ruth eventually induces him to relent and the operation is successfully performed. Joe then makes atonement for the past. L. C. Shumway, W. E. Parsons and Velma Whitman featured.

The Question of Clothes—VITAGRAPH—DECEMBER 17.—Hugh Witherly, a young curate, is courting his penniless niece, Madge, when she suddenly comes into a fortune. Madge absolutely refuses to marry him and her uncle. Colonel Ponsonby, locks her in her room. She dons a man's suit and escapes through the window. She goes to the home of her school chum, Jessie Strickland, and the girls decide to introduce Madge as a cousin of Jessie's. This works finely, though Harry, Jessie's sweetheart, becomes very jealous of the strange young man. All sorts of amusing and thrilling complications occur at Jessie's home and Madge creates such a sensation that she finally has to declare her real identity. Witherly is horrified at the thought of his future wife wearing trousers and gives up his plan of marrying her, but Tom, Jessie's brother, has fallen deeply in love with her and she with him, so when Jessie and Harry decide to be married, Tom and Madge agree to a double wedding. Norma Talmadge featured.

His Prior Claim—BIOGRAPH—DECEMBER 18. — William Dearborn, who employs Mabel Knowles, learns of an attachment between Harry Dearborn, his brother, and frivolous Molly Gray. When Harry marries Molly, against William's wishes, William refuses to have anything to do with him, "unless you leave that woman." Harry two years later again appeals to his brother for assistance and gets the same answer. That night he breaks into the office and is shot by the watchman. After the funeral Molly goes to Mabel's home to appeal to her and there dies of exhaustion, leaving her baby. Mabel and her mother adopt the child and months later Mabel takes the baby to the office one day. When William learns who she is, he insists that he has a prior claim as the child's uncle, but the baby lisps, "Can't mamma Mabel come, too?" and William realizes that he has long loved Mabel. Brought together by the child, they are married.

The Colonel of the Red Huzzars—EDISON (THREE REELS)—DECEMBER 18.—A splendidly staged story of court intrigue showing how Major Armand Dalberg of the U. S. A. visited the kingdom of Valaria, met and wooed the Princess Dehra, and finally married her, after being created a grand duke. See review on page 733, issue of November 28th.

The Girl from Thunder Mountain—ESSANAY—(TWO REELS)—DECEMBER 18.—A splendidly produced picture in which Richard C. Travers and Ruth Stonehouse are featured. The story deals with one Lawrence Bartlett, a surveyor, who meets an uncouth mountain girl while working in the mountains of Virginia. Returning to New York, he boasts to a society woman that all Virginia women are not educated and refined, and the society woman accepts a dare to make one of the mountain maids a society bud, fit to rank with any of New York's smartest set. True to her promise, she brings the girl to New York and eventually Bartlett falls into the net and becomes engaged to her. See review on page 801, issue of December 12.

N. G. C.

Through the Keyhole—KALEM—DECEMBER 18. — Mrs. Fortune and her son, Algy, set their caps for Millionbucks and his daughter, Helen. Mrs. Fortune easily accomplishes her aim, but refuses to wed Millionbucks unless his daughter marries her son. Helen has fallen in love with Freddy, the son of the hotel proprietor, and Freddy hangs Algy out of the window when he interrupts. Millionbucks in the next room, peeks through the keyhole and is discovered by Freddy, who places a mirror in front of the door, thus informing him that the lovers know he was spying. Angered, he dashes into the room, rescues Algy and kicks Freddy out. When the parents leave Algy and Helen alone, Freddy makes Algy captive and, armed with an ammonia gun, wreaks vengeance on Millionbucks, when he again peeks through the keyhole Algy finds the ammonia gun and Millionbucks believes him the guilty party. Millionbucks is getting the worse of the scuffle when Helen and Freddy appear and rescue him and gratitude causes the father to consent to their marriage. John Brennan and Ethel Teare featured.

The Comedienne's Strategy—LUBIN—DECEMBER 18.—Major Kirkham is an admirer of Mlle. Rosie, a music hall artiste and proposes to her on numerous occasions. To get rid of him Rosie shows him a photograph which she declares is that of her husband. Meanwhile the major's daughter, Hazel, elopes with Fred Mayer, her sweetheart, and the couple notify the major of their marriage, sending with the letter a photograph of Fred. On opening the letter and gazing at Hazel's husband the major discovers that he is also the husband of Rosie. He summons the police and when Fred is arrested he denounces him as a bigamist. Rosie visits the police station and explains the joke. Hazel and Fred are happy and the major is cured of his desire to wed the singer. Rosemary Theby and Harry Meyers featured.

The Tale of a Coat—SELIG—DECEMBER 18.—This is a pleasing comedy without any objectionable features. A family is made wealthy over night by a legacy a rich relation leaves them and at once start to conquer society. Their etiquette is not fitted to the social class, however, and they have many comical difficulties. Their daughter returns from college and they plan to have a coming out party. Her lover arrives and when her father finds them embraced in the garden he makes a lunge for the lover, but gets only the tail of his coat. The lover exchanges his coat for that of the butler and the unfortunate servant absorbs the wrath of the father, whose only clue is the missing coat tail, while the lovers steal off and are married. The father is then told of the deception and forgives the young couple. Elsie Greeson, Sid Smith and John Lancaster have the leads.

C.J.C.

Who's Who in Hogg's Hollow—VITAGRAPH—DECEMBER 18.—Bixford and his family startle the little town of Hogg's Hollow by speeding through it in a big automobile. Phineas Hogg, on his horse-drawn bus, orders them to stop, but they pay no attention to him. When their car breaks down, Hogg appears, displays his sheriff's badge and pinches them for speeding. Being the jailer, he locks them up in the jail and then next day takes them to court, where he assumes the office of judge. He fines them for speeding in addition to collecting bus fares for hauling them back and charging them for hauling back the auto. They put up at the Palace Hotel and learn with surprise that Hogg is the proprietor. When they ring for a bell-boy Hogg appears in a bell-hop's suit. Hunting next day, Bixford is arrested for poaching by Hogg, he being the game-warden. The ladies of the party go shopping and discover that Hogg is the postmaster, department store owner and salesman. When Bixford wires for money, Hogg acting as bank cashier, cashes his draft and then holds court and announces that after the bills and fines are paid, Bixford has $1.60 coming. An appeal to the governor results in Bixford being referred to Mr. Hogg, and the climax is reached when Flora Bixford and George, Hogg's son, decide to marry. Hogg, as usual, is in on the ceremony, he being minister. Sidney Drew featured.

The Bond Sinister—BIOGRAPH—DECEMBER 19.—Miller, a wayward society youth, falls into the hands of a band of crooks. Visiting at the home of a rich jeweler for the purpose of theft, he meets and falls in love with Helen, the jeweler's daughter. The crooks encourage his intimacy with her and urge Miller to learn the date when her father's next consignment of jewels will be shipped. The girl herself is compelled to accompany the shipment and the crooks prepare a trunk within which is concealed one of their gang and the trunk is put on the same train with the shipment of jewels. At the proper time the crook in the trunk gets out, overpowers the baggage master and transfers the contents of the trunk containing the jewels into the trunk in which he has been concealed. He dons the baggage master's coat and hat and at the next station puts his trunk off the train. His pals are on hand with an auto and just as they depart the real baggage master recovers and gives the alarm. Miller and the girl accompany the detectives who start out in pursuit and the crooks are stopped after a long chase, by telephoning the caretaker of a drawbridge futher down the line, to swing the bridge, thus holding the crooks at bay. In effecting the capture Miller is killed.

The Birth of Our Savior—EDISON—DECEMBER 19.—This is another of the many Xmas pictures made by this company. It pictures graphically the visit of the three kings with gifts for the Son of God, and the flight of Mary and Joseph before the fury of the wicked King Herod.

C. R. C.

Broncho Billy's Christmas Spirit—ESSANAY—DECEMBER 19.—G. M. Anderson featured in a Christmas story that many

exhibitors will find a regular "tear squeezer." An humble prospector, too poor to buy toys for his children, steals Broncho Billy's horse, sells it and spends the money for toys. The youngsters are naturally delighted on awaking, but next morning, when Billy and the sheriff arrive, all seems gloomy for the prospector. When Broncho Billy learns, however, that the money was spent for toys for the children, his heart is touched and he sees that each member of the posse contributes to a Christmas fund for the prospector. They then depart, leaving the family with the best Christmas of their entire lives. N. G. C.

The Black Diamond—Kalem—December 19.—Another "The Hazards of Helen" in which Helen Holmes aids Dick Malling, an aviator, when he is attacked by Dan Haddon, a cowboy. When Dick believes that he has shot Dan and attempts to escape aboard the Black Diamond Express, Dan's cowboy friends take a short cut across country in the hope of overtaking the train and capturing Dick. Helen dashes to the aeroplane and gets Dick's assistant to fly with her in pursuit of the train. They arrive in time and rescue Dick, but when, later, Dick flies over Eagle Bend, the scene of the opening of the story, the aeroplane breaks down and Dick is captured. By this time, however, Dan has recovered and it is learned that he was not shot by Dick as was supposed. Helen induces the cowboys to go to Dick's aid and Dick is saved from lynching in the nick of time. Helen Holmes featured.

Who's Who—Lubin—December 19.—Jim Luke stops at Dr. Black's office to tell him that his wife is a little dippy. The doctor promises to do what he can for her. The daily papers give an account of a negro with unbalanced mind roaming about and when the doctor by mistake visits the wrong house, the occupant having read of the negro, thinks the doctor is the crazy man. The doctor tries to humor the patient, while the patient tries to humor the doctor. Eventually the neighbors and the police arrive and the doctor learns of his mistake. On the same reel:

Shall the Curfew Ring Tonight—Lubin—December 19.—Bess, a beautiful lady barber, is loved by Willie Gumph and also by General Bovril. The general orders Willie shot at the ringing of the curfew and Bess attempts to bribe the sexton of the church, but he refuses to comply with her request. She climbs into the belfry, detaches the bell from the beam and fastens the bell rope around her waist. The old sexton arrives and pulls the bell as usual, while poor Willie is tied to a keg of powder with a fuse in front of it. When the general goes to the church to ascertain the cause of the curfew failing to ring, and his head appears through the trap in the belfry, Bess kicks him in the face and he falls to the floor below. Bess then forges a letter to the commanding officer, hastens to the spot of execution and rescues Willie.

The Lady or the Tigers—Selig—December 19.—Kathlyn Williams is featured in this subject and the intrepid leading woman does some dangerous work in handling the tigers, who appear anything but domesticated. Frank Clark and Lamar Johnstone are the other principals in the cast. It is a most enjoyable animal picture, combining dramatic acting and thrills. Annette and Gilbert, artists, are engaged. Gilbert is called to Paris by his work and Annette is employed by Barlow, a wealthy bachelor, to paint one of his tigers. While at his home he makes advances to her, but she says she is engaged. He manages to



steal Gilbert's letters before they reach her and finally she yields to his entreaties and agrees to marry him. Gilbert returns and they discover the trick Barlow has played. Barlow, however, makes Gilbert a prisoner and forces him to choose between two doors, one of which leads to Annette and the other to the tigers. Gilbert chooses the latter and is cast among the animals, but Annette saves him by exerting her influence over the animals. Barlow meets the fate he deserves. C. J. C.

Mr. Santa Claus—Vitagraph—(Two Reels)—December 19.—Celeste Moissant, a young widow, lives in a boarding house on the floor below Bobby Walton. On Christmas Eve, Celeste puts Fanchon, her little daughter, to bed with tales of Santa Claus and then the mother leaves for the Pink Rat Cafe, where she sings. Meanwhile Bobby receives news that he has been left a fortune. After cashing his check, he encounters Fanchon in the hall and she



asks him if he is Santa Claus. Amused at her innocent prattle, he carries her back to bed and then goes out to buy toys. He is compelled by friends to visit the Pink Rat Cafe and there saves Celeste from the undesirable attentions of a drunken man. The girl is blamed for causing the disturbance and discharged. Returning home, she finds Bobby decorating an artificial palm in her room as a Christmas treat for Fanchon's benefit. He wins a promise from the mother and the girl to take Christmas dinner with him and after he departs Celeste kneels by the bedside of Fanchon and thanks God that her troubles are over, as she feels that Bobby is going to be a real Santa Claus to her as well as Fanchon.

Mutual Program

Mutual Weekly No. 102—Mutual—December 10.—This issue shows the annual jack rabbit drive near Pasco, Washington, the automobile race at Corona, Calif., Richard Croker and his Indian bride, the annual dog show at Boston and New York, and in the battle section, a wonderful picture in which an aeroplane destroys a Zeppelin.

Percy the Milliner—Royal—December 12.—Mr. Biddle dislikes his wife's new hat and gives it to his stenographer. The next day Mrs. Biddle visits him at his office, and sees the girl wearing her hat. Mistaking her husband's reason for giving the girl the hat, Mrs. Biddle accuses him of duplicity, and leaves the office in a huff. When it comes time to pay her bill at the restaurant she discovers that she has forgotten her purse, and is forced to accept Percy the milliner's offer to pay the bill. He, thinking that Mrs. Biddle is a widow, calls the next evening. Mrs. Biddle admits him, supposing that he has come for the money, but, when he addresses her in endearing terms, and attempts to make love to her, she pushes him into a closet to prevent Biddle's hearing him. The manner in which the milliner is extricated from his self-imposed difficulties without disturbing the harmony of the Biddle family forms a punchy and laughable ending to the story.

When East Meets West—Thanhouser—December 13.—May Swan, her mother, and fiance visit Yellowstone Park. The girl takes a notion that she must see how the falls look from below, before they return East, but Jack insists that it is too dangerous, and will not allow her to try it. She derides him for being such a coward, and the next day sets out with a guide, intent on climbing down the steep precipice. She is barely started on the perilous venture before the rocks which afford her a handhold break off, and she narrowly escapes death by landing on a shelf of rock below. Here Jack's bravery becomes evident. He ties a rope about his body, has the others lower him, and rescues May. Mrs. Swan blames the young fellow for the near-tragedy, and forbids his seeing May again, but later learns the facts of the case and helps in bringing about a reunion between the lovers.

In Tune—American—(Two Reels)—December 14.—The author's home life is unhappy and he finds he cannot write successfully. When one of his employees steals some bonds and he is threatened with ruin his wife deserts him. Later she is killed and when his stenographer traces the theft he realizes that she is the woman to make his home life in tune with his mode of living. A complete review will be found on page 833 of this issue.

Our Mutual Girl—Chapter (48)—Reliance—December 14.—After a morning devoted to shopping, Margaret and Aunt Abbie call on William Faversham, and he tells them the story of his latest play, "The Hawk," now playing in New York. Margaret and her companion become intensely interested in the story of pretty Mary Falconer who is obliged to serve as a decoy for her father and Passroe, professional gamblers. John Gordon is

attracted to her, learns her story, and brings about her release from her unhappy position. Falconer and Passroe escape from the police at the last moment, but the third partner, Mary, is perfectly satisfied with the present order of things, and is content in young Gordon's arms.

Her Younger Sister—BEAUTY—DECEMBER 15.—A situation is developed in this little human interest drama that is a very true one. In many homes the fiance of the older sister is attracted by the younger one and it is safe to say that in the majority of cases the older sister steps aside. The acting of Gladys Kingsbury, Charlotte Burton and Joseph Harris, who compose the trio in this picture, is very sympathetic. The settings and photography are excellent. The older sister is wooed by a young man and returns his love but her father asks them not to marry until the younger sister is old enough to care for him, as he is an invalid. The girl agrees and the man goes away to make his fortune. Years later he returns and when he meets the little sister, who is now a young woman, he falls in love with her.



The older sister sees, and when her father asks her to stay with him always she breaks her engagement, leaving the man and her younger sister free to marry. C.J.C.

At Dawn—MAJESTIC—DECEMBER 15.—Receiving an appointment as teacher in the Philippines Sykes, an American, leaves his fiancee to take up his new work. Later he receives a letter from her stating that she has fallen heiress to a large sum of money and is coming to visit him. He decides to rid himself of the native girl with whom he has been living, and poisons her. The American girl is to arrive at dawn the next day. Two young army officers happen into the vicinity and inquire their way of Sykes. His uneasiness arouses their suspicions, and they search about and find the native girl's dead body. The lieutenant orders Sykes to point out the trail, and motions his sergeant to follow him. The sergeant does, rope in hand, and returns just at dawn, alone. When the girl arrives she is told that Sykes is dead—that men die very suddenly in this tropical country.

The Silent Way—AMERICAN—DECEMBER 16.—This production is in many ways superior to the average one-reel film. Some rare sunset views are given and all the exterior scenes are artistically chosen. The work of George Field, as a silent, whole-souled Indian, who received a college education but preferred to live in the open, is a praiseworthy bit of character acting. He fits the type to perfection. Ed Coxen and Winnifred Greenwood also do fine work in the other important roles. The story is based on the fact that many people seek health in the country, overlooking the



fact that it is living close to nature in the open, rather than being away from the city, that really helps them. The city girl comes to the ranch to regain her health, but continued taking her medicine and remaining indoors. When her life is despaired of the Indian kidnaps her and takes her to some of his tribe, who show her the life of the open. When she is cured she discovers the "silent way" in which the Indian saved her life, doing so only in time to save him from being hanged for kidnaping her. C.J.C.

The Panther—BRONCHO—(TWO REELS)—DECEMBER 16.—Rather than marry Andrew McLeod, the "factor," Julie Ledru runs away. Her father is brutally beaten by McLeod, and then shot. Julie meets Father Lazare and David Brandt, a hunter, on their way to the trading station, and appeals to them for help. Brandt promises to do anything for her, and she then asks him to marry her. After some hesitation on the part of both men this is done. McLeod's Indians capture the three, and bring them before the "factor." He instructs John Caribou, an Indian, to allow the married couple to escape, and then to kill Brandt and bring Julie back. Wishing to revenge his friend Ledru's death John pretends to comply, and entices McLeod out into the forest to show him Brandt's body. Here they engage in a hand-to-hand struggle. John is mortally wounded, but manages to shoot McLeod before he succumbs. Brandt and Julie in the meantime make their escape.

The Joke on Yellentown—RELIANCE—DECEMBER 16.—Pete and Ike, cowboys of the Bar X ranch, find a suitcase lost by a minister, and decide to play a joke on Yellentown by dressing up in the clerical robes and holding a prayer meeting. The men all attend, and, not penetrating the two cowboys' disguises, allow themselves to be disarmed before entering the hall. Ike and Pete cover the gathering with their guns, relieve them of their valuables, and, when satisfied with the success of their joke and the way they have humbled them, return the loot to the owners.

A Political Feud—DOMINO—(TWO REELS)—DECEMBER 17.—One day Tom Walton, a poor boy comes upon a crowd of children teasing Helen Kent, a millionaire's daughter. He defends the girl, puts her on her pony, and sees that the children do not bother her further. About ten years later Tom Walton and Dick Kent are attending the same college. Tom works nights in a freight house. Returning from work one night he is jeered at and insulted by a crowd of Dick's friends. A fight ensues and Tom is victorious. Later on in life Tom and Dick become rivals for the governorship of the state. Dick and his supporters concoct a plan to ruin Tom's reputation which is overheard by Helen, who has always remained an ardent admirer of the young fellow. Dick refuses to forego the plan, and Helen informs Tom of it, enabling him to win the election.

Trapped by a Heliograph—AMERICAN—DECEMBER 18.—Sergeant Blake and Colonel Beaugardus love Laura, the daughter of the paymaster of a company of the heliograph service, and she returns the love of the latter. Blake and a band of outlaws attempt to hold up the paymaster and despite the attempt of the colonel and his men to overcome them, they appear about to succeed. Laura, who is with her father, makes her escape in a thrilling manner, however, and hurrying to a heliograph, signals for help. Other soldiers arrive and in a running battle the outlaws are captured. The colonel and Laura then tell the paymaster of their intention of marrying.

The Game of Life—KAY BEE—(TWO REELS)—DECEMBER 18.—Here is a two-part sociological drama of sterling quality, portraying vividly but not repulsively the battles, mental and physical, that are necessary in order to surmount successfully the hazards encountered in the game called "life." Rhea Mitchell and George Osborne play the leading parts, and their performances in past Kay Bee pictures are an assurance that this one is a drama of unusual merit.

The Beat of the Year—RELIANCE—DECEMBER 19.—Bruce, a cub reporter, obtains his first opportunity to make a "scoop" by being sent out on a murder case. He follows a clew and discovers that the victim was known as Greening in the factory where he was employed, but that this is only an assumed name, he being the son of a multi-millionaire. Bruce soon causes the arrest of another of the factory's employees, a young fellow named Joyce who confesses to killing Greening, saying that he did it because Greening had refused to marry Helen Lister, with whom he had been keeping company. A letter written by Greening is found which proves that he had no intention of deceiving Helen, and meant to marry her. The shock kills Joyce.

Bill and Ethel at the Ball—KOMIC—DECEMBER 20.—The stenographers plan to give a ball and ask Mr. Hadley to be the guest of honor. He consents and sends Bill out for a costume for him. Hadley then makes arrangements to meet his sweetheart there, describing his costume so she will be sure to know him. In the meantime Ethel's fellow calls, and states that he has no costume. Bill gives him Mr. Hadley's and rushes out to buy another for the boss. At the ball the similarity of the two costumes causes a great deal of embarrassment at unmasking time, and Hadley solemnly vows that the stenographers' next ball will not be honored with his presence.

Sid Nee's Finish—THANHOUSER—DECEMBER 20.—Sid Nee eludes the federal officers, and makes his way to Kate's town where he opens up a laundry. Kate objects to the opposition, but her

attempts to put the Chinaman out of business are of no avail. She then decides to enter into partnership with him. Mike, her sweetheart, thinks that the proposed partnership is to be a life one, and enlists the aid of the police to prevent it. They capture the much-sought Sid Nee, and Mike's way to Kate's promise of marriage is a short and unobstructed one.

Universal Program

Animated Weekly No. 144—UNIVERSAL—DECEMBER 9.—This issue shows Lincoln Beachey flying at San Francisco, Calif., his Excellency, the Governor of Bombay, viewing the cup race at Poona, India, the wreck of the *Hanalei* at San Francisco, the Corona road race in California, the opening of Parliament in London and in the war section pictures of the French and Algerian troops near Ypres, Belgium and a new Scotch regiment leaving London for the front.

Lizzie's Fortune—STERLING—DECEMBER 10.—Lizzie Prune has three lazy boarders whose chief ambition seems to be to dodge paying their debts, and eat as much as they can get. Lizzie is in love with Arthur, but she is alone in her affection for he shares in the disdain in which she is held by the other two boarders. Their attitude changes considerably when it is noised about that Lizzie is heiress to a fortune. Arthur succeeds in winning her only to learn, after their marriage, that the report is false. He tries to escape, but Lizzie overtakes him, and smothers him with caresses.

Her Higher Ambition—FRONTIER—DECEMBER 12.—In search of health Fred, an actor, visits the West, and there meets Edythe. She refuses his proposal, telling him that her ambition is to become a prima donna. He realizes that this is impossible for her, and decides to cure the girl by sending her East to try-out. She has already obtained the necessary funds from her father, but returns them on receiving Fred's money, and it is lucky that she does so for the money was not her father's rightfully. A month later Edythe returns only to learn that "her higher ambition" has deprived her of Fred.

The Mill Stream—IMP—(TWO REELS)—DECEMBER 14.—Jack Thornby's kindness to Tom Craven, a wealthy city man whom he has found with a sprained ankle, receives poor repayment in the latter's making love to Jack's sweetheart, Mary. The girl is fascinated by the refined Craven, and drops Jack entirely. The day after the men come to blows over the affair Craven's dead body is found in the mill stream. Jack is tried for the murder and sentenced to twenty years in prison. Months later Mary finds the remains of a tramp beside the stream, and investigation discloses him as the murderer of Craven. Jack is released, and Mary gladly accepts his proposal of marriage.

The Wayward Son—VICTOR—DECEMBER 14.—A pretty little story of an old man who yearns for the wayward son who ran away from home years before to become a sailor. The boy returns, and meets his old sweetheart on the street. Through the influence of the village minister, the girl's father, the ne'er-do-well is reformed, and his old affection for his aged parent is awakened within him.

Such a Mistake—CRYSTAL—DECEMBER 15.—Mr. and Mrs. Huff are extremely jealous of each other, and the situation is not improved any by Huff's consoling the maid, Nellie, when he finds her crying. Of course, Mrs. Huff thinks he is making love to the girl and retaliates. His jealousy flares up at this, and the Huff household is in a fair way to be broken up until Huff compromises with his wife, and they both promise to forget and forgive. On the same reel:

The Glass Pistol—CRYSTAL—DECEMBER 15.—Sleek, college bred Arthur seeks to make a strong impression on Grace Smithe by capturing a trampish-looking man, and chaining him to the wall in the jail. Unluckily for the young suitor the man turns out to be Grace's father who has been forced to change clothes with a tramp. Needless to say, Arthur receives his.

The Ghost of Smiling Jim—GOLD SEAL—(TWO REELS)—DECEMBER 15.—Grace Cunard and Francis Ford are featured in this weird story. Higby and his band "jump" the claim staked out by Harry and Jim, and defend it against its rightful owners when they return from the town. Harry is killed, and Jim, falling over a cliff in his flight narrowly escapes death, but loses his memory. His wife and little daughter come West, but cannot find any trace of Jim. Some time later the girl, now alone in the world, determines to obtain a close view of the ghost said to haunt a certain section of the mountains at night. The specter, she finds, is a grizzled old man. A storm comes up, and a tree struck by lightning strikes the hermit a glancing blow on the head in falling. This restores his memory, and he recognizes the girl as his daughter. They conceive a way of recovering the land "jumped" by Higby, and the end of the story finds them established in a beautiful home, enjoying the fortune unlawfully amassed by Higby.

A Game of Wits—ECLAIR—(TWO REELS)—DECEMBER 16.—George Howard's need of money overcomes his scruples, and he steals a government treaty, intending to make and sell at a high figure a duplicate of it. The theft is discovered instantly, and Howard is obliged to flee to escape arrest. Donna Inez, a spy in the employ of a Central American power, seeks him out, and attempts to steal the treaty outright, but he catches her. Then she resorts to worldly wiles and infatuates him. Just as Howard is about to fall into the trap laid for him, Steele, a secret service man, interferes, and saves the boy from committing treason. As none but himself has learned the contents of the treaty Howard receives only a slight punishment for his crime.

How Father Won Out—JOKER—DECEMBER 16.—Ernie and Eddie are roommates and rivals for the hands of Betty, a pretty waitress. Eddie becomes jealous of the headway made by Ernie, and writes the latter's father, telling him of his son's scandalous actions. Father hurries to the scene, but on the way stops into Betty's restaurant, and falls in love with the girl. The ending of the story finds two much disappointed youths gazing at their idol, Betty, who is now Ernie's mother-in-law.

Within the Gates of Paradise—IMP—(TWO REELS)—DECEMBER 17.—The European war has brought straightened circumstances to the Hayes home. Tom Hayes, the father, is out of work, and becomes desperate on hearing his children forecast what they think Santa Claus will bring them. They do not doubt for a moment that Santa will not come for the children of the wealthy mill-owner residing at the top of the hill have told them that they also expect him. On Christmas eve the Hayes children, standing out in front of the millionaire's mansion, perceive the wonderfully decorated tree and toys within, and enter to help themselves, believing that Santa will not mind. Rifle in hand, the little boy sees a masked man climb through the window, and fires. The shot arouses the family and the burglar turns out to be Hayes. Mrs. Hayes rushes in, and pleads for her husband's forgiveness. The millionaire not only grants it, but sees that they have a happy Christmas, and promises the millhand steady work.

Ambition—REX—(TWO REELS)—DECEMBER 17.—Belle La Veer is in love with John Willis, an artist, but he considers her only a friend, and marries Marion Davis, an ambitious young actress. Five years later their little son, Don, becomes ill at a time when John's pictures are not selling very well, and Marion goes back on the stage. She and John quarrel about her keeping company with other men, and they separate, Marion taking Don. She neglects the child, and even when it is dangerously ill pays little attention to it. John is summoned, but arrives only a few minutes before the boy's death. He publicly denounces Marion for her lack of mother-love, and leaves, her, seeking his old friend Belle. She consoles him, and, good-hearted creature that she is, brings about a re-union between him and Marion who has since changed her ways.

The Fatal Hansome—STERLING—DECEMBER 17.—Bobbie flirts with a pretty girl, invites her to ride in his hansome, and hires one of his rival cabmen, Noodles, to drive for him. Things go along fine until Noodles' curiosity gets the best of him, and, peeking into the cab, he discovers that the lady passenger is none other than his sweetheart. In a rage he whips up the horse, and the animal runs away. A wild ride ensues, ending by the cab's plunging off of the end of a pier into the water. A party of dockmen attempt to rescue the people, but become disgusted with the results of their efforts, and leave them floundering about in the water.

The Heart of the Hills—VICTOR—(THREE REELS)—DECEMBER 17.—'Lizabeth Anne, a child of the wilds, overhears two men discussing a big deal in which they have duped her father into selling, for a mere trifle, valuable coal lands. She hastens to her father with the news, and he attempts to recover his property by force. Young Matthews, the land shark's son, is wounded in the battle, and 'Lizabeth nurses him back to health. His sweetheart, learning of the love affair between the pair, seeks to be revenged upon the girl by inviting

her to the city, and endeavoring to corrupt her, but the scheme proves a failure. 'Lizabeth becomes a favorite with all whom she meets, and later returns to her home in the hills to become the bride of the young surveyor, Matthews. The girl's father is made a partner in the mining company to whom he has sold his property.

His Dog-Gone Luck—NESTOR—DECEMBER 18.—On the same reel with this comedy is "Here and There in Japan with Homer Croy." Eddie, the actor, proves very lax in paying his bills, and the landlady refuses to allow him another meal. He and the landlady's daughter, Victoria, are in love, and together they concoct a scheme that will put Eddie in right in the eyes of the girl's mother. They frame up a fake holdup, and Eddie, the hero, becomes the landlady's idol forever by recovering her "stolen" poodle.

Christmas Spirit—101 BISON—(TWO REELS)—DECEMBER 19.—On being routed from his box-car home Harry, an old tramp, asks for food at one of the houses in the village. He is taken in, fed, and plays Santa Claus for the Christmas Eve party. Afterwards he tells his story to the people who have shown him such



kindness. Years before he had been a sailor, and had ben stranded on a strange island. Returning home months later he was unable to find any trace of his family, and became a purposeless wanderer. His story the fact that he is John's and Mary's father, long since given up as dead. The children run downstairs to say good-night, and in the final scene are seen clambering about on the knees of their light-hearted grandfather.

His Doctor's Orders—JOKER—DECEMBER 19.—When Henry finds himself besieged with an attack of too much mother-in-law he induces his old friend, Doc Summers, to help him out of the mess. Doc complies by ordering Henry to take an ocean voyage. Later, reports appear in the newspaper about the vessel's going down at sea. Wifey dons mourning garments, and takes up living at a gay summer resort in an effort to forget the catastrophe. Henry, also vacationing, discovers her, and becomes a ship-wrecked husband by rowing out a ways, throwing away his oars, and drifting about. He is rescued, and treated like the prodigal son until the steamship company denies the report of the vessel's sinking. Henry is thereupon treated most rudely by his angry wife.

The Jewel of Allah—ECLAIR—DECEMBER 20.—A jewel having the power of restoring sight comes into the Sultan's possession, and he commissions the prime minister, and a body of men to take it to the United States to have it set. They leave it with Manderson who has a blind daughter. The jeweler reads of the stone's wonderful power, hurries to his shop, takes it from the safe, and returns home. Meanwhile, however, the prime minister and his men have seen the removal of the jewel from the safe in the depths of a crystal ball. Then enter Manderson's house intent on recovering the stone. He, thinking them thieves, switches out the light, and fights them. Ellen enters the room feeling her way about, and her eyes come in contact with the stone which restores her sight. Manderson's explanation reassures the Hindoos that the jewel is perfectly safe in his possession, and it is returned to him to be cut and set.

The Baron's Bear Escape—L-KO—DECEMBER 20.—The Baron Hasenpheffer is not loved very much by his rival, Wallace, who decides to give him a good scare by clothing himself in a bear skin. His disguise is so good that the Baron falls over a precipice in his fright. He catches hold of a tree growing out on the face of the cliff, but it's breaking precipitates him into the mud hole at the bottom of the mountain. One by one the various members of the rescue party lose their footing and fall down upon him, becoming a muddy, scrambling mass.

A Page From Life—REX—(TWO REELS)—DECEMBER 20.—Breen, the leader of a band of crooks, takes advantage of the straightened circumstances existing in the Carter home, and induces the artist to join the band and forge checks. Poor Carter's daughter, Rita, knowing nothing of her father's conection with the crooks, encourages the attentions of Maybrick, a wealthy young man of excellent family. Breen becomes insanely jealous at this, calls upon Carter, and a stormy interview ensues. What Rita overhears of the conversation causes her to break with Maybrick, not feeling worthy of him. He, however, is not satisfied with her explanation, and learns



her real reason. In an attempt to revenge himself upon Breen, Carter is shot, and lives only long enough to bless Rita and Maybrick, and wish them a long and happy married life.

Feature Programs

Alco

The Tigress—POPULAR—(FIVE REELS)—DECEMBER 7.—Madame Olga Petrova is featured in this story, which is laid in Russia and America. Her role allows a wide range of dramatic work, as it calls for her to appear as a mother, a degenerating wife, a malicious woman and finally a revengeful creature who sees nothing beautiful in life.

Alliance

The Last Egyptian—OZ—(FIVE REELS)—DECEMBER 7.—Kara is told by his grandmother that Lord Roane, an Englishman, had dishonored a daughter of the Imperial house years before and that the task of avenging Roane rests with him, as he is the last of its descendants. Kara takes enough treasures from the royal chambers to carry out his purpose and goes to Cairo. Here he meets Lord Roane and plans to avenge his family through the nobleman's grand-daughter, Lady Aneth. He is refused her hand in marriage, but forces her to consent when he drives Lord Roane to the edge of ruin by defeating him at the gambling tables. Kara then arranges a mock marraige, but on the eve of the ceremony Lady Aneth is rescued by her lover, who hurries her to his yacht and sends her up the Nile. Kara and a band of desert outlaws follow and capture the vessel. The robber chief holds Lady Aneth a prisoner, refusing to deliver her to Kara until he has been paid. Kara hastens to the royal chambers for gold and is followed by Lady Aneth's father. In the struggle which follows, the Egyptian is locked in the tomb and left to perish. Lady Aneth's father is killed by a slave girl through a mistake, and thus the honor of Kara's house is avenged. A column of British troops capture the robbers and Lady Aneth is restored to the arms of her lover.

Box Office

The Thief—BOX OFFICE—(FIVE REELS).—Marie Landau loves a man who cares more for a woman's clothes than for herself. To please him she runs up a large bill at a modiste's, thinking that when she inherits a fortune, she believes will be left her, she will be able to settle her accounts. In time they are married and Marie continues her extravagance. They visit the Legardes home, where Marie meets the son of the house. He at once falls in love with her, but restrains himself. The modiste threatens to ask Marie's husband for the money and Marie, in desperation, steals from Madame Legardes. The theft is discovered and, to shield the woman, the son assumes the blame. His father orders him to leave home but at the last moment Marie's selfishness yields to her better self and she confesses that she is the guilty one.

The End of the Bridge—BALBOA—(THREE REELS)—This thrilling film deals with the operations of a band of crooks, who are being closely followed by a detective. After completing a smuggling deal the crooks give the detective an opening which he takes advantage of. He disguises himself as a stevedore and by mingling with them learns that one of their number desires to reform. He gives the man every assistance possible and, after the others have been arrested, starts him on a new path in life and marries his sister, with whom he has fallen in love. J. Francis McDonald, Madeline Pardee and Fred Whitman have the leading roles.

Eclectic

The Silent Accuser—Pathe—(Four Reels).—The plot of this subject revolves around the invention of a telephone which permits one person talking to another to also see him or her. In this case it enables the inventor-hero to see the danger of his sweetheart and rescue her. The villain who tries to steal the phone is electrocuted while attempting to interest some capitalists in the scheme. A complete review will be found on page 832 of this issue.

The Perils of Pauline (19th Episode)—Pathe—(Two Reels).—Harry is called out of the city on business, leaving Pauline alone. Owen hires a crook named Wrentz to take the place of Balthazar and together they form a plan whereby they will get Pauline in their power. Owen secures some fake letterheads, giving the address of a fictitious Philadelphia publishing concern, and on these writes to Pauline, asking her to call on them in regard to writing a story. Pauline goes to the city and falls into the hands of Owen and his accomplice. She is placed in a trunk and carried out into the country. The auto in which they are riding is wrecked and Pauline and Owen alone emerge alive. The girl escapes from her pursuer, only to encounter a huge gorilla, which has escaped its keepers. Just as the gorilla is about to kill her a policeman arrives and in the struggle which follows, the brute is killed.

Jolts of Jealousy—Pathe.—Gladys' husband is so jealous of her that he is positively disagreeable. She cannot venture out of the house without being accused of flirting. Jennie Olsen, the hired girl, starts a correspondence romance with Hense Yensen, who has advertised for a good-looking wife, and accidentally sends him Gladys' picture instead of her own. When Hense comes to call he, of course, thinks that Gladys is Jennie and insists on making love to her. Gladys' husband happens on the scene and for a time the house is alive with scurrying people, flying furniture, and whistling bullets. Hense's capture brings about an explanation and hubby is forced to seal his promise to fight jealousy by kissing the buckle on Gladys' slipper. C. R. C.

A Temperamental Whiffles—Pathe—(Two Parts).—Next to Max Linder, A. Prince, more commonly known by his permanent character name, Whiffles, is probably the most talented comedian of the Pathe-Paris stock company, and one of the most popular fun-makers on the legitimate stage in France. In this picture he is seen as a long-haired exponent of the musical art who has a mother-in-law. As a plain statement this latter assertion is only of passing notice, but in Whiffles' life it meant much more—continual arguing, trouble, and finally a divorce from Miriam, his wife. Whiffles later becomes married to Brisac's daughter, and lives happily with his father-in-law. Brisac goes away for a trip, and returns with a wife. He is horrified to learn that he, too, has fallen into the clutches of Whiffles' former mother-in-law, and chases Miriam and her scheming mother from the house. C.R.C.

The Quality of Mercy—Pathe—(Two Reels).—Paul Capellani, recently killed in the European war, plays the leading part in this picture as Charles Leslie, the young fellow whose engagement to Suzanne Graydon is strongly opposed by her father who wishes to marry his daughter to the wealthy Louis Canby, declaring that love is an unknown factor in the



marriages of this modern day. To escape being forced into marrying Canby Suzanne leaves home, and takes refuge in the apartments of Leslie. He sends for his mother to take care of the girl. Graydon bursts into the room in a fury,



and shoots Leslie. Later he regrets his rash action, but Suzanne will not hear his apologies. Leslie recovers, and the story ends happily in the couple's receiving the blessings of both Graydon and Mrs. Leslie. C.R.C.

General Special

Sylvia Gray—Vitagraph—(Four Reels).—Henry Gray is a failure as a playwright and his wife, Sylvia, leaves him and goes with a wealthy clubman, taking their little daughter, Sylvia, with her. One of Gray's plays is accepted and he is paid $5,000, which he puts in a hole in the wall of his home. He then wanders off, his mind a blank. Little Sylvia's nurse takes her from her mother and is going to bring her home, but when she finds Gray gone she decides to keep the child herself. Gray secures a position in a restaurant and is present when Sylvia kills her rich lover, as he has proved untrue to her. Still Gray's mind is not restored. Twenty years later, Sylvia, worn out, has returned to her former home, while Gray is a blind wanderer. Little Sylvia has grown to womanhood under the care of her nurse and is an artist's model. She is in love with Vanveldt, the man for whom she poses, and is very happy until a hypnotist comes into her life and casts a spell over her. He forces her to leave her lover and go with him. Gray and Sylvia's mother are united and the hypnotist and Sylvia stop at their home one night. The hypnotist learns of the $5,000 and determines to get it without implicating himself. Under his influence Sylvia is about to murder her father when the hypnotist's former wife kills him, thus destroying his power. Sylvia is united to her parents and all are later joined by Vanveldt and Sylvia's nurse.

Fantasma—Edison—(Five Reels).—Prince Arthur wins the hand of Princess Lena, but Zamaliel, monarch of evil and darkness, separates them. Through the influence of Fantasma, and with the assistance of Pico, the lovers are reunited after many adventures. A complete review will be found on page 809 of the December 12th issue.

The Battle of Love—Chandler and his sweetheart, Bessie Wells, have a lovers' quarrel and a friend bets their fathers that he can reunite them. A fake murder is arranged and Chandler accused. In trouble, Bess clings to him and they are married before they learn of the plan. A complete review will be found on page 841 of this issue.

Kinetophote

Born Again—Hector—(Five Reels).—Dorothy Gray runs away from her worthless husband. Her mind becomes blank through an accident and when her health has been restored she marries a farmer boy, not remembering her past. On the day her baby is born her mind returns, but she is made happy when she learns that half an hour before her second marriage her first husband was killed. Complete review will be found on page 837 of this issue.

Paramount

The Ghost Breaker—Lasky—Five Reels)—December 7.—A young American agrees to help a princess search a haunted castle for wealth that should belong to her. He finds that the ghost is nothing but a duke, who is himself seeking the fortune. The American secures not only the wealth but also the princess. A complete review will be found on page 834 of this issue.

Sawyer

The Life of Shakespeare—Trans-Oceanic—(Six Reels).—The opening scenes show the youth of Shakespeare. He composes poems while he is supposed to be employed by a lawyer and is dismissed. Later he meets Charlotte Clopton of Clopton Hall and through her influence mingles in the select society, where his art is appreciated. In another chamber of Clopton Hall, Sir Hugh Clopton shelters an agent sent to assassinate Queen Elizabeth. The agent is killed and Sir Hugh arrested for complicity in the plot, just as Charlotte falls victim to a dreaded plague. She dies in Shakespeare's arms. Later Shakespeare meets Anne Hathaway and soon they are married. Their unhappy home life is then shown, ending when Shakespeare goes to London. For a time, he watches the players going in and out of the Globe, the first theater ever built, and soon his first successful play is given to the public. From then on his rise to wealth and fame is steady. In the final scenes the great man is shown dreaming of the wonderful plays which made him famous, while glimpses of scenes from them pass before his dreaming eyes.

Thanhouser Syndicate

The Secret of the Haunted Hills (4th Episode of "Zudora")—THANHOUSER—DECEMBER 14.—A skeleton-like hand which appears in different localities, frightens the natives of a rural community in which resides John Storm's parents. Zudora and Storm investigate and discovers that a stereopticon slide operated by an idiot boy is at the base of the mystery. See review on page 845 of this issue.

Universal Program

The Master Key—(EPISODE FOUR)—UNIVERSAL—DECEMBER 7.—Hoping to rid himself of Dore, Wilkerson advises him to go to San Francisco to interest some capitalists in the mine as their funds are running low, but the young engineer suggests that Ruth Gallon go instead, Wilkerson consents, changing his plans accordingly. He notifies Mrs. Darnell, a woman of unsavory repute, to introduce Ruth to Charles Drake as the Mr. Everett with whom she is to make arrangements for obtaining financial support. Unsuspecting, Ruth meets "Everett," and wires Dore that she is safe. At the same time Dore receives a telegram from Mr. Everett stating that he has not yet seen Ruth. Suspicious, Dore sets out in a motor truck for the city. Wilkerson, knowing beforehand of Dore's intended trip, has taken the pin out of the truck's brake and set fire to the bridge at the foot of the hill. Dore is unable to stop the machine, but jumps just in time to escape death. The last scene shows him lying unconscious at the very edge of the canyon.

The Master Key—(EPISODE FIVE)—UNIVERSAL—DECEMBER 14.—Tom Kane, the mine's cook, finds the half-conscious Dore lying at the brink of the precipice. When he recovers consciousness Ruth's protector boards a train for San Francisco. Wilkerson in the meantime has arrived there, and met Mrs. Darnell and Drake. They drive to the Manx Hotel where Ruth has been registered as the couple's daughter. The girl overhears their plans to steal the deeds to "The Master Key" mine from her, and locks them in a dresser drawer. They hustle her away in a taxi bound for Chinatown. The hotel clerk and detective follow, and see Ruth forced into an opium den owned by Sing Wah, an old offender. Meanwhile Dore has arrived in the city; and been driven to the Manx Hotel. He is given the room just vacated by Ruth. He sends for the key to the locked drawer, and is astonished on opening it to find the deeds to "The Master Key" mine within.

Warners

The Little Rebel—GAUNTIER—(TWO REELS).—Gene Gauntier and Jack J. Clark have the leading roles in this two-reel production of the Civil War. A southern girl is the daughter of a Confederate colonel and is in love with a soldier in the Union ranks. He is sent to spy on the rebel fortifications and is discovered. After a thrilling escape he manages to reach his sweetheart's home and she dresses him as a colored mammy and takes him through the Confederate ranks as the battle is in progress. Several realistic scenes on the field of action are here shown. The ending of the film brings happiness to all the principals.

The Hello Girl of Angel Camp—PREMIER.—An Italian gardener rescues the girl from a runaway and believes the deed entitles him to marry her. Her lover resents this, as does the girl. After he has been chastised by the lover for his familiarity the Italian attempts to take the girl by force but is killed after he has wounded both the girl and her father. The girl's life is imperiled when she falls in front of a train after being shot. The hero, however, saves her.

One on Charlie—SUPERBA.—Charlie is refused by the woman of his dreams because he has no money. He hires a man to kill him but just before retiring he learns that he has inherited a fortune. The "murderer" comes to his house and Charlie flees in terror. He is followed by the man, who eventually catches him and tells him that his ladylove will accept him after all. Charlie De Forrest is featured.

World

The Seats of the Mighty—COLONIAL—(SEVEN REELS)—DECEMBER 7.—This adaptation of the famous novel by Sir Gilbert Parker portrays more vividly than the well-chosen sentences of the author could paint the incidents which made the subject so popular. The plot revolves about the love of the rival mistresses, Du Barry and Pompadour, for King Louis XV of France and the greed of Monsieur Doltaire, the king's lieutenant. A complete review will be found on page 837 of this issue.

In the Name of the Prince of Peace—DREYDA—(FOUR REELS)—DECEMBER 7.—A foolish prank for which her father refused to forgive her has driven a German girl to a French convent. War is declared. The nun's father comes to the monastery which has been taken by the French soldiers and the daughter recognizes him. Fighting is going on but a wounded soldier overhears her half-smothered exclamation. There is a dramatic struggle to get the nun to denounce her father. She is trapped into an oath on her cross and tells who he is. They are fighting to keep the Germans from capturing the convent and big field guns are shooting through openings in its walls on both side of its big church altar. The priests and nuns have just come in and, amid the smoke and flying destruction, have celebrated mass. When they leave, the nun's father is brought in and, with the respect from his soldier captors that the occasion demands, is ordered to step up on the altar stairs and there shot dead. This is war's insult to the Prince of Peace.

Miscellaneous

The Aviator Spy — APEX — (THREE REELS).—Sir Edward May, secretary of state and Cyril Courtney, his assistant, complete an important treaty. Cyril and Stella, Sir Edward's daughter, are in love and together they aid the poor. Old Mrs. Drake is one of Stella's proteges and when her son, Will, is caught poaching on Sir Edward's property, the secretary releases him for his daughter's sake and Will is very grateful. A foreign spy named Koffman, manages to gain entry to Sir Edward's home by rescuing May from drowning. He then plots with his confederates to secure the treaty. Will overhears the plot, but he is shot and rendered unconscious. Koffman succeeds in securing a photograph of the treaty and starts in an aeroplane for London. Cyril learns from Will what has happened and also secures an aeroplane in which he pursues Koffman. A battle in the air then follows which ends when Koffman uses his parachute to reach the ground. Cyril glides to the ground and the pursuit continues in autos. In rounding a turn, Koffman's machine overturns and he is killed. Cyril secures the treaty photo and returns it to Sir Edward.

She Stoops to Conquer—(COSMOFOTOFILM—FOUR REELS).—Hardcastle and Sir Charles Marlow desire their children to marry, but young Marlow, who is bold enough with working girls, is bashful in the presence of society belles. His friend Hastings, however, persuades him to visit the Hardcastles, Hastings himself being in love with Mrs. Hardcastle's niece, Constance Neville. Tony Lumpkin, a joker, tells the young men that Hardcastle is really nothing but an innkeeper and when the boys reach his home they treat him as such, much to his astonishment. Hastings learns of the mistake from Constance but tells young Marlow that the girls are stopping at the inn. Marlow is very bashful at first, but when he sees Kate Hardcastle in servant's clothes he at once falls in love with her and she reciprocates. When an explanation becomes necessary Kate tells Marlow that she is a poor relation of the Hardcastles. With the assistance of Tony, Marlow and Mrs. Hardcastle, who assists despite herself, Hastings elopes with Constance. Marlow asks Kate to marry him, still thinking her to be poor and after she has consented, everything is explained to him. Hastings and Constance return and all ends happily.

Press Agent Says—

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Vol. XII CHICAGO, DECEMBER 26, 1914 No. 26

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Vol. XII CHICAGO, DECEMBER 26, 1914 No. 26

The Rise of Jones, Linick & Schaefer

Described by Neil G. Caward

THOUGH the following pages will describe the opening of the first motion picture theater in Chicago and the state of Illinois; though it deals with the rise of the firm of Jones, Linick & Schaefer, which today is interested in the largest string of theaters in the United States, through its affiliation with Marcus Loew and what used to be the Sullivan-Considine chain of houses; though it has to do with the formation of the Chicago chain of eighteen houses controlled by the above firm and begins shortly before the opening of the Orpheum theater, said to be the best attended house in all America, still it is a Christmas story, for it was on December 26, 1905, the day following Christmas, that Aaron Jones first conceived the idea of opening a picture show in Chicago.

The firm of Jones, Linick & Schaefer, often times slangily referred to as "the jitney kings," today controls a chain of eighteen theaters in Chicago alone whose entire seating capacity runs above 21,000, and each of these houses gives from three to fourteen performances daily. Among them are a number of houses with a seating capacity of 1,700 and above, while scarcely any of them fall as low as 500, and the admission prices range all the way from five cents to $1.50. It is roughly estimated that 50,000 people every day witness films in the various houses controlled by the J. L. & S. combination, and one house alone during 1913 registered on its turnstile the enormous total of 2,840,000 attendance, a sum larger than the whole population of the city of Chicago. By way of entertainment in their theaters, Jones, Linick & Schaefer book in the neighborhood of fifty reels of film every day, and consequently are bookers of practically every first run release of every program on the market, their daily rental being estimated at $1,000 per day.

To begin at the beginning, Aaron Jones, an humble newsboy on the streets of Chicago, saved his pennies with an eye to the future, a practice which he continued when, later on, he became a bookkeeper in a Chicago railroad office, and when opportunity offered, secured a peanut concession at what was then called Ferris Wheel Park. Mr. Jones' judgment was more than vindicated by his returns on this investment, and some time later he became associated with Felix Blei in a traveling vaudeville attraction called Schiller's varieties. The advance agent of this attraction was none other than Martin Beck.

A few years later, Mr. Jones conceived the idea of an open air amusement park for Chicago and with one other succeeded in interesting Mr. Beifeld, who happened to be his landlord, in such an enterprise. They contemplated spending no more than ten or twelve thousand dollars for their park, but to get a better idea of the sort of entertainment they had best provide, the three visited New York, where Dreamland had only just been opened, and the nature of entertainment there offered proved a revelation to them and all thoughts of establishing a summer park



Peter J. Schaefer.



Adolph Linick.



Aaron J. Jones.



Samuel I. Levin.

in Chicago on the small basis instantly vanished. Returning to the Windy City, the White City Construction Company was formed and stock in excess of $1,000,000 was sold within the next few months. Aaron Jones at the opening of the new White City became manager of concessions, and it was there that his intimate acquaintance with Adolph Linick and Peter Schaefer was really formed.

On December 26, 1905, Mr. Jones, strolling down State street, chanced upon an auction sale of suits and cloaks belonging to Williams & Company, and stepping in inquired of the auctioneer: "What does this stock consist of?"

"Everything you see and the lease," was the reply.

Without an instant's hesitation, Jones, who had at that time less than a dollar in his pocket and a balance at the bank of an extremely modest size, wrote out a check for the sum of $4,200, thus acquiring not only the stock of suits and cloaks, but the lease of the building. This structure still stands today on State street and is now occupied by the firm of Browning, King & Company, but Jones in a moment of inspiration had selected it as the site for the first moving picture theater in the state of Illinois.

Again out on the street, he walked less than a block and encountered Peter Schaefer, who was en route to a depot to take a train. Stopping him, Jones inquired: "Want a good thing, Pete?" to which Schaefer replied: "Sure! what is it?"

Jones told him, and Schaefer became a partner on the spot, accepting one-third interest and giving Jones a check for a few hundred dollars. Jones dashed to the bank with the money given him by Schaefer to deposit it against the check which he had given to the auctioneer, and then visited the Boston Store, where in less than thirty-five minutes after buying the Williams & Company's lease and stock, he had disposed of the entire stock of suits and cloaks to the proprietor of the Boston at a good profit.



Ralph T. Kettering.

By depositing the check received for the suits and cloaks, Jones made good his own check and left a small balance in his favor. He reserved one-third interest in the new enterprise for his friend, Adolph Linick, whom he had met at White City and who had been a partner of his previously in the Midland Machinery Company, the pioneer manufacturers of a penny-in-the-slot machine, and who at that time was visiting his family in Germany.



Entrance to Orpheum Theater on State street.

Next day Jones arranged with a decorator to transform the store into a motion picture house and within a few days it was opened to the public with Norman Field, today manager of the Colonial theater of Chicago, as its manager, Mr. Field thus becoming the oldest employee in the service of Jones, Linick & Schaefer, though there is a lapse of a short time between the date when this first theater was closed and the time when he returned to Chicago from London. He again entered the employ of Jones, Linick & Schaefer after having been manager of concessions at Earls Court, London.

By March 1, 1905, Jones, Linick &



Interior Orpheum Theater, taken from the gallery, showing extent of indirect illumination.



Fronts of three of the J. L. & S. houses, the Colonial, the Lyric and McVickers. All are within the loop district.



Emory Ettelson,
Mgr. American Theater.

Schaefer had not only paid off all their obligations, settled for the entire equipment and service used in their theater, and gotten back all their original expense, but were able to divide a profit of $8,000.

The lease of their store theater expired at this time, and no offers to Browning, King & Company, who had leased the building over their head, would induce that firm to give them another tenancy, so a store directly across the street from the Palmer House was rented and there another picture show was opened under the name of "Hale's Tours of the World," an amusement which will be instantly recognized by old-time exhibitors, since the Hale's Tour shows at some time or another have had their innings in practically every city and town in the United States.



Norman E. Field,
Mgr. Colonial Theater.

So successful was this enterprise that shortly afterwards what was then called the Lyric theater was opened on Van Buren street between Dearborn and State streets, and this also was made a picture theater. Realizing the possibilities in the new form of entertainment, Messrs. Jones, Linick & Schaefer disposed of their Lyric theater and on the site of their Hale's Tour show, on State street, they erected what is still known as the Orpheum theater, with a seating capacity of 1,000. When it was built every theater manager in Chicago predicted ill luck for it, because of the big electric peacock over the entrance, which theatrical superstition regards as an omen of ill, but it stands today with a record of attendance not exceeded by any other picture theater in the United States.



Siegmund Faller,
Mgr. Bijou Dream.

The Orpheum, it may here be stated, was the first picture house in the country to eliminate the ballyhoo, or secret phonograph, which used to be thought necessary to attract patronage. Sam Levin was made house manager and has been with the firm continuously since that time, today holding the title of general manager of all the Jones, Linick & Schaefer enterprises, while George Moore, then house policeman, is today manager of the Orpheum theater. In this connection it may be said that Jones, Linick & Schaefer conduct all their enterprises on a merit system. Whenever promotions are in order, or when new positions are to be filled, it is invariably the case that an employee of long standing is selected from within their own ranks, while the outsider has to begin at the very bottom of the ladder. This system has resulted in intense loyalty on the part of the employees and Messrs. Jones, Linick & Schaefer are both respected and admired by practically every individual in their employ, from house manager to usher and door-tender.



John G. Burch,
Mgr. McVickers Theater.

Soon after the opening of the Orpheum, the Bijou-Dream, which stands next door to the Orpheum, was opened, though it was not at that time a direct competitor of the Orpheum, since it was devoted to vaudeville and entertainment of the penny arcade sort, with a dime museum on the second floor, though nowadays it is the home of feature pictures, and holds the record of the longest run on State street of any film shown in Chicago.



George Moore,
Mgr. Orpheum Theater.

Within another year the Lyric, on State street near Van Buren, was erected, this house being, with a single exception, the only theater in the world which never closes. The manager proudly asserts the lights have not been out, the doors closed or the projection stopped for a single moment in seven years, which exhibitors will readily concede as a record unequaled by any other house. The Premier theater, at State street near Jackson boulevard, went up almost at the same time as the Lyric and then a few months thereafter the Gem theater was built.

From this time on the growth of the Jones, Linick & Schaefer firm was truly phenomenal. In 1908, with the Lyceum theater at Cottage Grove avenue and Thirty-ninth street, the J. L. & S. enterprises were extended to all residential sections of the city. The Wilson avenue and the Williard theaters on the north and south sides respectively, being big houses which began with a combined vaudeville and picture program, which style of entertainment is still in vogue in many of the J. L. & S. houses. Such



Louis J. Jones,
Mgr. Studebaker Theater.

theaters as the Plaza, at North avenue near Sedgwick street (first called the Comedy); the Keystone, at Sheridan road; the Century, at West Madison and Loomis streets; the Garfield, at West Madison street and Sacramento avenue; the Star, at Milwaukee avenue and Robey street; the Eagle, near North and Washtenaw avenues; and the new American at Ashland boulevard and Madison street, have either been bought or erected at short intervals and all have proven successful.

Needless to say all these houses are equipped throughout with the most up-to-date projection apparatus, and seats of a de luxe character, while only the statement that the ornamental plaster work and the lighting fixtures were furnished by the Decorator's Supply Company, is necessary to describe this portion of the equipment.

A year and a half ago the theatrical world was dumbfounded to learn that Jones, Linick & Schaefer had acquired the Colonial theater on Randolph street near State street, in the heart of Chicago's loop. This house, which was formerly the Iroquois, had been devoted exclusively to musical comedy and legitimate drama, and the thought that it might become a vaudeville and picture house was considered an impossibility until the entrance of the J. L. & S. interests. Staggering though this new statement was, it was followed six weeks later with the announcement that McVicker's theater, Madison street, between Dearborn and State streets, had been acquired by the same interests and would be devoted in the future to vaudeville and pictures. Traditions of long standing were thus shattered over night, for up to the date of the J. L. & S. purchase, McVicker's had been the scene of early theatrical activities in Chicago, and through



Front of the Premier Theater.

more recent years was known as the home of melodrama in the downtown district.

A few months later the LaSalle theater, devoted to musical comedy, was acquired by Jones, Linick & Schaefer, and immediately following that a lease was closed for the Studebaker theater, on Michigan avenue near Van Buren street.

When Aaron Jones made his connection with



The New American theater, only recently opened.

Marcus Loew to take over the Sullivan-Considine circuit of theatrical houses, the J. L. & S. enterprise acquired an interest in 175 houses almost over night, and when one considers the two or three hundred houses controlled by Mr. Loew, together with those of Sullivan-Considine and Jones, Linick & Schaefer, one instantly sees that close up to 400 houses are operated and controlled by this gigantic theatrical merger.

In Chicago the J. L. & S. houses, seating capacities and prices of admissions are as follows: The La Salle, playing musical comedy, 1,000, 25c to $1.50; the Williard, stock, 1,400, 25c and 50c; the Empress, vaudeville and pictures, 1,600, 10c, 20c and 30c; the Studebaker, pictures, 1,600, 25c; McVicker's, vaudeville and pictures, 1,700, 10c, 20c and 30c; the Colonial, vaudeville and pictures, 1,600, 10c, 15c and 25c; the American, vaudeville and pictures, 1,700, 10c, 15c and 25c; the Orpheum, pictures, 1,000, 10c; the Bijou-Dream, pictures, 800, 10c; the Premier, pictures, 500, 10c; the Star, vaudeville and pictures, 1,400, 5c and 10c; the Plaza, vaudeville and pictures, 1,200, 5c and 10c; the Crystal, pictures, 1,100, 5c; the Century, pictures, 1,100, 5c; the Keystone, pictures, 400, 5c; the Garfield, pictures, 1,200, 5c; the Lyric, pictures, 1,200, 5c; the Lyceum pictures, 1,100, 5c. All of the above representing a total seating capacity of 21,000 and average admission prices above 10c.

As already stated, Samuel Levin, first manager of the Orpheum theater, is today general manager over all the Jones, Linick & Schaefer enterprises. The publicity department of the J. L. & S. houses and undertakings is in charge of Ralph T. Kettering. Mr. Kettering has long been identified with amusements in Chicago, having been connected with Powers theater and in charge of various other amusements, and later the publicity manager of the entire White City for four years; this being the longest period which any single publicity man has served with any Chicago amusement park. Mr. Kettering has a wide acquaintance among the newspaper fraternity, and his geniality and popularity insures his "stuff" getting across, not only with most of the big dailies, but also among the theatrical journals and magazines, thus always insuring the J. L. & S. interests publicity of the widest sort.

Also Own Central Film Company

In addition to all their other interests, Jones, Linick & Schaefer have within the past year opened a film exchange called the Central Film Company, with offices above the Orpheum theater on State street, and from this center Jones, Linick & Schaefer have booked and controlled such features as "The Spoilers," the "Belgian War Pictures," filmed by the Chicago *Tribune's* staff photographer, "The Lineup at Police Headquarters," "Lay Down Your Arms," "Lena Rivers," etc. H. P. Spanuth is in charge of the exchange.

Handworth as a White Hope

Most folks in the film world know Harry Handworth as director of the Excelsior Feature Film Company, but in the forthcoming picture "In the Shadow" he displays his ability as a two-handed fist fighter. Handworth enacts the part of the mountain lover of Marie Boyd. William A. Williams also aspires to win the heart of the simple little fisher girl. This condition of affairs is the cause of jealousy, and Williams and Handworth enact one "first-class scrap" on the edge of a precipice. Handworth's greater weight



William A. Williams and Harry Handworth of Excelsior in "In the Shadow."

finally tells and Williams falls from the edge of the rocks into the stream below, from which perilous position he is finally rescued by the girl, who was the cause of it all.

Edison Plant Destroyed

By a fire that burned with incredible swiftness, fanned by a high wind, the manufacturing plant of Thomas A. Edison, Inc., at Orange, N. J., was destroyed Wednesday night, December 9, a loss that will total nearly a million dollars. Due to magnificent personal courage and a remarkable exhibition of the "Edison family spirit" on the part of the employes, all the priceless negatives were saved. And as the Edison production studio is located in New York City, miles away, the management announces, the Edison film releases will go on without interruption. In fact, before 8 o'clock next morning and while the firemen were still pouring water on the ruins, film manufacturing was started anew in several of the buildings untouched by fire, and in other film printing concerns in Orange. The buildings, which are twenty-four in number, are all of the most modern fireproof construction, but the firemen were practically helpless as the city water supply was signally inadequate.

Sharply outlined in the fierce glare, sixty-seven-year-old Mr. Edison, issuing orders to his army of five thousand employes made a picturesque figure strongly suggesting a veteran general on a field of battle. Despite the fact that he carried no insurance except his own fire fund, his cheerfulness amazed all as he smilingly remarked in between times, "Well, I've gambled and I'm a good loser. Those buildings will go up again at once, but I'll see that this time I have my own fire protection and sufficient water."

The spread of the fire among the concrete buildings surprised all. The film plant was the last to take fire and motion pictures never recorded more heroic and self-sacrificing work than that of the employes fighting to get into the burning building to save the precious negatives. With explosions occurring frequently in the blazing plant, every entry made into the building was at a daredevil risk of life. T. A. Ward, an operator in the testing plant, was dragged out, overcome, with a film negative securely buttoned under his shirt to escape the danger of the heat. The flames were nearing the feature film department before it was discovered that two films, "Fantasma" and "The Colonel of the Red Huzzars," upon which the Edison people had spent so much time, were missing. Dashing a pail of water over his clothes, Fred Duryea broke past the firemen and disappeared into the building. Before long a barrel rolled out at the firemen's feet. Duryea slowly crawled after it. Knowing the foolhardiness of carrying the films through the heat, with a remarkable presence of mind, he had thrown the invaluable films into the barrel and rolled it ahead of him on the floor, where the heat was at a minimum.

The exact cause of the fire is not known. It started near the cabinet shop, which was adjacent to the film plant. The stock of current releases were all fortunately saved and no interruption whatever in the regular Edison release schedule was experienced.

"War Stuff" for Lasky Studio

The Jesse L. Lasky Feature Play Company's studio in Hollywood, Calif., has suddenly assumed an extraordinarily martial aspect owing to the special preparations which are being made for the production there of Blanche Sweet's first Lasky-Belasco release—"The Warrens of Virginia."

It will be remembered that this play, which was written by William C. De Mille and produced under the management of David Belasco, is a story of the Civil War. As produced on the stage the war-like effects were necessarily restricted to a degree, but as seen on the screen this is positively to be the most elaborately realistic romance of war-times ever presented.

Guns, sabers, uniforms, all the equipment for infantry, cavalry and artillery, are being acquired almost by the carload. Field artillery, siege guns, mortars, rapid fire guns and all other weapons which were extant at the time of the Civil War are literally heaped all over the premises. Extra players are being engaged by the hundred, and the photodrama is surely going to reproduce the boys of '63 on both sides of the

General Cecil B. De Mille, who is ordinarily only director general but now seems to have acquired a military meaning for his title, is in command of the allied forces to pose on both sides of the battle line.

Pathe's Realistic Drama of Stage Life

Reviewed by Charles R. Condon

ONE'S heart and sympathy instinctively go out to poor Hurlburt, the young composer in Pathe's three-reel drama of stage life, "The Star of Genius." He is possibly to blame for the trials heaped upon him by being too trustful and a bit too absorbed in his art, but these are the very faults, or virtues as they may be, that find a lasting response in the sympathies of the spectator, and awaken his interest till he is not satisfied until he sees Hurlburt once more in possession of the rewards that are rightfully his.

M. Signor, a celebrity of the French stage, works an air of appealing human-interest into his characterization of the temperamental and generous musician, Hurlburt, that is seldom seen in artists, and especially composers. The general conception of such people is that they must have long, unkempt hair, be either faultlessly groomed or criminally neglectful in the matter of dress, and be eccentric in the fullest meaning of the word. Signor's opera-writer is an ordinary human being, endowed with exceptional musical talent,



Valerie has made the opera a success.

and just enough of the temperamental nature to place him in the artist's class without labeling him as a man devoid of the power of concentrating his mind on any subject but music.

Another member of the cast of note is Mlle. Napierkowska, a famous French dancer, who plays the part of Valerie, the rose-girl, who later becomes the star of the opera-house in front of which she used to sell flowers. Mlle. Napierkowska is a splendid actress and an exceptionally graceful dancer. A few of the scenes are carried by her terpsichorean performances alone, and carried so well that one wishes they would raise the curtain on a few more scenes from "Caius and Caligula."

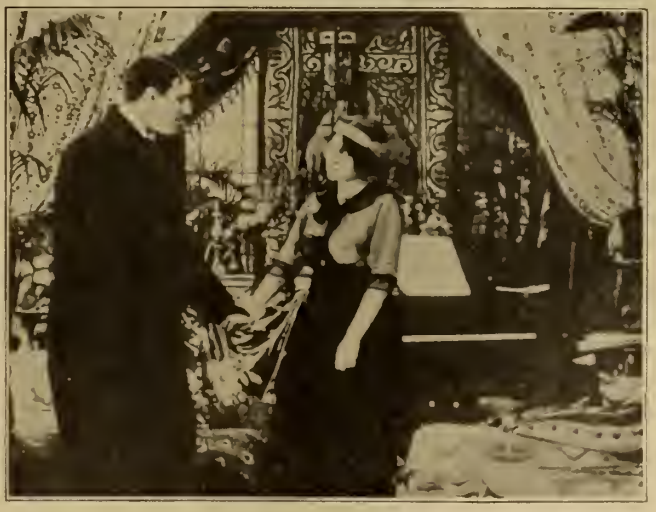
A masterly hand at direction is evident in the presentation of the story, and the arrangement and construction of its environment. The theater scenes are a wonderful illustration of the latter. If they were not actually taken in a theater nothing but inside information will betray the fact. In much the same way do little mannerisms and acts, things that are distinctive of the player's personality, continually crop out throughout the play. The actual occurrences each occupy only a few seconds', or possibly, as with the theater scenes, a half minute's time, but they help



The demented author plays for his protege.

greatly in keeping one in the spirit of the play. An error in detail seems to glare at one with more persistence than does a big mistake, and it is for that reason probably that perfection in detail is of more actual value to a picture than some of its entire scenes. The lighting effects, soft tone, and distinctness of the photography are all that one could wish for.

Hurlburt's opera, "La Tolosa," proves to be a failure, and the young composer leaves the rehearsal depressed and discouraged. In front of the opera house his sympathy is aroused by seeing a poor young flower girl sobbing as though the whole world had turned against her. To Valerie her misfortune seems fully as great. Just a few minutes before, while



The viscount wins Valerie's love.

counting her earnings, some hoodlums had attacked her and robbed her of the money.

Hurlburt takes the girl to his home and provides for her. To his surprise the composer finds that she

has a remarkable talent for dancing, and gives her the leading part in his next opera, "Caius and Caligula." It is a big success, and the names of Valerie and Hurlburt are coupled with its fame. The day after the opera's much-applauded introduction Hurlburt receives a note from his protegee stating that she has gone away with the Vicomte d'Orcel. The composer realizes now that he is in love with the girl himself, and determines to bring her back.

Because of his parents' objection to his proposed marriage to the dancer, d'Orcel gives Valerie up and she secures an engagement in an opera that is shortly to be presented. Hurlburt learns of her new engagement, and, on hearing that the accompanist is ill, applies for the position for the dress rehearsal. His mingled feelings at being so close to Valerie prove to be too much for Hurlburt's weakened condition, and he falls to the floor in a faint. The doctor and the girl accompany him home where he recovers from the shock but suffers a clouded memory.

Seeing Valerie, he springs at her and attempts to choke the girl, but the doctor restrains him. Another mood takes the composer, and he sits down at the piano and plays. Valerie dances to his accompaniment—and the cloud passes from his memory. His only thought is that he is in love with the girl, and he disregards her desertion in the past entirely on finding that his love is returned.

Robert Broderick

Robert Broderick, leading man of the Dyreda Art Film Corporation, which is using the old Reliance studios at Yonkers, N. Y., has an international reputation as an actor, having played with such stars as Francis Wilson, Virginia Harned, Thomas Jefferson and many others. Mr. Broderick has been for several years one of the bright stars of the operatic stage and in various make ups of different characters he is said to have no equal. His first advent into the picture game was with the Kinemacolor Company on the coast, where he wrote and played the lead in the old fable, "Jack the Giant Killer." His portrayal of that difficult character was so excellent that he was made an offer by the western Kalem Company, which he accepted, and with which he remained for some time. He then came East and joined the eastern branch of that company and from there went to the Famous Players Company. His work with that company attracted considerable favorable comment and when his director, J. Searle Dawley, left the Famous Players Company to join the Dyreda Art Film Corporation, he took Mr. Broderick with him as his leading man. The Dyreda Company up to the present time has made two big feature pictures in which Mr. Broderick has played the lead and these pictures are being released through the World Film Corporation. The first picture, a four-reel subject, "One of Millions," has already been released and many expressions of approval have been made on the excellent work done by Mr. Broderick, and the other feature, "In the Name of the Prince of Peace," in four reels, will soon be released.



Robert Broderick.

Secures Harris Songs

The World Film Corporation, through General Manager Lewis J. Selznick, has secured the motion picture rights to Chas. K. Harris's two greatest song successes, "Always in the Way" and "Break the News to Mother." The Dyreda Art Film Corporation, of which J. Parker Read, Jr., is general manager, has arranged to produce these two successes at its studios and the work of casting is said to have already begun at the Dyreda Art Film studios. Special productions are to be made for both of these films and it is planned that they will become sterling features in the World Film Corporation service.



Chas. K. Harris.

Philadelphia Exhibitors' Ball

Despite the inclement weather which prevailed, a big crowd turned out to help make the annual ball held December 8 the most successful in the history of the Motion Picture Exhibitors' League of Pennsylvania. With an orchestra of sixty pieces to furnish music for the dancing, Horticultural Hall, Broad and Locust streets, Philadelphia and its roomy dancing floor was packed by ten o'clock with joyous fans, exhibitors and photoplay stars. Romaine Fielding, Ormi Hawley, Clara Kimball Young, Edwin August, Edgar Jones, Lottie Briscoe, Francis X. Bushman, Beverly Bayne, Edmund Breeze, Siegmund Lubin and Carl Laemmle were introduced from the stand just prior to the grand march at twelve o'clock. During the course of the evening's dancing a beautiful colored drawing of Miss Young was put up at auction, the proceeds going to the Belgium relief fund. The picture went to Siegmund Lubin and Carl Laemmle, who, clubbing together, paid over fifty dollars for it.

An event of the evening which proved its human-interest worth to those who were witnesses, was the meeting between Mr. Fielding and Edmund Breeze, famous legitimate star. Fourteen years had elapsed since the paths of these two artists crossed. Boxes at the ball were held by the Lubin Company, the Universal Film Manufacturing Company and the Box Office Attractions Company.

Essanay Drama of Far Northwest

Reviewed by Neil G. Caward

THE luxurious mansion of a society girl and the humble dwelling of a fur trader in the far Northwest form the settings for the principal scenes of "The Shanty at Trembling Hill," the two reel Essanay release of Friday, January 1.

Francis X. Bushman as Richard Scott, a young politician, who on account of ill-health is compelled to visit the Northwest and live out-doors, has an ideal role and appears to splendid advantage, while in the character of Gabrielle Boileau, Miss Nelle R. Craig makes her debut as an Essanay leading woman. In this same picture Miss Leona Anderson, another newcomer to the Essanay forces, makes her first screen appearance in the character of Frances Warfield.

As the story opens, Richard Scott, a rising young politician and candidate for the Canadian House of Parliament, is compelled to give up his candidacy on account of ill-health and to break off his engagement with Frances Warfield, a society belle, and visit the Northwest to live in the open air until his health is once more restored.



Schuyler interferes in Scott's love affair.

Frances is enraged when she is told of the ruin of her plans and abruptly dismisses Richard.

Later Scott save Larry O'Brien, a lumber camp foreman, when an enemy tries to stab him, and as a result agrees to go to Trembling Hill camp with O'Brien. There he meets Gabrielle Boileau, a beautiful but uncultivated girl of the wilds. They fall in love, but Larry, knowing of Scott's wealth and social position, thinks he is trifling with the girl and tells Scott that if he deceives her he will kill him.



Scott finds himself unable to remain in politics.

Scott is in deadly earnest, however, and asks Gabrielle to marry him. She consents, though her parents and an aged priest fear the marriage will not result happily.

A few days later Schuyler, a friend of Scott's, arrives on the scene and, learning of Scott's engagement, seeks to dissuade him from going ahead with the match, as he fears that he will ruin both his life and that of the girl's. As a clincher to his argument, Schuyler produces a note from Frances asking Scott to come back to her and saying that she is sorry for her cold treatment of him in the past and will atone for it if he will only return to her.



The old priest breaks the news to Scott's fiancee.

Scott refuses, however, and in desperation Schuyler tells the priest that Scott is already engaged to Frances and gives him the note as proof.

The priest compels Schuyler to show the note to Gabrielle and her parents. The girl is furious and in her anger seeks Scott and tries to stab him. He then returns to the city and Larry, hearing of the trouble, follows Scott to his club, where he tries to kill him, but Schuyler interferes and declares that he is himself to blame for what has happened. Larry demands proof and the three visit the Warfield home in time to witness Frances' marriage to another man.

Eventually satisfied Larry returns to Trembling Hill with Scott, where all is explained to the satisfaction of not only Gabrielle but her parents, the priest and her numerous friends. Gabrielle then leaps into the arms of Scott and the following day they are married by the priest.

"The Conspiracy"

John Emerson's characterization of Winthrop Clavering, author of thrilling stories and solver of mysterious crimes, is a clever one, as presented to the



Clavering triumphant at the capture, in Famous Players' "The Conspiracy"

picture public in Charles Frohman's first film offering, through the Famous Players' Company, of the stage play, "The Conspiracy." The screen telling gives much more satisfying detail than the play could possibly have done. Several of the characters are pleasingly similar to those in the play and the sets are also very much alike. Though the humorous speeches made by the stage Clavering are lost to the patrons of the screen, still Emerson's behavior is sufficiently fun-inspiring throughout to make up for this slight advantage credited to the stage.

Mr. Emerson created the stage role of Clavering and does it and himself equal justice on the screen. Lois Meredith plays the leading feminine role and Iva Shepherd has a strong part in the character of Juanita, member of a blackmailing gang. Harold Lockwood is the typically breezy reporter and Hal Clarendon manages the heavy role of Morton, head of the gang.



Dodson Mitchell, Lois Meredith, John Emerson and Harold Lockwood in Famous Players' "The Conspiracy".

Dodson Mitchell as Detective Bill Flynn, Francis Byrne as Victor Holt, and Edward Durand as Savellie, complete a cast which takes good care of the presentation of "The Conspiracy."

Margaret Holt, sister of the assistant prosecuting attorney, comes to the city to visit her brother, but is taken by Juanita to a house of ill repute. After a few days she escapes and her brother determines to track down the gang. Margaret assists by applying at the business headquarters for the position of stenographer. She is successful in procuring it and manages not to be seen by Juanita. Fearing the law, Morton, head of the gang, arranges to go to Europe with Juanita. He secretes a sealed list of names of the gang under the table cover for someone who is to call for them, but Margaret secures the envelope and is caught by Morton, who returns unexpectedly. In self-defense, she kills Morton and escapes.

Clavering goes to work on the case and puts it into story-form. His stenographer leaves and he goes to a Girls' Refuge for a new stenographer. Margaret has gone there for safety and Clavering engages her, putting her to work on the story with which she is already familiar. She turns the sealed envelope over to Howell, the reporter, and he leaves it at a spot designated by the gang. He follows the man who takes it and when Victor Holt mysteriously disappears, Howell and Flynn search the neighborhood of the gang for his whereabouts. They find it, and help him to escape.

Meanwhile, Juanita has offered Clavering $500 for knowledge of Margaret. Clavering's deductions lead him to recognize his stenographer as the wanted girl but he gives his help to the law and Margaret, instead. He summons Juanita and others of the gang to his home and there they are trapped by Holt, Howell and Flynn. Margaret's fate has been of especial interest to Howell and the young couple rejoice at the pleasing end of their troubles at the hands of the gang.

M. C.

Buys Twelve More States

Aaron Gollos of the Photoplay Productions Releasing Company, Wabash avenue, Chicago, this week secured twelve more exclusive state rights on the celebrated feature "The Littlest Rebel." Mr. Gollos already controlled the states of Illinois, Wisconsin, Minnesota, Michigan and Indiana on this picture, but was so delighted with his success in booking it and the apparently great demand for the big war subject, that he closed a deal whereby he secures the exclusive rights to the film in Washington, Oregon, Utah, Idaho, Nevada, Montana, North Dakota, Colorado, South Dakota, Kentucky, Wyoming and Alaska.

Any live exchange man in any of the newly secured states can secure special booking privileges on the feature in question by communicating immediately with Mr. Gollos. Of course it will be a case of first come first served, so prompt action will be necessary upon the part of the exchange which is to secure exclusive territory within its state. Mr. Gollos is prepared to provide not only prints of the film but posters of all varieties, photographs, banners and lobby displays.

A leopard recently endangered the life of Marie Walcamp of the 101 Bison Company, when it sprang at her and barely missed the actress' shoulder.

The mount ridden by Beverly Bayne in the scenes of Essanay's photoplay, "The Crimson Wing," formerly belonged to the Countess Gizycki.

Summary of 1914 Filmland Events

By Clarence J. Caine

IN preparing this record it has been the aim of the writer to cover as nearly as possible all the vital happenings in the motion picture industry during the past year, and as many of the more significant minor events as possible. In the latter case, things which attracted attention either because they were innovations or because of their magnitude are the ones which have found a place. Foremost of the happenings is the entrance of feature programs into the industry. A year ago there was but one such organization, but up to the present time the number has swelled to a dozen or more. The advent of the serial film was another prominent feature.

The death of Charles J. Hite, president of the Thanhouser Company and a power in the Mutual Film Corporation, was an event which is to be deeply regretted by all men in the industry. From the exhibitors' point of view the greatest accomplishment of the year was the downfall of the dissenting factors in their ranks and the advance of the "get-together" movement.

The advancement of motion pictures during 1914 was marked and in this respect it was perhaps the most important milestone which has been passed thus far. The outlook for 1915 is an exceedingly bright one and when the summary of the coming year is compiled many changes will undoubtedly be chronicled.

Following is the tabulated list of events:

JANUARY.

First episode of "Our Mutual Girl," the Mutual Film Corporation's 52-part serial, was released.

Mutual Film Corporation closed contracts with a number of prominent writers, among whom were Paul Armstrong, Daniel Carson Goodman, E. Phillips Oppenheim and George Patullo, thereby securing some of their well known works, as well as an option on original scenarios.

Beginning of Selig's "Adventures of Kathlyn."

Vitagraph Company announced the release of Broadway Star Features.

New Reliance Motion Picture Company incorporated in New York with $1,000,000 capital. Harry Aitken was announced as organizer. One studio in Yonkers and one in Los Angeles, David W. Griffith was named as director-in-chief.

After a one-day session in Chicago, the government investigators handling the case of the Motion Picture Patents Company left for Alabama to secure other evidence.

Vitagraph announced the release of a special two-reel comedy every Friday.

Mutual Film Corporation secured General Villa's permission to film a story of his life, as well as to take scenes of his army during engagements in Mexico.

"Beauty" brand of the American Film Manufacturing Company announced first release. Margarita Fischer and Harry Pollard featured.

Jules Bernstein and M. E. Hoffman, of the World Special Films Corporation, and Lewis J. Selznick of the Photoplay Sales Company joined hands to buy exclusive features, these to be released through the former concern.

Meeting of Ohio Motion Picture Exhibitors' League in Cincinnati. M. A. Neff elected president, J. H. Broomhall, secretary, and W. R. Wilson, treasurer.

Life Photo Film Corporation incorporated with capital of $100,000. Edward M. Roskam, president.

First annual ball and entertainment of the Milwaukee Exhibitors' Association held in that city.

Feature film exchanges of New York City formed a body known as Film Renters' Association to exercise the functions of a Board of Trade.

Dance and entertainment given at the new Thanhouser studio in honor of the anniversary of the fire which destroyed the old building.

Universal's west coast studios damaged by fire.

FEBRUARY.

At a meeting of the International Motion Picture Association, local of Chicago, Robert R. Levy was elected president, George Henry, secretary, and Sidney Smith, treasurer.

Second annual Screen Club ball, held at the Grand Central Palace, largely attended by New York film people.

Opening of the Vitagraph theater, 44th and Broadway, New York City.

The World Film Corporation absorbed the World Special Films Corporation.

The Klaw and Erlanger-Biograph productions were released to exhibitors for the first time.

The Reel Fellows Club of Chicago, a social organization of film men in the Windy City, held its first meeting.

The Famous Players Film Company and Henry W. Savage, Inc., announced their affiliation. The deal gave the Famous Players the rights to film all the stage successes controlled by Savage.

The Pathe Company and the Hearst newspapers reached an agreement whereby stories of the former's films appeared in the latter's papers.

The Eclectic Company opened a Chicago office with K. W. Linn in charge.

George Kleine's Italian studio was stated to be in the course of construction.

The second annual ball of the Motion Picture Exhibitors' League of Pennsylvania was held in Philadelphia.

The first release of the Selig-Hearst News Pictorial occurred the latter part of this month.

MARCH.

The Leading Players Film Corporation founded with Agnes Egan Cobb in charge.

Eclectic's "The Perils of Pauline" series begun.

Wharton, Inc., leased a site near Ithaca, New York and began work on feature productions.

The studio of the Eclair Company at Fort Lee, N. J., was seriously damaged by flames, the loss being estimated at about $750,000.

The Famous Players Film Company formed an alliance with the prominent theatrical producer, Charles Frohman, thereby securing the film rights to all plays which he controlled. Plans were made to take some of the pictures in Europe.

Delegates from New York to California were present when the executive committee of the International Motion Picture Association met in Cleveland, O., on March 18 and 19. A compromise between the Cleveland faction of the Motion Picture Exhibitors' League and the International Association was hinted at.

The Photoplay Authors' League of America was incorporated in Los Angeles with Frank E. Wood as president.

A fire seriously damaged the Edison studio in the Bronx on March 28. With the aid of the players, much of the film stored in the vaults was saved. The damage was estimated at $50,000.

APRIL.

Carl Gregory of the Thanhouser forces sailed for the Bahamas to take the first under water motion pictures with the aid of the Williamson invention.

The Shubert Feature Films Booking Company was created to present Shubert attractions on the screen.

The Photoplay Productions Company, with executive offices at 220 W. 42nd street, New York, N. Y., entered the field.

Universal secured the "Lucille Love" serial.

Opening of the Strand theater in New York City, S. L. Rothapfel managing director.

Herbert Blache announced as president of the United States Amusement Corporation, a firm said to have $500,000 capital.

MAY.

The Popular Plays and Players was launched in New York by Harry J. Cohen.

Thanhouser's "The Million Dollar Mystery" was announced as being ready for production.

The Ramo Films, Inc., was reorganized, Homer H. Snow becoming president and C. Lang Cobb, Jr., chief adviser and a member of the board of directors. The company was recapitalized at $200,000, and opened its own string of exchanges.

The second annual banquet of the Cleveland Authors' Club, a photoplaywrights' organization, was held in Cleveland.

Exhibitors' ball in Chicago on the night of May 14 was largely attended, and proved a tremendous success.

The new Candler theater, 42nd and Broadway, was opened to the public.

Various film interests protested against the Smith-Hughes bill which would create a national censorship of motion pictures.

JUNE.

A contract was signed providing for the disposal of all Balboa feature films through the Box Office Attraction Company.

David Belasco agreed to allow the Jesse L. Lasky Feature Play Company of New York to produce in motion pictures all the big stage productions made under his supervision.

Formation of the Paramount Pictures Corporation was consummated, combining Bosworth, Inc., The Famous Players Company and the Jesse L. Lasky Feature Film Company. William W. Hodkinson became president and general manager, James Steele, vice-president, and Raymond Pawley, secretary and treasurer.

Announcement was made that in the future the topical film which had been known as Pathe's Weekly would be issued daily under the name of Pathe Daily News.

The second International Exposition of the Motion Picture Art held in conjunction with the open trade convention under the auspices of the International Motion Picture Association and the Independent Exhibitors of America took place at Grand Palace, New York City, June 8 to 13. All the officers of the organization were re-elected.

F. E. Holliday resigned from the Gaumont Company to become president and general manager of the Bon Ray Film Company.

A fire causing a loss of about $300,000 visited the plant of the Lubin Film Manufacturing Company in Philadelphia on June 13.

The Universal Film Manufacturing Company moved its west coast company to a large ranch in the San Fernando valley, California, to be known as Universal City.

By a decision of the appellate division of the Supreme Court in the case of P. A. Powers against the Universal Film Manufacturing Company and Carl Laemmle, the complainant was given the right to again bring action for the restoration of stock, which he claims belongs to him.

Arrangements were completed whereby the feature productions of the United States Film Corporation became a regular part of the program of the Warner's Features, Inc.

Judge Mayer of the United States District Court held that the Warwick camera used by the Lammle interests was an infringement on the Edison patents, controlled by the Motion Picture Patents Company.

The World Film Corporation and the Shubert Theatrical Company joined forces under the name of the Shubert Feature Film Corporation with a capital stock of $1,000,000, controlling film rights on all of the Shubert plays. The World Film Corporation at the same time secured the right to market all productions of the McEnery Syndicate of London.

JULY.

The "Trey o' Hearts" series was begun by the West Coast Universal Company.

The fourth annual convention of the Motion Picture Exhibitors' League was held in Dayton, Ohio, during the week of July 6. Marion S. Pearce was elected national president, T. P. Finnigan, first vice-president, Mark E. Cory, second vice-president, and Peter J. Jeup, treasurer.

Miss Grace McHugh, leading lady, and Owen Carter, cameraman, of the Colorado Motion Picture Corporation, lost their lives in the Arkansas River while making a feature film.

David Horsley announced that he would soon begin produring comedies in his Bayonne, N. J., studio.

The Liberty Motion Picture Company, with headquarters in Germantown, Pa., was formed.

Warner's Features, Inc., announced that it would incorporate one-reel comedies in its program.

The visit of Thomas H. Ince and Mack Sennett of the New York Motion Picture Company to that firm's offices in the East caused considerable comment, but the directors merely re-arranged their affairs and returned to their work on the West Coast.

AUGUST.

The L-Ko brand of Universal films was created and Henry Pathe Lehrman was oppointed director.

A. H. Sawyer Company secured the output of the Liberty Motion Picture Company for release on its program.

The Willat Studio and Laboratories, Inc., completed its new plant at Ft. Lee, N. J.

The Universal Film Manufacturing Company and the Mutual Film Corporation were denied an injunction against censorship in Pennsylvania.

Chad Fisher, the Vitagraph cameraman, was killed while taking pictures at Yonkers N. Y. and the lives of several other Vitagraph players were endangered when lightning struck an inn in which they had taken shelter.

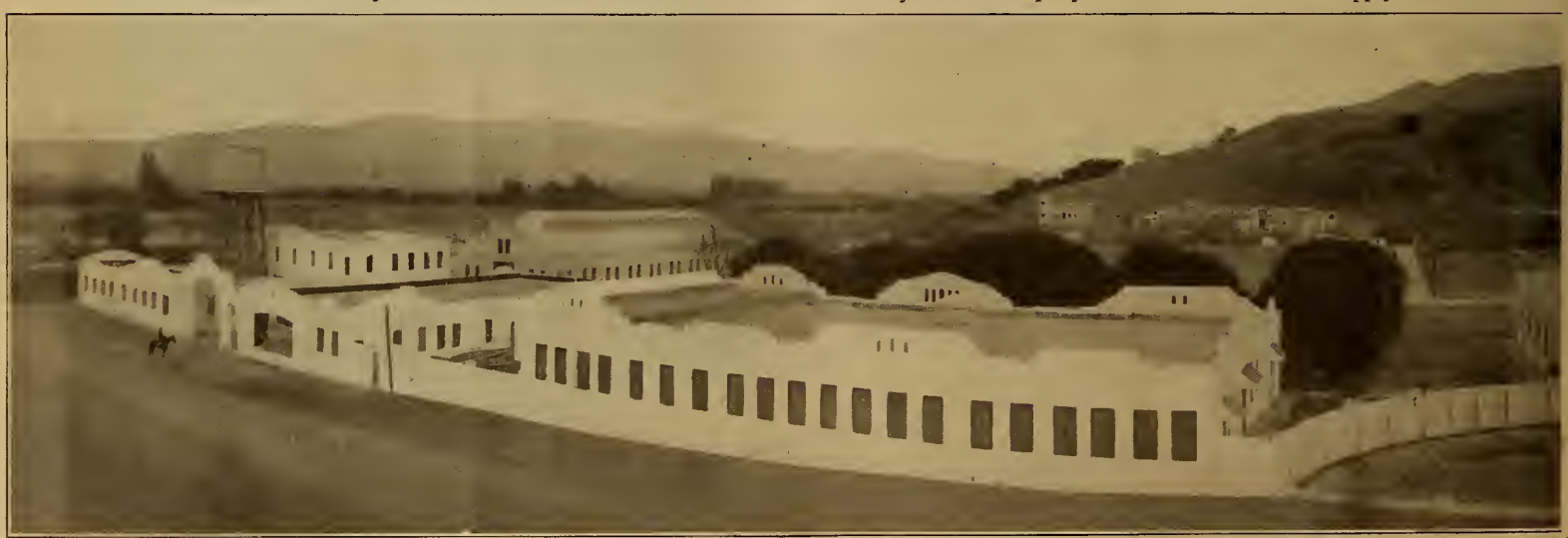
Charles O. Baumann announced the Popular program to consist of 28 reels weekly and the initial release to be announced later.

The National Board of Censorship adopted a new emblem for its official stamp to be used as a "trailer" in all films passed by it.

Oscar Hammerstein's Lexington Opera House opened on August 21 with a bill of high class pictures.

C. J. Hite, president of the Thanhouser Film Corporation and vice-president and treasurer of the Mutual Film Corporation, was killed in an automobile accident in New Rochelle, N. Y. August 22.

The Bon Ray Film Company closed a contract to supply



Panoramic view of the New Universal City. Beginning at the extreme right of the picture is the hospital, next comes the construction shop, the restaurant, and in the cut, dried, developed, projected and beyond this building

25,000 feet of scenic film taken in the southern states to be used by this section of the country at the Panama-Pacific Exposition.

SEPTEMBER.

The Universal Film Manufacturing Company secured film rights to the works of a number of prominent authors including Clara Louise Burnham, O. Henry, Eleanor Gates and Booth Tarkington.

The Alco program was completed, the All Star Feature Film Corporation, California Motion Picture Corporation, Popular Plays & Players, Inc., Favorite Players Film Company and the Excelsior Feature Film Company comprising its producing companies.

The Reel Fellows of Philadelphia was organized, as was the Photodrama Club of Chicago.

The Mutual Film Corporation and the New York Motion Picture Corporation renewed their contracts for the handling of the Kay-Bee, Domino and Broncho brands.

The Eaco Films was formed, with Edwin August as featured star.

The United Motion Picture Production, Inc., was formed.

The Wisconsin Motion Pictures Exhibitors met in Milwaukee on September 15 and decided that they would be hereafter known as the Wisconsin Photoplay Association. J. W. Sherwood of Madison became president, A. Schibe of Plymouth vice-president, and R. G. Nuss of Madison secretary.

The "Luna-Lite" Screen Patents Company with a capital of $50,000 was formed at Richmond, Ind.

September 14 marked the opening of the Broadway Rose Gardens of New York City.

OCTOBER.

The Dyreda Art Film Corporation incorporated in New York with Frank L. Dyer as president.

Hugo Riesenger, carbon importer, died in Germany.

The Alliance Film Corporation was formed, with George West as president and Andrew Cobe as vice-president and general manager. The original companies comprising its program were Excelsior Feature Film Company, Select Feature Photoplay Company and Favorite Players, Inc.

The Excelsior Feature Film Company and Favorite Players, Inc., withdrew from the Alco Film Corporation, and the B. A. Rolfe Photo Productions and the Tiffany Motion Picture Corporation filled their places.

The General Film program added the Columbus brand to its list, but retained it only a few weeks.

James D. Kirkwood was elected president of the Screen Club.

The Holland Film Company with its studios at Boston, Mass., was established.

Announcement was made that David Bispham, famous operatic producer, was to enter the film ranks with a brand known as Gilbraltar Films.

At a meeting of the Greater New York Motion Picture Exhibitors' League, Sidney Landau was elected president.

The World Film Corporation secured the film rights to all the productions of the Charles E. Blaney Photoplay Company.

The third annual convention of the California Motion Picture Exhibitors' League was held in San Francisco.

The war tax on motion picture theaters was passed by the United States Senate, the scale being graded according to the size of houses.

The Apex Film Company secured the rights to the productions of the Eaco Films.

The Thanhouser Film Company secured the first permit issued by the government to take motion pictures in Yellowstone National Park.

"Neptune's Daughter" completed its twenty-fourth week at the Fine Arts Theater in Chicago, this being announced as the longest run of any photoplay in a single house.

The Alliance Film Corporation secured all the productions of the Masterpiece Film Manufacturing Company for release on its program.

At a meeting of the Standard Program Association in Chicago, Joseph Hopp was elected president, Dan Markowitz vice-president, E. T. Peters secretary and Sam Werner treasurer.

The Dyreda Art Film Corporation closed a contract with the World Film Corporation, whereby the latter concern agreed to market its productions.

David Horsley completely arranged and placed contracts for the erection of a studio in Los Angeles, Calif.

William Kessel, a pioneer film man, died at his home in New York on October 30.

NOVEMBER.

The Life Photo Film Corporation was added to the Alco program.

The United Managers' Protective Association joined forces with the National Board of Censorship for the suppression of legalized forms of censorship.

The Reliance Film Company announced that in the future its special features would be sold on a state-rights basis, instead of being released through the Mutual Film Corporation.

John Cort and Oliver Morosco, prominent theatrical producers, entered the film-producing field under the name of the Oliver Morosco Photo Play Company.

The K. C. Booking Company, Inc., closed contracts with a number of big independent exchanges throughout the country.

The Universal Film Manufacturing Company opened a number of feature exchanges to book its big productions.

The first episode of the Thanhouser serial "Zudora" was released.

The Oliver Morosco Photo Play Company became affiliated with Bosworth, Inc.

The first episode of the Universal serial production, "The Master Key," was released.

Pathe Freres was appointed the official cinematographers by the French government to take war pictures.

The third annual Screen Club ball was held at Hotel Astor, New York City.

The California Motion Picture Corporation announced that it would release its feature productions through the World Film Corporation.

DECEMBER.

The Alliance Film Corporation secured the output of the Oz Film Company.

Rene Alexandre's death was announced by the Pathe Company. He was killed on a European battlefield.

Announcement made of the Standard Program. Films to be made by the Standard Polyscope Corporation, H .C. Hoagland



background the dressing rooms. The building in the center is the general offices with Mgr. Bernstein's octagonal office on the roof. Next is the factory where films are the purchasing office, more dressing rooms and a garage.

president, and marketed by the Standard Program Association.

A mass meeting of the Motion Picture Exhibitors' Association of Greater New York was held at which matters relative to legislation for the coming year were discussed. Their ball was held at the Grand Central Palace on December 7.

The Kinetophote Corporation secured the right to release all production of the Hollandia Film Manufacturing Company of Haarlem, Holland.

The first release of the MinA Films through the General Film Program on December 17.

Balboa and Pathe affiliated to market the productions of the former.

A. H. Sawyer, Inc., increased capitalization and changed name to Sawyer Film Corporation.

Arnold Daly a Pathe Player

Arnold Daly, who through his work in "Candida" became in such a short space of time one of the most talked of actors in America, has signed with Pathe to take the leading part in the new serial, "The Exploits of Elaine." That Mr. Daly stands in the very front rank of the theatrical profession today is self-evident, and that he has been signed by Pathe for the new serial proves conclusively that "The Exploits of Elaine" will be a vastly different proposition from "The Perils of Pauline," in that the new story will require most artistic interpretation, and not depend so much upon sensational incidents for its interests. Mr. Daly is an object lesson to the ambitious young American by proving that there is plenty of room at the top and that true ability will be recognized in spite of all handicaps. Some ten years ago he was office boy for Charles Frohman, surely a sufficiently humble beginning in the theatrical profession to satisfy the most ardent admirer of such works of fiction as "From Cabin Boy to President." Born in New York, he showed the average New York boy's sublime indifference to the favorites of fame, and they still tell stories along Broadway of young Daly's scornful attitude towards the famous playwrights and theatrical stars who call upon Mr. Frohman. At an early age Daly was convinced that he could act and eventually prevailed upon Mr. Frohman to give him a chance in a small role. He soon showed that he possessed an intuitive dramatic sense, and his rise was steady. He was fortunate to have a part in "Pudd'n Head Wilson" under Frank Mayo, whose splendid experience and fine talent gave him much invaluable knowledge. After that engagement he played the boy in William Gillette's farce, "Because She Loved Him So," which was followed by the part of the mad lover in "Barbara Frietchie," with Julia Marlowe. Engagements in "When We Were Twenty-one," "Hearts Aflame" and "The Girl from Dixie," followed. All this time Mr. Daly's art had been broadening and taking on a finer quality. Unconsciously and gradually he had been fitting himself for his great success, "Candida." It is interesting to note that this great production, which afterwards played 132 days in New York, was first put on for matinees only by Mr. Daly to demonstrate "a worthy play which could not be commercially successful in New York." Shortly afterwards, against all advice, Mr. Daly needing a play as a stop gap, determined to try "Candida" on the New York public. It was done and each day saw a growth in the receipts. Before long it was the most talked of play in the city, and Mr. Daly was famous. He had proved once and for all the value of a serious production.



Arnold Daly.

Mr. Daly can be best described by the word "brilliant." He fairly scintillates as a player, a conversationalist and a story teller. He was the first man in New York to study George Bernard Shaw and see in him much more than a fiery and intellectual freak. Mr. Daly, in fine, is a real and serious student of the drama.

Being of Irish descent, Mr. Daly could not help but be witty. It is said of him that on one occasion he was invited to a dinner of the descendants of the Pilgrim Fathers and was called upon for a toast. He rose and with a rare twinkle in his eye, said as follows: "To the Plymouth Rock—the blarney stone of our dear America!" He is also epigrammatic, as the following recent statement of his will prove: "Culture will rid the world of war—unless war first rids the world of culture."

So Pathe has made a ten strike in securing this brilliant Irish-American actor, who is a thinker as well as an artist. As "Craig Kennedy" in "The Exploits of Elaine," he should gain new laurels and stamp the new serial with his decidedly interesting personality.

MacKenzie Gives Dinner

Donald MacKenzie, who has been directing the last episodes of "The Perils of Pauline," gave a dinner at the Hotel McAlpin on the night of Sunday, December 6, to the Patheites, both in the studio and office, who have been co-operating with him in his work. Those present were Fritz Whatne, who presided as toastmaster, Messrs. Kyle, St. Germain, Mink, Disch, Mohn, Van Arsdale, Steuernagel, Heinz, Zapetti, MacKenzie, Lang, Thompson, Crandall, Miller, Redmond, Meighan, Stocker, Davidson, Bardet and Misses Pearl White, Staats and Hannah Cohen. Everybody had to make a speech and some budding Demosthenes were disclosed. The dinner lasted six hours and all agreed that it was none too long.

Success Achieved

Popular favor and real success mark the presentation of "Damon and Pythias," the impressive photo-spectacle now being presented by the Universal Company at the New York Theater, New York City and at Fine Arts Theater, Chicago. The play is in six reels of wondrous beauty and is shown to the accompaniment of especially set orchestral music. The story is full of dramatic power, exciting episodes and thrilling climaxes with an appealing love story. The large audiences of playgoers are increased nightly by the attendance of lodges of Knights of Pythias, the order having endorsed the photo-play.

Selig's "The Flower of Fate"

Reviewed by Clarence J. Caine



The lovers are united.

WITHOUT the aid of a complicated plot, but containing a number of human interest touches, the story of the two reel production to be released by the Selig Polyscope Company on Monday, December 28, entitled "The Flower of Fate," furnishes a splendid vehicle to exploit the histrionic ability of Edith Johnson and Lamar Johnstone.

Miss Johnson has been "tabbed" by the publicity department of the Selig Company as "the most beautiful girl in pictures" and while this reviewer does not care to fully concede the statement, nevertheless, it must be admitted that she possesses a charm that is rare. Her acting, while not quite finished at all times, is very appealing and her sympathetic portrayal of a country girl struggling for life in the city will doubtless endear her to the "fans." Mr. Johnstone, too, is seen to advantage in a role which calls for the portrayal of three distinct types, a farmer boy, a prospector and a gentleman of position. The other players are given very little to do but their acting is satisfactory.

The story deals with the life of a girl whose life is likened to a rose. She is passionately fond of the flower and it is utilized in a symbolic sense in several of the scenes. In the opening and closing views this comparison is especially effective, two roses dissolving into the figures of the girl and her lover in the former and vice versa in the latter.

The girl, whose name is Rose, is happily living at home in the country and is devoted to her rural lover when the story opens. The roses in the garden seem to be a part of their love and daily they visit them. Then one day an ambition to go to the city comes to her and she is not content until she fulfills her desire. Her lover is very sad but when he sees she is determined he does not put anything in the way of her going.



The parting.

In the city she secures a position as stenographer in a wealthy broker's office, after having studied amid discouraging circumstances. Her love for roses prompts her employer to give her one from the bouquet which he has on his desk. When the broker's wife sees Rose wearing the flower she becomes angry and orders her husband to dismiss the girl, which he does in order to quiet her. Rose's lover, Howard, grows restless when he does not hear from his sweetheart and goes West to seek his fortune in the gold fields.

Rose, out of work, sees an advertisement for an artist's model and secures the position. She poses for a picture called "The Rose" but when the artist makes advances to her and she rejects him she again finds herself without work. Time passes and she finds her funds growing lower and lower. Her fondness for roses again leads her to trouble and she is arrested when she takes one from a flower stand without paying for it. A theatrical manager is present at her trial and pays her fine. He then offers her a position in his company, which she gladly accepts, thus becoming a chorus girl.

Howard strikes a rich gold vein and disposes of his interest in the mine for a fabulous price. He comes to the city to search for Rose, establishing a fine home there. Rose makes good on the stage but one night she is lured to a cafe by the manager and a bouquet



Rose enters Howard's home, led on by roses.



The quarrel in the cafe.

of roses again tempts her. The manager quarrels with another man over her and the next day he discharges her. Howard finds the picture entitled "The Rose" and buys it. Because he can find no trace of the girl he loves, he worships the portrait.

Thoroughly disheartened, Rose is about to end her life, when she is rescued by a Salvation Army lass. She persuades Rose to join her in the work of caring for the fallen. Time passes and one day Rose goes into the open door of a conservatory, a rose again luring her from her path. She finds herself locked in when she starts to leave and wanders into the mansion, which joins the conservatory. To her surprise and joy it proves to be Howard's home. Under the portrait of "The Rose" and surrounded by bouquets of the flower which has been such a vital part of her life, she is received into the arms of her lover.

Rolfe Affiliates With Fiske

B. A. Rolfe, head of the producing company which bears his name, left for Hollywood, Cal. this week where plans for the occupation of a studio, now being equipped, will take up most of his attention. Before leaving, however, Mr. Rolfe announced that he had formed an alliance with the prominent producing manager Harrison Grey Fiske, by which he secured the prinpical dramatic successes of this manager and that arrangements were going forward looking to the the presentation of Mrs. Fiske, undoubtedly one of the most dignified and famous of dramatic stars, in one of her former successes. Mr. Rolfe's arrangement with Mr. Fiske, the ramifications and obligations of the contract and the ultimate indulging in actual productional work by the artistic producer himself, makes the Rolfe-Fiske connection one to be anticipated by the entire industry. The presentation of the Fiske plays will be made through the Alco Film Corporation with which Mr. Rolfe's concern is allied.

The Biograph Special

On Wednesday, December 30, "The Biograph Special," a special train consisting of twelve cars, and carrying 125 members of the Biograph producing force, will leave New York for the Los Angeles studios. This change for the winter months means an extraordinary expenditure of money on the part of the Biograph Company, but it means much to the exhibitor also. It means that, for the next six months, Biograph pictures will be produced amid such wonderful settings as are offered by the tropical foliage of southern California, the picturesque scenes of the Rocky Mountains, the great American desert, the mysterious Pacific ocean, and other scenic wonders of the United States that offer suitable backgrounds.

"The Avenging Conscience"

D. W. Griffith's masterpiece "The Avenging Conscience," six reels in length, has been secured by A. M. Eisner of the E. L. K. Feature Film Company, 512 Mallers building, Chicago, for this territory, and bookings are already being taken. The picture is claimed to be Director Griffith's supreme achievement, the story having been suggested by Edgar Allan Poe's story entitled "The Telltale Heart." The feature will be reviewed at greater length in our next week's issue, and an announcement of importance made regarding its opening at a big downtown theater.

Mary Pickford to New York Corporation

That a contract which would make Mary Pickford a star of the New York Motion Picture Corporation, was ready for immediate signing, was the information obtained at the office of the corporation in the Longacre Building as this issue of Motography went to press. Adam Kessell, president, gave his permission to the making of this statement and added that four or five other people of established reputation were expected to sign contracts with the corporation at the same time.

Dorothy Bernard Joins Lubin

Dorothy Bernard, the clever twenty-four year old English girl, has joined the Lubin forces and has been assigned to Barry O'Neil's company. She will play the lead in George Klein's "The District Attorney," which Mr. O'Neil is now making at the Lubin studios in Philadelphia. Miss Bernard was born in South Africa, her father and mother being in one of the first English stock companies to play in Africa. When she was nine years of age Miss Bernard went to Australia with Nance O'Neil's company, then back to San Francisco to the Grand Opera House stock. From there she went to Los Angeles and Portland, playing child parts for the famous old Belasco and Burbank stock companies. At seventeen years of age Miss Bernard was one of the most popular ingenue leading women on the west coast. Later she was in stock with Vaughan Glaser in Detroit, in vaudeville with William Courtleigh, and leading woman for Shubert in "The Ringmaster." For two years she was with the Biograph under the direction of D. W. Griffith. After her Biograph engagement, Miss Bernard went back to the stage at the Columbia theater in Washington, D. C., where she played for two seasons. She has played all variety parts from "Puckers" in "The Prince Chap," to musical comedy and big emotional leading parts.



Vitagraph's New Policy for Coming Year

Beginning Tuesday, January 5, all the Broadway Star features of three reels made by the Vitagraph Company will be released through the regular program of the General Film Company. The releases will be made at the rate of one each week, every alternate Tuesday and every alternate Saturday. The advantage of this change to the exhibitors is obvious and gives them an option on the much desired films.

It was William S. Hart's work as "Cash Hawkins," in "The Squaw Man," that convinced Thomas H. Ince that Hart was the man to star in "gunmen" parts for the New York Motion Picture Corporation.

Film Men's New Year Resolutions

Gathered by Mabel Condon



Harry E. Aitken.



J. Stuart Blackton.



Andrew J. Cobe.

MIDNIGHT, December 31, seems to be the time of all the year when folks pause momentarily in their daily occupations, look hastily back over the accomplishments or shortcomings of the year just ended, and with a desire for better things solemnly lift their hands and make resolutions for the new year.

This year, however, Mabel Condon of MOTOGRAPHY resolved to take time by the forelock and get the resolutions of as many men of filmdom as possible, in advance of the fatal midnight hour of December 31. Appeals, accordingly, were sent to men in every department of the great film industry, asking them to report the nature of the resolutions they would be most likely to make when the proper hour should come. On account of the early press date of MOTOGRAPHY and the fact that many replies were delayed in the mails, the responses which are listed below are not in any sense the total of those received.

Arranged alphabetically the resolutions and their makers are as follows:

HARRY E. AITKEN.

To make the coming year an unprecedented year of prosperity and profit, that the public may see better pictures than ever before, and a greater number of people be attracted to the theaters because of the higher quality of the entertainment provided. ¶To abet the higher admission price because increased competition among manufacturers and a greater cost in picture making have made a higher price a plain necessity, because the public is always willing to pay a little more when it receives a great deal more for its money. ¶To see that motion picture standards continue on the upward grade. Theater conditions are better, the public is more keenly appreciative of good pictures and business conditions promise all that the responsible men in the art could reasonably expect.

* * *

J. STUART BLACKTON.

To promote peace and happiness on earth and to continue to produce the world's best pictures.

* * *

ANDREW J. COBE.

To do all within my power to elevate the motion picture art. To broaden its scope and usefulness; making it not only a means of entertainment, but also a source of help and edification to the spectator. ¶To extend to the exhibitor the hand of co-operation, realizing that our success is measured entirely by the success he enjoys. ¶To place upon the exhibitors' screens pictures of only the highest grade, both in subject and interpretation, being convinced that the determining factor of the exhibitors' success is now, and always will be, the quality of the film he shows. ¶To base all business operations upon the foundation of irreproachable integrity; our statements upon the truth alone and our dealings with all upon honor and fidelity.



Andrew Dougherty.



William Fox



Adam Kessel.



Emil Öffeman.



Siegmund Lubin.



Jesse L. Lasky.



Carl Laemmle.

WILLIAM P. COOPER.

To make the Standard program, to be issued by the Standard Polyscope Corporation, absolutely standard in photographic quality, human interest quality and the quality of moral cleanliness. ¶To see that during 1915 and every year thereafter, the slogan of the Standard Polyscope Corporation shall be "Nothing's too Good for the Exhibitor." ¶To be sure that the Standard Polyscope Corporation lives up to its slogan in every angle of the business.

* * *

ANDREW DOUGHERTY.

To give the best photography. ¶To give logical, consistent screen stories. ¶To give an honest service to the exhibitor and to the public.

* * *

WILLIAM FOX.

To be regarded as the "Tiffany" of the moving picture business. ¶To get the best and give the best. ¶To make money—and I appreciate that the way to do it is to produce the pictures that get the money. ¶To have the support of the leading theater owners in the country.

* * *

ADAM KESSELL, JR.

To engage for our productions only stars of world-wide reputation and, by securing the rights to the works of some of the best known authors, give our actors and actresses the benefit thereof. ¶To have the actual work of making films done in a plant second to none in the country, and which has been pronounced by experts as the last word in motion picture manufacturing, thereby insuring the highest quality for our brands. ¶To continue as in the past to keep the New York Motion Picture Corporation abreast of the times and up to, if not in the lead of all, that is, to put our brands to the front and make them popular.

* * *

CARL LAEMMLE.

To keep ding-donging at the exhibitor for three hundred and sixty-five days more, urging him to raise the price of admission so that his patrons will help him carry the increased burden of expenses that is bound to fall on his shoulders as a result of the terrific increase in the cost of producing pictures fit for the modern market. ¶To make Universal City (near Los Angeles, Cal.) the wonder city of the world; the best equipped place on earth in which to make moving pictures; and I hereby invite every man, woman and child who may read this resolution to visit Universal City any time after the formal opening on the fifteenth of March and see how Universal moving pictures are made. ¶To continue to give all exhibitors the straight inside truth about the moving picture business as fast as I can learn it or foresee it myself; and try to make myself useful to exhibitors whether they



Charles Pathe.



Horace Plimpton.



S. L. Rothapfel.



Walter Hoff Seely.



Lewis J. Selznick.



Adolph Zukor.

happen to be using the Universal program or any other program.

* * *

JESSE L. LASKY.

To make good productions make good money. ¶To do photodramas that are unusual. ¶To save a little time out of every twenty-four hours for eating and sleeping.

* * *

SIEGMUND LUBIN.

To urge exhibitors to specialize in pictures, having one house devoted exclusively to comedies, another to dramas, others to sacred pictures, some to lectures and so on. ¶To inspire the exhibitor to run special matinees for children and show in picture form the wonderful fairy stories and other tales that we all loved to either read or have read to us when we were children. ¶To further the important work we are doing, with the assistance of some of the best physicians and surgeons in the country, in scientific research. The modern physician fights disease with every scientific weapon and he has called to his assistance the motion picture camera. This coming year we expect to accomplish a great deal more. Physicians and surgeons come to our studios with all sorts of cases and our cameras officially record these cases which is an immense help to the physicians in particular and humanity in general. ¶To make the time less distant when the motion picture will compete with the oil painting as far as family records are concerned. ¶To live long enough to see the motion picture a greater aid to mankind, not only along entertainment lines, but in making life much more worth living to everyone. And if I can help in this big work I shall be satisfied.

* * *

WALTER MACNAMARA.

To try and beat the box office receipts of "Traffic in Souls" on my next social subject. ¶To see that Walter Macnamara gets a slice of the returns. ¶To go over to Ireland and put on another "Ireland a Nation."

* * *

BY EMILE OFFEMAN.

To make motion picture productions of merit and quality and not the ever-present "ten cent movie." ¶To assist with all the energy in my power the movement for higher admission prices and better goods. ¶To make the already famous brand name of Eclair a synonym for perfect photoplays.

CHARLES PATHE.

To be enabled, either at the beginning of March or in April, to offer, through twenty-five agencies in the United States, a complete and varied program every week. For that purpose I want to group the best producers of negatives filmed with whom I shall have a mutual understanding on the condition that they are willing to make good.

* * *

HORACE G. PLIMPTON.

To make the best one and two-reel pictures in the world, because we believe these are what the public wants. ¶To furnish two or three really funny comedies each week of the kind that theatergoers want. ¶To make our dramas clean and healthy, as they always have been, and each one is going to have a punch.

* * *

W. R. ROTHACKER.

To consistently maintain our 5 years' unbroken record of 100% satisfied customers. ¶To with aggressive sincerity push forward our campaign to swat the lie in moving picture advertising. ¶To investigate and if good, purchase, install and maintain everything new in studio or factory equipment that will make for higher quality in industrial moving pictures.

* * *

S. L. ROTHAPFEL.

To never again judge a picture. ¶To never again say "yes." ¶To never again say "no."

* * *

WALTER HOFF SEELY.

To not call every production a masterpiece or classic. ¶To go on being on the level with the exhibitor. ¶To see that every Alco release will not find the hero and heroine in a Graeco Roman embrace. ¶To be unconventional in that we try to improve upon our best works. ¶To keep our resolutions.

* * *

LEWIS J. SELZNICK.

To not be content until every exhibitor has been educated to realize that his future is absolutely secure when he runs a feature an entire week, but in no event should he show them less than three days. ¶To convince exhibitors that second runs are more valuable to them than first runs. This is a new idea and like new ideas it is apt to be scoffed at. I am willing to go on record that a year from now the idea will be universally applied. ¶To not be satisfied until I have made the World Film Corporation the biggest and most progressive film organization in the world, and further I shall not be content until I have raised the standard of the film business to the highest commercial plane possible.

* * *

ADOLPH ZUKOR.

To always tell trade journalists one-half of a story; the other half will be supplied anyhow. ¶To respect every other film concern's policy and efforts; they are backed by confidence and sincerity, and that's half of any battle. ¶To always do only one thing at one time, and sometimes only one thing for more than one time.

A new and interesting method of double exposure has been discovered by William Foster, manager of the laboratories of the Universal west coast studios.

The Life Photo Film Corporation has secured an option on the services of Miss Minnie Dupree, the vaudeville and legitimate star.

Pathe's "The Life of Our Savior"

At a private exhibition, on Monday, December 14, at E. E. Fulton's projection room, Lake street, Chicago, the seven-reel Pathe-Eclectic natural colored film, "The Life of Our Savior," was shown to the trade press and the managers of a number of the more important Chicago houses.

The production is one which is worthy of praise and which, despite the fact that the same subject has been done several times previously, is sure to be popular. The entire seven thousand feet are beautifully colored and at no time does the artistic finish lapse into a gaudy coloring, which is often the case in films of this kind. The backgrounds were selected by a man who knew how to distinguish beauty spots from ordinary scenery and every scene is in itself beautiful.

It was filmed in the Holy Land, amid surroundings which lend an authentic air to the settings. The ancient cities, countrysides and buildings are perfect in detail and the scenes taken in the desert are a rare treat, for they carry the true atmosphere of Egypt. The photography is another asset worth consideration, for the majority of "tricks" known to the average cameraman are attempted and never once do they fail to accomplish their purpose. The fades are handled in a manner that is certain to win applause. It is rather unusual that only one close-up scene appeared throughout, for in a film where camera effects are numerous this is usually resorted to often.

The acting is excellent. The types are well chosen and carry their parts with the air of restraint that a production of this nature requires in order to achieve success. Especially good is the work of the actor playing the part of Christ and of the actress filling the role of Mary. The supernumeraries, who are as plentiful as they have been in all big feature productions imported from Europe, do what is required of them in an intelligent and business-like manner.

The story itself, while it makes no pretense at continuity, becomes highly dramatic toward the close. It proceeds from the birth to the death and resurrection, including the more important events in the life of the Savior and treating each incident in a very convincing manner. Considered both from the artistic and box office points of view, "The Life of Our Savior" is a film worth the attention of any exhibitor.

C. J. C.

New Film Company Contemplated

Three of the younger generation of motion picture men are to form a new producing company named "Federal Films Inc." Will Rex, formerly of the Famous Players; Art Busch of the McNamara Features, and Al Ray, of Ramo, are the men referred to.

They contemplate building studios at Hollywood, California, and on the upper west side, New York City, and engaging many famous players for their stock companies. It is the intention of these men to release a program of four and five reel mystery plays based on famous detective novels put into scenario form by Will Rex and other well-known script-writers. Besides these dramas they will put out a single reel comedy each week, featuring Al Ray.

Their first dramatic offering will be directed by Tom Powers, who is now directing for Florence Turner in England, and who formerly was a member of the Vitagraph producing staff.

A Mystery Story

Edwin August has picked his cast for the first picture which he will make for the Kinetophote. As has been announced, his leading woman is Bliss Milford, who has been an Edison star for some time back. The others in the cast will be Clare Hillier, a child actress; Edward J. Peil, Hal August, Thomas J. O'Keefe, Virginia Russell and Emmet Whitney. The picture which Mr. August will produce has been advertised as a "mysterious thing," and from the hints which have been thrown out at the Kinetophote offices on West Forty-sixth street, it is to be one of the queerest productions yet put before the motion picture public. Some ideas are to be tried which have never before been tried in moving pictures and the effects which are promised will be different from anything yet shown on the screen. So much mystery has been thrown around the making of the picture that Mr. August when asked point blank about it said: "Well, it is a mystery picture, so why shouldn't there be mystery thrown around it? However, you may be sure that when the announcement of the title is made there will be some astonished people in the game who will wonder why they have not thought of it before."



Edward J. Peil.

A Picturesque Production

"The Adventures of Gar El Hama," the Great Northern Film Company's latest feature, is an exceptionally picturesque production. It was staged amid the beautiful rugged scenery on the southern coast of Sweden, on the high seas between Denmark and Sweden, and on a deserted island in that vicinity. That section is not surpassed for scenic splendor by any other coast locations in either Europe or America.

Many spectacular and unusual scenes were thus secured. In producing the photoplay, three different kinds of sea-going ships were used, a schooner, a tug and a yacht. Some very realistic and thrilling incidents were enacted on the boats, especially on the yacht.

The title role in the picture is essayed by the well-known Continental dramatic star, A. Hertel.

Chaplin Signs With Essanay

A moment before locking up the forms MOTOGRAPHY was informed that the Essanay Film Manufacturing Company of Chicago has secured the signature of Charles Chaplin, known from coast to coast as "the funny man of the films," to a contract calling for what is alleged to be the largest salary ever paid a motion picture actor. Mr. Chaplin will begin work in the Chicago studios of the Essanay Company within a week.

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CHICAGO, DECEMBER 26, 1914

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CHRISTMAS AND THE YEAR'S END

TO summarize the events of an exceedingly active and fertile year in a few limited lines of type is a task of cold compilation. In its brief and compressed form such a summary can show only results; it cannot convey even a hint of the long hours of intense application, the dreams and the enthusiasms that made the year a big one in our industry—that have made the industry itself big and virile as it has always been.

Just now more than half the world is bending its thoughts to destruction. Even our own country, physically untouched by the general desolation, cannot but sense its depressing influence. Many of its industries cannot find enough work for their men to do. It will be a hard Christmas for some.

But while we find it in our hearts to feel deeply for those who are in distress because of the dearth of employment or the insufficiency of business, and may even surreptitiously give them here and there a little something out of our plenty, we cannot restrain a certain amount of exuberant joy, in this joyous season, that our business is good. For it is good; and we are proving now more than ever that the motion picture business is a good business; a substantial business; an honorable and dignified and especially a prosperous business.

It is no longer permissible to say the motion picture is "still in its infancy." It is in its youth—the glorious, sparkling period when every day brings change and new development; when every new year brings promise of being greater than the old year. Our summary of events reveals, in its necessarily dispassionate style, as busy a fifty-two week period as any industry in the world can show. But between the lines there is promise of a still busier, still more fruitful and prosperous year ahead for everybody in the motion picture business.

FILMOPHOBIA.

WRITING in the Chicago *Journal*, O. L. Hall claims to detect signs that some of the producers of "legitimate" plays are "still afflicted with filmophobia." They think it necessary, he says, to do something to re-establish popular interest in such stars as have lost their glamour through too wide-spread film distribution. Some of them have firmly announced their intention of avoiding such stars in future casts. But of course they will do no such thing, as Mr. Hall admits. They will go on using the star that fits the part, regardless of his or her film exploitation.

Maybe they have got filmophobia. "Phobias" in general are evidences of mental disease, and the idea that a theatrical personality loses magnetism by being presented on picture theater screens is surely a morbid conclusion. But Mr. Hall tries manfully to justify it in this wise:

The makers and exhibitors of photoplays, as they call them, have a great advantage over the producers of drama and the legitimate exploiters of histrionic talent. You can draw crowds to a picture shop to see the flickering likeness of a player who has made his fame on the stage, but you can not draw into a regular theater a crowd to see a performer who has made his fame in pictures. John Bunny is, or was, the most celebrated of the comic picture actors, but when he returned to the theater a little while ago he quickly declined into a low-price attraction. It is not that Bunny is less of a bore in pictures than he is in the life; it is that he has been seen at every angle for the tenth part of a dollar. The theater creates stars for the motion picture industry, but the motion picture industry creates nothing for the legitimate theaters. Managers were saying a few years ago that the motion picture theater was a train-

ing school which was preparing a new public for the standard theater. They now know they were wrong.

He seems to have picked on Bunny deliberately because that jovial picture player has not met with the success on his last trip that he may have anticipated. But there is no evidence that the fact that Bunny gained his reputation in pictures is answerable for his alleged present status as a "low-price attraction." Why not mention Mary Pickford and Crane Wilbur and Paul Panzer and Marie Eline and Pearl Sindelar and other screen stars who have gone from pictures to legitimate or vaudeville and not only scored great successes but at good admission prices? True, they go back to pictures again; but that is because pictures actually have more to offer any good player today than has either the legitimate or the vaudeville stage.

As to the old saying that the pictures were a training school for the legitimate, that was an honest prediction in its day and was believed by all the profession. But it has simply outgrown its usefulness. Mr. Hall and the producers he defends are fearful now that the legitimate is becoming a training school for the picture studio—as indeed it already is.

The exploiting of personalities has long been the chief aim and the greatest success of theatrical producers. It has not been true for years that "the play's the thing." The attraction is not the dramatic value of the play, but the advertised value of the players. Whether this is a good or a bad condition we will not discuss now; but it is certainly responsible for any epidemic of filmophobia that may exist among producers.

Nevertheless, their argument defeats itself. If it is personality the public seeks, not playing, it will still willingly pay its two dollars for a look at its favorite talent. With all our worship for the film, the film player on the screen is a picture, not a personality. This is not saying that the picture is not just as attractive as the personality, at least to a normal mind. But the fact remains that so long as the producers persist in featuring and advertising persons rather than plays, the people will continue to pay to see those persons in real life. And when they want good playing they will go to the pictures.

PLAYLET ON VITAGRAPH BILL.

A playlet again occupies a place on the Vitagraph theater program, but this time it is not pantomime. Sidney Drew is the main character in "What the Moon Saw," and S. Rankin Drew, the author of the one-act drama, Jane Morrow, Edwina Robbins, Paul Scarden, and J. Herbert Frank make up the supporting cast.

A one-reel comedy, "The Egyptian Mummy," heads the bill beginning Sunday, December 13, and is followed by a two-part drama, "Out of the Past," that is somewhat above the average program release. Another one-reel picture, "A Question of Clothes," and the Mezzanotte Trio precede the personal appearance of Mr. Drew and company, and a three-reel picture of the Broadway Star Feature Company brand, "Underneath the Paint," completes the bill.

The latter play, as its title suggests, is a vivid picturization of the misery and sorrows that occupy a prominent place in the private life of an actress, and which are outwardly transformed into smiles and expressions of joy with the donning of grease paint. Helen Gardner and Gladden James play the principal parts in "Underneath the Paint," which was written and produced by Charles L. Gaskill. C. R. C.

Just A Moment Please

Paid your war tax yet?

Down at the Philadelphia exhibitors' ball, we understand they auctioned off a picture of Clara Kimball Young for the Belgian Relief Fund and that Siegmund Lubin and Carl Laemmle, clubbing together, paid over $50 for it. Gee, it must have taken a Solomon to determine who the picture belonged to! The P. A. forgot to say whether it was "Pop" or Carl who bore it away in triumph. Doubtless, though, Laemmle Luck brought Carl out the winner.

—

FAMOUS NICKS.

CZAR NICK.
NICK CARTER.
NICKolas Power.
SelzNICK.
OLD NICK.
SAINT NICK.

—

It won't be long till they'll be calling this the Gollos United States of America if this hustling little feature film man keeps on acquiring state rights. Not satisfied with owning Ill., Wis., Minn., Mich. and Ind., A. M. has this week secured Wash., Ore., Utah, Ida., Nev., Mont., N. D., S. D., Col., Wyo., Ken., and Alaska.

—

THEM CUSSED PRINTERS.

Just by way of showing that we knew better, we're printing over again the portraits of John W. Grey and James W. Castle, whom the printer got all balled up in our last week's issue. Due to the strange fact that both boys are attached to the initials J. W. the mistake is perhaps excusable, but if it wasn't for that



fact we should certainly slay our make-up man in cold blood. However, fellers, if you'll forgive us for the mistake this time, we'll promise it will never occur again and take pleasure now in setting you right with the public. Folks, permit us to again introduce J. W. Grey and J. W. Castle, with the right names under the right fellers this time.

—

With our Christmas shopping only half done it begins to look as though we couldn't keep our balance in the bank even with the aid of a gyroscope. However, Christmas comes but once a year.

—

Writing a last line is a snap this week.

—

It's so easy to write.

—

Merry Christmas. N. G. C.

Edison Offers Story of Civic Graft

Reviewed by Charles R. Condon

MARY IMLAY TAYLOR has visualized a very simple but attractive story in "The Magnet of Paradise," and the manner in which it is interpreted by a capable cast of Edison players does it full justice. It is odd that one should feel especially interested in a story just because the grown-up, refined characters in it were companions in "the days of real sport," when a dirty face, torn stocking, or hunger-prompted raid upon an apple orchard, followed by unceremonious flight, were items of daily occurrence. But such is the case, at least in this picture, for it supplies the human-interest element, and puts punch and significance into situations that would ordinarily be commonplace.

Augustus Phillips plays the leading role as Hugh Holland, the young lawyer whose appointment to the office of district attorney places him in the unenviable position of indicting a man who has known him since his boyhood days. Gertrude Dallas has a most melancholy and emotional part as Betty Callander, the girl that is drawn by two loves that are opposed



Scene from Edison's "The Magnate of Paradise".

to each other. Robert Brower and Frank McGlynn enact the "heavy" impersonations, though of the two Mr. McGlynn is the most villainous. Mr. Brower is an excellent type for the role assigned him. The big scenes are well handled, realistic in their action, and convincing in the numbers employed.

At the beginning of the story the deep-rooted love and pleasing familiarity existing between Betty Callander and Hugh Holland is explained by the visualization of one of their reminiscence-chats in which we learn that the two were playmates in their youth in the country town of Paradise. Five years have elapsed since their last meeting, and Hugh is now a lawyer with a wide reputation for integrity and a consequent appointment to the chair of district attorney in Paradise to fill the vacancy brought about by the past district attorney's committing suicide.

Before Holland leaves to take up his new work Callander sends for him and attempts to bribe him to forget the impending investigation of the workings of the Traction Company of which he is president, but Holland refuses, tearing in half the check offered him. Finlaison, Callander's right-hand man, pastes the two pieces together and suggests that they show the check



Scene from Edison's "The Magnate of Paradise".

to the newspapers as evidence that Holland has accepted the bribe. The plan is successful, and the next day the papers are full of the account of how the new district attorney has already fallen off of his virtuous pedestal.

Shortly afterwards Finlaison approaches Betty, and begs her to marry him. She turns on the man and accuses him of having trumped up the charge against her lover. He confesses and then tells her that her father is powerless in his grasp. The story with which he supports his statement astounds Betty. It seems that a short time prior to his death the district attorney of Paradise had everything prepared to expose the Traction Company. Callander tried to



Scene from Edison's "The Magnate of Paradise".

bribe him out of it, and when he refused to accept the money, shot him. Finlaison was the only witness to the crime.

Looking through his predecessor's unfinished

business, Holland finds the evidence that, presented in court, will seal the Traction Company's doom. Betty calls on him, learns of his find, and pleads with him to give up the fight against the corporation. He defers answering, and that night attends a meeting to speak against trusts. Finlaison shoots him as he rises to take the platform, and only the quick action of the constables save the man from a lynching. In the meantime Callander succumbs to heart failure, brought on partly by fear of the knowledge that Holland can put him in prison and partly by the agony of knowing that his daughter Betty is aware of his share in the late district attorney's death.

Holland recovers and his first official act is to burn up the incriminating evidence against the Traction Company, the body of the commercial octopus now being out of the way. The lifelong romance between him and Betty culminates in their marriage.

Zudora's Fifth Adventure Exciting

Reviewed by Clarence J. Caine

As the "Zudora" series continues one is forced to admire more and more the acting of James Cruze and Marguerite Snow, who appear in the leading roles. In episode five, entitled "The Perpetual



Scene from Episode 5 of "Zudora".

Glare," which will be released on Monday, December 21, Mr. Cruze's portrayal of the character of Hassan Ali is especially worthy of praise. Although there are only a few dramatic moments in the play, he utilizes every one of them to the best possible advantage. Miss Snow excels in the title role whenever she is called upon to carry the action forward.

This episode is worthy of consideration as a two-reel production, aside from the fact that it is part of the well-known series. It is composed of a series of interesting incidents and leads up to an exciting climax, which is preceded by a strong element of suspense. A hill is mined by Zudora's uncle and John Storm is walking upon it when the fuse is lighted. Cut backs are used effectively, showing the detective heroine racing toward her lover and the burning fuse creeping toward the explosives, alternately. She arrives in time, however, and just as she leads Storm from his danger the mine explodes. There is no mere puff of smoke in this, but, on the contrary, it is one of the most realistic explosions this reviewer has seen for several months.

The plot, as has been the custom in the series, hinges upon a mystery which Zudora must solve, but it is in some places rather vague and there seem to be some motives missing. This fact will undoubtedly be covered up by the action, however, and the two reels will easily serve the purpose of satisfying a patron and drawing him back to see the ensuing installments.

The story opens with a visit of two of Hassan Ali's confederates to his apartments. He pays them in advance for their services and then instructs them to use their invention, a powerful machine which absorbs and sends out the rays of the sun, for his purposes. Zudora enters the mystic room while they are talking and Hassan Ali surprises the confederates by telling the girl that his friends have lost a valuable gem and that her next mystery will be the finding of it. The confederates leave and when he is alone with the girl Hassan Ali's hate for her almost overcomes him but he controls himself before she notices him.

A few days later she visits the confederates' hut in the woods and is told that the gem must be some place in the vicinity, as they have been instructed by her uncle to do away with her. She starts her search, when suddenly a paper which she is holding in her hand bursts into flame. Frightened, she returns home and tells Hassan Ali, but he laughs at her. The next day she returns with John Storm and again the invisible cause of the flame frightens her. Storm be-

Storm suspects Hassan Ali of being implicated in the plot more than ever when both he and Zudora are made prisoners by the confederates when they visit the hut the following day. Again they escape and the next time Storm visits the woods he goes alone. Hassan Ali determines to rid himself of Zudora's lover and mines the hillside on which the machine is situated. Storm finds the machine and demolishes it, but, while



Scene from Episode 5 of "Zudora".

he is engaged in doing this, Hassan Ali sets off the fuse. Zudora learns of her lover's peril and rushes toward the place in a buggy. She arrives a moment before the explosion and leads Storm to safety.

Thumbprint Evidence in American Film

Reviewed by Neil G. Caward

A RURAL mystery, which has to do with the death of an old miser and the possibility that any one of three men might have been responsible for his death, lends interest to "The Sower Reaps," which is a two reel release of the American Film Manufacturing Company for Monday, December 21.

Jack Richardson, Vivian Rich, William Garwood and Reaves Eason are the characters about whom the story revolves, and all of them splendidly impersonate the types they are expected to represent. Photographically the picture is fully up to the standard for which the American is famous and the tinting in several of the scenes is alone worthy of comment.



The old miser blackmails the lawyer.

As the story opens, Peter Pelham, district attorney, learns with surprise that Ben Rolfe, the schoolmaster, has been selected by the reformers of the town to run against him for the office of district attorney at the coming election. Pelham straightway summons Rolfe to his office and there makes him an offer of money to withdraw from the campaign. Needless to say, Rolfe indignantly refuses and as he is about to leave, notes that old miser Pike is a caller on Pelham. Pelham, it seems, had years before bribed a jury with money given him by Pike and ever since that time Pike had been blackmailing him at frequent intervals.

Rolfe has a dissipated young brother, Tim, with whom he starts for home that same afternoon, Tim being in such a condition that he is unable to walk alone. Cutting across a meadow the two come upon Laurel, old Pike's daughter, and Ben stops to chat with her.

Tim, left alone, sees old Pike leaving his humble home to totter up to the ruins of an old mill near by, and instantly jumps to the conclusion that it is there that old Pike conceals his money, and drunkenly determines to follow and spy upon him.

It soon develops that Pike had gone to add to his fortune of hidden wealth and Tim surprises him, and quickly overpowers and robs him. Pelham, meanwhile, taking a short cut to his home, chances to pass near the mill and Pike, surviving the blow struck by Tim, staggers out into the open just in time to see Pelham and, supposing it to be he who had struck him down, he draws a revolver and attempts to shoot the man he believes has assaulted him. Pelham, in self-defense, wrests the revolver from him and fires to kill.

Laurel and Ben, hearing the shot, go to investigate and on the way to the scene meet Tim, who confesses his shameful crime and returns the gold to Laurel. Further along Ben finds the pistol which Pelham had flung away and notes that its handle bears the thumb-prints of someone. Wrapping the pistol in his handkerchief Ben preserves the thumb-print and pistol as evidence.

Meanwhile Pelham has returned to the scene and finding Ben and Laurel there seeks to divert suspicion to Ben. His clasp on Ben's wrist leaves a smutty thumb-print and when Laurel discovers a bullet hole in Pelham's coat Ben, determined to save Tim and recalling the scene in Pelham's office when old Pike had appeared, accuses Pelham of being the murderer.

Ben hastens away from the scene to compare the smutty thumb-print on his wrist with that on the handle of the revolver. Pelham, meanwhile, finding



The thumb-print evidence submitted.



The murder near the old mill.

Tim's hat near the scene of the crime, has Tim arrested and arraigned at the coroner's inquest.

When Ben presents his evidence, however, displaying the thumb-print on the revolver and giving testimony as to the print left on his wrist, Pelham breaks down and confesses that it was he who shot the miser, though he pleads self-defense. Realizing that he cannot hope to win at the coming election, Pelham, with his wife, leaves town to begin life anew in another place, while Ben seems sure of winning both the election and the hand of Laurel. The cast is as follows:

Peter Pelham, district attorney.....Jack Richardson
His wife.....Louise Lester
Old Miser Pike.....Harry Von Meter
Laurel, his daughter.....Vivian Rich
Ben Rolfe, the schoolmaster.....Wm. Garwood
Tim, his younger brother.....Reaves Eason
Sheriff.....Harry Edmondson
Crane.....Perry Banks
Police official.....Chick Morrison

Cummings Joins American

Irving Cummings, former star of the Thanhouser company, for some time leading man of the Reliance company, and in the old days at the head of a Champion company, recently was induced to sign an American contract and left immediately for Santa Barbara, California, where it is understood he is to play the leading male roles in the productions staged by the first American company. Mr. Cummings thus becomes the successor of William Garwood, Sydney Ayres and Warren Kerrigan, and will undoubtedly be strongly featured in dramas calling for an emotional lead. Congratulations are extended both to Mr. Cummings and the American company.

"As Ye Sow" A Strong Production

Those whom the rain kept away from the Playhouse in New York City on Sunday night, December 13, missed seeing a feature that would have more than recompensed them for the discomfiture suffered en route. It is seldom that one sees a performance as delightful and gratifying as that given by Alice Brady in "As Ye Sow," a William A. Brady five-part picture released through the World Film Corporation. Miss Brady's gowns were wonderful and plentiful in number, and she fully looked the part of the millionaire's daughter, a fact which, sorry to relate, is not true of all leading women who play such parts.

The action takes place in and about Cape Cod, and the rugged coast line and inland towns of Massachusetts furnishes the settings for a number of the outdoor scenes. The photography is restful and clear. Especially good are the scenes in which the fishing schooner is seen battering itself to pieces on the rocks off of the cape. A sensational climax is reached in the villain's battle for life with another man on the edge of a steep cliff, towering above the sea, the figures standing out in bold relief against the sky.

The story is of a ne'er-do-well who obtains a position as chauffeur for a wealthy family, and induces the millionaire's daughter to elope with him. After their child's birth the girl banishes the brute from the house. He returns, steals the baby, leaves it on his mother's doorstep, and goes to sea. A few years afterwards the young wife moves to the neighboring village and unknowingly boards at her husband's home. She and the child become great friends. A shipwreck off of the cape brings the ne'er-do-well home. With the exception of learning that her child friend is her own baby, the poor wife gains nothing but misery by his return. The brute is killed in a fight with one of his former boon companions, and the girl is left free to marry his brother, whom she loves as much as she despised her husband.

C. R. C.

Mina Films Released

The long heralded comedies known as Mina films will make their first apearance on the General Film program this week. The first release, "The Thrilling Adventures of Count Verace," is on the licensed schedule for December 17, this picture being directed by Milton Fahrney and having for its leading woman Mlle. Valkyrine, the noted Danish film favorite. It is said to be the first American single reel subject to employ a great European star. It will be remembered that this new member of the licensed group was originally announced as "Ace," which was soon withdrawn and that the brand name was finally chosen by an open competition for a prize of $250.00. Out of eleven hundred answers "Mina," the suggestion of the well known newspaper humorist and photoplaywright, Roy L. McCardell, was chosen. The component letters of Mina stand for Made in America which furnishes the first application on record of the national slogan to motion pictures.

It is now a well known fact that short comedies have become through public demand an absolute necessity to exhibitors and it was to fill this demand with a product which could be relied upon to sustain a set standard of quality week in, week out, that Mina films were conceived. For the present the releases are to be made once a week on Thursdays, with additions being made from month to month until three a week are being released. The list will include an advanced series of animal pictures in which the Bostock animals will be featured. This collection is said to be the largest and most famous aggregation of trained wild beasts in the world. Twelve of the original trainers and Harry E. Tudor, who has managed the show for ten years, were engaged to handle the famous jungle performers.

Harry LaPearl, the leading American clown, who formerly headed the Barnum & Bailey and New York Hippodrome funmakers is appearing in a serial which burlesques the melodramatic serials now so popular in picture theaters and magazine sections of the various newspapers. Harry Palmer, author of the newspaper comic "Babbling Bess" and a prominent war correspondent, is preparing a series of cartoon pictures. Mr. Palmer went to the scene of war to obtain sketches for his first subject, "The Siege of Liege," which has been announced for release December 31.

Perhaps the most remarkable feature of the whole layout will be trick comedies made with a camera just invented by David Horsley and which will be used for the first time in Mina films. This camera makes two exposures on the negative with one turn of the crank, thus allowing marvelous effects which have never before been possible, and it is claimed that first showing of the pictures made with this magic box will be a revelation to the oldtimers of the industry.

"Million Dollar Mystery" fans will have an opportunity to see two of their favorites, Flo La Badie and Sidney Bracy, in "Craft vs. Love," a forthcoming Thanhouser two-reel release.

Prominent Vitagraph Star

Beautiful, talented and of wonderfully convincing dramatic power, Miss Helen Gardner occupies a prominent position in the motion picture art. After graduating from the Sargent Dramatic School, Miss Gardner appeared in several classical pantomimic dramas, but recognizing in the picture play a field in which her highest ideals might be attained, she refused several flattering offers to continue her work behind the footlights, and accepted an offer to become a member of the Vitagraph players. After a short absence from this company, during which she appeared in special features, among which were "Cleopatra," "A Princess of Bagdad" and "A Daughter of Pan," Miss Gardner returned to the Vitagraph Company and is featured in all of the plays written by Charles L. Gaskill. Miss Gardner has done more than play the parts assigned to her. She has made a thorough study of the art of silent expression, and has acquired a knowledge of its subtleties, that is evidenced in all of her characterizations. Each character she portrays is a creation with a personality all its own. In the opinion of many she is herself only off the screen; on it, she is the personification of the being conceived in the mind of the author.



Helen Gardner.

"Pruning the Movies" A Scream

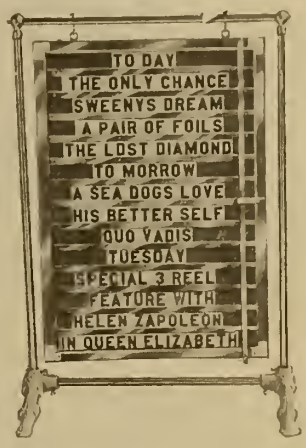
In "Pruning the Movies," the Nestor comedy to be released on Friday, January 1, the Universal takes a sly slap at the local boards of Censorship which have sprung up all over the country. Not content with the censorship of the National Board these censors, composed of local Anthony Comstocks, mutilate an innocent film beyond all recognition, the process showing the "before and after" effects being a side-splitting one. The film illustrates how titles are changed and scenes retaken, and will give the motion picture theatergoer an excellent idea of the way in which self-appointed boards of out-of-work busybodies can work injury to the motion picture industry. The picture uses that most potent of all measures, ridicule, to drive home the point in which everyone in the motion picture business is interested. From start to finish the picture is chock full of laughs and clever character drawing.

Secure Rights to "Bella Donna"

The Famous Players' Film Company will shortly begin an elaborate film production of the world-famed dramatic masterpiece, "Bella Donna," by Robert Hichens, in which Pauline Frederick will be presented in the title role. Miss Frederick and an exceptionally chosen supporting company will be sent to Florida for the exteriors of this noted subject, the atmospheric and geographical conditions of the Southern Atlantic coast being ideally suited for the environment of the play. The film version will be produced under the direction of Edwin S. Porter and Hugh Ford.

Newman's New Frame

The Newman Manufacturing Company., Cincinnati, Ohio, with branch factories at 108 West Lake street, Chicago, Ill., and 101 Fourth avenue, New York city, which manufactures a large and complete line of brass poster frames, easels, railings, ticket choppers and theater fixtures of every description, has just put on the market an attractive brass easel poster frame, which is something exceedingly attractive, and at the same time a money maker. This poster frame displays a one sheet poster in the center, and surrounding this are various compartments in which eight advertising cards can be inserted. These advertising cards bring a revenue of $1.50 per week each, and the advertisements can be taken from stores in the vicinity, or from national advertisers. The Newman Manufacturing Company will be glad to send more complete literature pertaining to this, as well as its complete catalog of other theater fixtures, upon request.



Newman's Frame.

"Zudora" Published as a Song

"Zudora" is being heralded, not only as a film and serial story but also as a song. F. J. A. Forster, a Chicago music publisher, has paid $25,000 to J. R. Shannon, the well known song-writer, for the words and music of the piece and is at present busy popularizing it.

Its success seems certain for the music is catchy and the words appealing. It will doubtless be used by many exhibitors as an accompaniment for the "Zudora" pictures. The cover of sheet presents Marguerite Snow's picture, together with the word "Zudora," containing the "Z" figure which is being used as a trade mark.

Should it become one of the popular pieces of the day it would indeed be an excellent advertisement for both the film and the story, and Miss Snow, the dainty detective, will be even more endeared to the hearts of her many followers through it.

Power's Safety Appliances

The Nicholas Power Company, manufacturers of Power's Cameragraph projection machines, has a booth at the Second International Exposition of Sanitation and Safety, held at the Grand Central Palace, New York City, December 12 to 19, inclusive. The Power Company demonstrates the safety appliances of its machines in a specially constructed theater on the third floor, where the current releases of the various film companies are shown from 2 p. m. until 10.30 p. m. each day.

News of the Week as Shown in Films



French and Algerian troops advancing near Ypres, Belgium, Copyright 1914 by Universal Animated Weekly.



Scotch regiment in last drill before leaving for front. Copyright 1914 by Universal Animated Weekly.



King George leaving Buckingham Palace to visit Parliament. Copyright 1914 by Universal Animated Weekly.



T. M. Osborne millionaire philanthropist now Warden of Sing Sing. Copyright 1914 by Universal Animated Weekly.



German cruiser Leipsig sunk past week by British. Copyright by Universal Animated Weekly.



Wreckage at Seabright, N. J. after big storm. Copyright 1914 by Universal Animated Weekly.

Recent Patents in Motography

By David S. Hulfish

No. 1,065,135. For an Improved Indicating Leader for Film Strips. Issued to E. A. Ivatts, Paris, France, assignor to Pathe Freres, Paris, France.

The invention is for the purpose of enabling an unskilled operator to thread up a machine correctly for

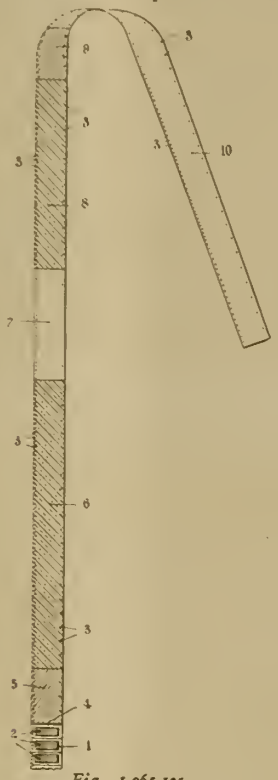


Fig. 1,065,135.

home exhibitions or educational exhibitions where a skilled operator may not be available.

The leader is provided with colored sections and is threaded with the proper colors upon the sprockets, in the film gate, etc. A proper threading up, with proper loops, etc., thus is insured, even in unskilled hands.

No. 1,065,141. For an Improved Carbon for Projecting Lamps. Issued to John F. Kerlin, Lakewood,



Fig. 1,065,141.

Ohio, assignor to National Carbon Co., Cleveland, Ohio.

The carbon rod of invention is particularly adapted for motion picture projecting lanterns, as it holds the arc upon one side of the carbon. The carbon has a groove upon the side, the groove being formed with round bottom to avoid cracking through to the core when baking.

No. 1,065,576. For a New Type of Apparatus for Synchronizing Motion Pictures and Sound Reproductions. Issued to Edward H. Amet, Redondo Beach, Calif.

In the illustrations is shown a motion picture film having guide holes labeled *50, 50* and *50'*. In the projecting machine, an air tube blows a jet of air against the film as it passes in being projected and whenever one of the guide holes *50* stops momentarily before the

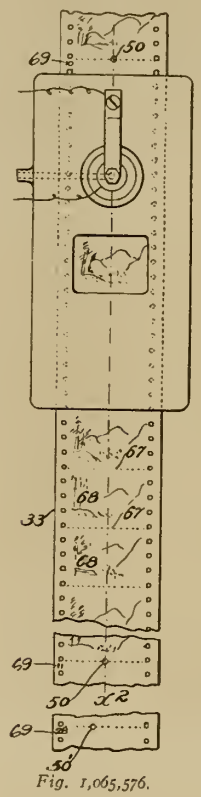


Fig. 1,065,576.

jet of air the air current blows through the guide hole and operates a small diaphragm placed upon the further side of the film. This diaphragm in turn operates an electric switch or contact point and by an ingenious arrangement of step-by-step ratchet relay and magnetic clutch the phonograph record is started and stopped as required by the action of the picture, and successive phonograph records are started at the proper times where the length of the picture film requires more than one such record.

There are nine claims, from which two are selected:

1. The combination with a motion picture machine provided with a ribbon, of pneumatic means to apply pneumatic pressure to one side of the ribbon; said ribbon being provided with perforations; a diaphragm arranged to be operated by pressure passing through such perforations; an electric circuit opened and closed by operation of said diaphragm; an electro-magnet in said circuit; an armature actuated by said electro-magnet; a sound reproducing machine; mechanism driven by the motion picture machine to operate the sound reproducing machine; and means controlled through said armature for operatively connecting and dis-

connecting the sound reproducing machine with said mechanism.

7. In a motion picture and sound reproducing apparatus, the combination with a motion picture ribbon having holes, of means for supplying air pressure, a sound producing machine and electro-pneumatic means operated by the passage of air under pressure through said holes, for the purpose of starting and stopping the sound-producing machine in synchronism with said motion picture ribbon.

No. 1,065,756. For an Improved Cabinet Stand for Picture Projecting. Issued to Frank T. Wilson, Stillwater, Minn.

The rheostats and controlling switches are arranged upon the inside face of a door which when closed has the apparatus inside the cabinet, holding it safe from accidental injury. When in use, the door is kept open and swings to such a position as to render the switches convenient for use and to afford full ventilation for the rheostats.

No. 1,066,765. For a Trick Lantern Slide. Issued to Alexander S. Spiegel, Chicago, Ill., assignor of part to Robert Glendenning, Chicago, Ill.

The lantern slide comprises two plates. One of the plates is a screen of alternate transparent lines and

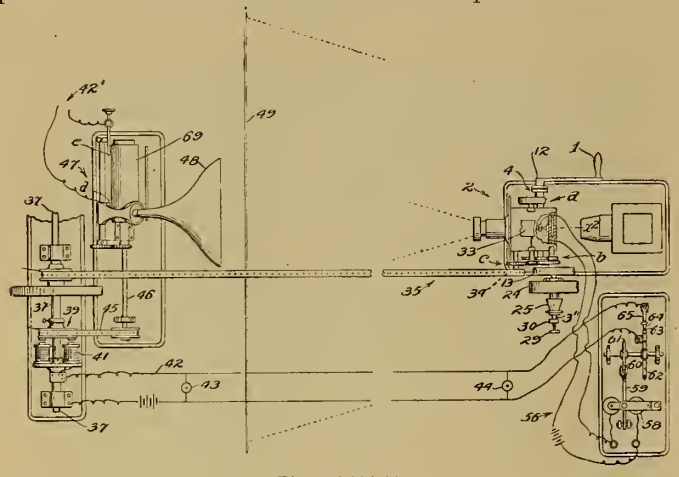


Fig. 1,066,765.

opaque lines. The other plate contains a picture limited to one set of lines matching the opaque lines of the screen plate when the picture is not to be seen, and movable to match with the transparent lines of the screen plate when the picture is to be seen.

No. 1,066,766. For Apparatus Adapted to Make Lantern Slides Having a Form of "Motion Picture" Effect. Issued to Alexander S. Spiegel, Chicago, Ill., assignor of part to Robert Glendenning, Chicago, Ill.

This patent is for an amplification of the application of the foregoing patent, No. 1,066,765, and this patent provides for producing several pictures upon a single plate and for showing them successively through the transparent lines of the screw plates.

A Neat Program

Motography is in receipt of Vol. 1, No. 1, of the *American Photoplay Weekly*, a nifty little sixteen-page program issued weekly by the Liberty Theater Company of Salt Lake City, Utah, devoted to the coming productions at the American and Liberty theaters, which are controlled by the Liberty Theater Company. H. A. Sims is manager of the periodical, A. S. Hatfield, editor, and H. L. Knappen, advertising manager. All are to be complimented upon the neat little booklet they are issuing and the photoplay patrons of Salt Lake City should not lack for information concerning the picture plays they are to see. The American theater opens daily at 2 p. m. and runs continuously until 11 at night. It has 1,700 seats at ten cents, 800 at five cents, 300 loges at twenty cents and 200 loges at fifteen cents. The Liberty operates from 2 to 5 p. m. and from 7 to 11, and charges an admission of ten cents to adults and five cents to children under twelve.

Reel Fellows' Costume Ball

Preliminary arrangements are being made by the executive committee of the Reel Fellows' Club for a monster costume ball which will be housed in Chicago's largest auditorium for such affairs. The initial plans as drawn up by the reigning officers will establish this event as the first of its kind ever held in the big middle west metropolis.

The creative genius of the many scenic artists associated with the various motion picture studios in and about Chicago will be employed to give the ball a picturesque enclosure. Many of the noted artists with their famous character portrayals will have their booths so constructed as to represent some familiar scene in a big production in which they have taken part.

All this is working toward the establishment of permanent quarters for the Reel Fellows' Club, which has had an astounding growth since its inception some months ago. The membership is such that it represents every branch of the industry. While it would be possible to go ahead with club rooms without a benefit ball, it is felt that such quarters would be far too small within six months, judged by the club's present rapid growth. A special publicity committee has been appointed which will work toward getting news notes in the various trade papers and the daily papers in and about Chicago. Committees have been appointed consisting of men who are experienced in the various duties that have been entrusted to them. The executive committee consists of Warren A. Patrick, R. R. Nehls, Charles Nixon, Omer F. Doud, L. A. Boening, W. R. Rothacker and C. J. VerHalen. The arrangement committee is Walter Early, Neil Caward, Frank Hough, R. C. Travers and Rapley Holmes. Charles Andress is chairman of the publicity and program committee and is assisted by Walter Hildreth, Fred Wagner, E. O. Blackburn and C. J. VerHalen. The entertainment committee consists of W. R. Rothacker, N. Sawyer, O. F. Spahr, O. F. Doud and E. J. Hickey. The refreshment committee is composed of Tom Quill, J. W. Brickhouse and George A. Berg.

At the next regular meeting of the Reel Fellows' Club of Chicago, which will be held at the Hotel Sherman in the Italian Room on Wednesday evening, December 16, the gathering will be addressed by Mr. Blair of the Eastman Company. His subject will be "Raw Stock." At each future meeting the club will be addressed by some representative person in the motion picture business on the branch of the business he represents.

For the present the headquarters of the Reel Fellows' Club will be Suite 505, Ashland block, and all the officers of the organization will use this address.

Brevities of the Business

William H. Wright, who has put his likeable personality into the management of the company which makes Excelsior films, is engaged otherwise and also, as financial expert for the wall-paper firm of W. H. S. Lloys, one of the best and biggest in New York. Its offices are directly across the street from the World Tower building, in which the Excelsior offices have space, and when Mr. Wright can't be found in one of these places, he can be in the other. Born in Lockport, N. Y., he attended school in Buffalo and secured his first "job" there, in a department store. Then he went into the financial department of the *Buffalo Evening News* and there met W. A. Williams, whose brother-in-law he now is. W. A. Williams deserted newspapers for the stage and, becoming a picture player, interested Mr. Wright in assuming part of the Excelsior management. That was last May. Harry Handworth is president of the company, Mr. Williams vice-president and Mr. Wright secretary. A keen man of business and a believer in honor and honesty, Mr. Wright's dealings with others are of the kind on which all businesses should be founded. You feel, instinctively, that Mr. Wright's statements are based on facts and anything not supposed to be repeated is not told by him. He has the general liking of those of the film industry who have occasion to meet him. "Wright is right" is a current opinion regarding William Henry Wright.



Fred (Wid) Gunning, formerly of Warners' and later with the Sid Olcott Players, is conducting the Saturday motion picture page on the *Evening Mail*.

Harry E. Aitken, president of the Mutual Film Corporation, has called in the services of Philip Mindil, publicity specialist, to act in an advisory capacity for "Runaway June," the new George Randolph Chester serial which the Reliance is about to put out. Mindil organized the elaborate publicity department of the Mutual and is now conducting a general publicity bureau in the Times Building. The Reliance will require a large portion of his time from now on.

A special showing of the Kleine five part features, "Officer 666," was given Tuesday morning at the Candler theater. George Kleine, William Selig, George K. Spoor and J. A. Berst were among those present.

Director Charles M. Seay, Edison, with Bessie Learn, Marie Le Manna and Mrs. William Bechtel, has been in Washington and North Carolina for some time filming scenes for a new play of the South.

Full credit is given by William D. Taylor, director for the Favorite Players, to Homer Scott, the star cameraman of that company. Scott's excellent work in "The Key to Yesterday" and "The Man Who Could Not Lose" placed him in the front rank of motion picture photographers.

Little Audrey Berry of the Vitagraph players is a firm believer in Santa Claus, her only doubt about him being as to whether he comes in a sleigh drawn by reindeers or in an automobile. Not long since, Little Miss Berry, with some hundred other children, visited one of the big department stores in order to get a glimpse of and shake hands with Santa. "Santa" was a screen fan and when he recognized her, little Audrey was certain she would be remembered on Christmas.

Arthur S. Kane, assistant general manager of the World Film Corporation, is away from New York on a two weeks' business trip. His itinerary will bring him to Philadelphia, Washington, Atlanta, New Orleans and Dallas. From there he is not certain which way he will travel, but he will make a careful study of conditions in each of the cities mentioned, giving special attention to conditions in the feature field.

Ira M. Lowry, general manager of the Lubin Company, who for the past six weeks has been on a trip to the Pacific coast, has returned to the home plant. Mr. Lowry gives glowing accounts of the beauties of California and the wonderful development of the Lubin Los Angeles studio. The trip was a combination of business and pleasure, but Mr. Lowry declares it was all pleasure

Gertrude McCoy has received a number of commendatory letters from clergymen who were invited to a studio showing of Edison's "The Birth of Our Saviour," released December 19. In that film Miss McCoy appears as the Virgin Mary and the ministers are warm in their praise of what they term "a highly spiritual portrayal of a difficult character to depict."

The Christmas fund benefit given by the Vitagraph Company at the vitagraph theater Wednesday evening, December 9, in which the worthy poor of New York will participate on Christmas day, was one of the most unique entertainments ever given by a motion picture company, and, besides netting $1,106, was a decided artistic success.

William Weiss and Max Levey, roadmen out of the Chicago World Film Corporation offices, had very successful trips and report the general outlook for the future very encouraging.

Sally Crute's winning ways get beyond the screen for, like a scalp, she dangles these days on her wrist a silver mesh bag which she won last Saturday night at the Hotel Endicott, New York City, in a dancing contest.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film	118	....
General Film *pref*	48	55
Majestic Film	108	140
Mutual Film *pref*	55	59
Mutual Film *com*	72½	76
New York Motion Pie	70	74
Reliance	30	38
Thanhouser Film	84	88
Thanhouser Syndicate (Zudora) *pref*	55	75
Thanhouser Syndicate (Zudora) *com*	74	85
Syndicate Film (ex-div.) *pref*	140	150
Syndicate Film (ex-div.) *com*	140	150
Universal Film	135	....
World Film	5⅞	6

World Film Corporation.——The stock of this company is being traded in very actively every day on the New York curb at the rate of between 1,000 and 2,000 shares. The market eased off last week and most of the trading now is between 5½ and 5⅞.

Thanhouser Syndicate (Zudora) has secured contracts aggregating over $670,000. In an attempt to reach a conclusion as to the ultimate bookings, the only parallel afforded is that of the Syndicate Film (producers of the "Million Dollar Mystery"), whose net bookings were approximately $150,000 less than "Zudora" in the same length of time. The $10,000 offer freely advertised on the back pages of the *Tribune* and a number of the metropolitan dailies, had an immediate effect and sales of the common stock have been made at higher than 80. The effect of combining the American Film, Thanhouser Film, *Chicago Tribune* and a syndicate of newspapers for a successor to Zudora was a strategical stroke, the significance of which will not be seen at first glance, but it means very definitely that the Thanhouser Syndicate Corporation falls heir to a strong combination that will bring in additional receipts.

Reliance—There have been practically no transfers in this stock since the recent sale of a block of approximately 400 shares at 30.

There has been some demand for stock of a new local company called the United Photoplays Company, which is based on exploiting films taken by Dr. Dorsey of the Field Columbian Museum of Chicago. The pictures at the outset, at least, will be mainly those taken in the Orient, and the object of the films will be of a distinctly educational nature. The plant will be located at Wilmette, Ill., and in the company are a former director of the Essanay—H. W. Webster—and the former scenario editor of the Selig Polyscope Company—K. D. Langley.

New York Motion Picture—It is reported that the directors in their December meeting took no action on the resumption of dividends. This column has consistently adhered to the belief that no action will be taken until January.

The Jones, Linick and Shaefer big State street house, the Orpheum, in Chicago, is to be devoted to World Film features once a week. Every Sunday, with an electric sign and a banner that can be seen a mile away, the Orpheum announces the attraction. The deal was negotiated by R. H. Fox of the World Film office and Mr. Moore representing the Jones, Linick & Shaefer interests.

An explosion which tears down the whole mountain side and completely buries a mining town under tons of rock and dirt



"Springtime" Jesse Lasky and Cecil DeMille prospecting for locations in San Jacinto mountains.

is one of the spectacular features in a forthcoming five-reel Lubin drama, "The Valley of Lost Hope," produced by Romaine Fielding at Betzwood, Philadelphia. One ton of dynamite was distributed in the hill, which lay directly over a small valley, wherein had been constructed a miniature mining town. When the fuse was lighted eight cameras were turned upon the scene, four of which were motor driven.

Richard Tucker, who recently returned to leads in the Edison, from the American theater stock company in Philadelphia, is showing a huge basket of fruit sent him by the girls he left behind. Mr. Tucker will be the guest of honor at the Regent theater, Rochester, N. Y., December 26, holding a reception for the fans.

In celebration of the death of "Owen" and the blissful future that lies before Harry and Pauline, P. A. Parsons entertained a few of the reviewers who have "periled with Pauline" since the beginning of the serial at a luncheon at Shanley's restaurant. Parsons says (not in the official capacity of a press agent, so it must be so) that the Eclectic Film Company is booking more prints right now on "The Perils of Pauline" than it did while the serial was in its infancy.

The week's best story is on Elmer McGovern, publicity manager for the New York Motion Picture Company. Coming from luncheon Friday afternoon with a friend, Mr. McGovern was responsible for the statement, "Just naturally, I'm a grafter without making an effort to be. Things come to me." The toe of his right shoe struck something hard and, looking down, he saw a tissue-paper wrapped parcel, which he investigated, and into his palm fell a handful of false teeth. Though it was to laugh, Mr. McGovern didn't. Instead, he rewrapped the parcel and, looking up at the Forty-second street building in front of which he made the find, discovered a dentist's sign. "Yours?" he asked of a busy dentist, who claimed no knowledge of the ownership. There being no other dentist's sign in sight, he to whom things just come took the parcel back to the office with him. Anyone claiming the teeth may have them—and with Mr. McGovern's thanks.

E. H. Calvert, who takes the leading part in Essanay's photoplay, "The Crimson Wing," was hurled headlong from his horse when taking a scene on the Chatfield-Taylor estate in Chicago. The horse shied and pitched Calvert over its head down a ravine. Calvert's wrist was sprained and his knee wrenched but despite the pain he continued to direct the players.

The United Film Service has established a branch office in Toledo, O., located at 413 Summit street. Bert Diener is in charge. This brings the list of United Film Service exchanges up to forty-three.

"The Alarm of Angelon," put on by the "Flying A" under direction of Henry Otto, is a colorful one-reel drama, featuring George Field as Angelon, a poor Italian emigrant. Mr. Field's impersonation of Italian characters shows a keen appreciation of racial traits.

William Wadsworth and Arthur Housman, the droll comedy pair, are asking fellow players their opinion as to whether they were insulted or complimented when at a recent ball in Boston, they were told, "You two look just as funny in evening clothes as you do in your character clothes in the plays."

Pauline Bush of Universal is again appearing in a western character, this time in "Where the Forest Ends." Joseph De Grasse is taking a character role as well as directing. William Dowlan and Lon Chaney are also in the cast.

Among the authors whose works have been and are being filmed by the Selig Polyscope Company, are some of the best known and highest priced writers in the world, such as: Edwin Balmer, Amelia E. Barr, Rex Beach, Robert Ames Bennett, B. M. Bower, Cyrus Townsend Brady, Gellette Burgess, Winston Churchill, James Oliver Curwood, Leona Dalrymple, Richard Harding Davis, Anna Katherine Green, Zane Grey, O. Henry, Harrison Jewell Holt, Arthur Hornblow, Will M. Hough, Frederic S. Isham, Maibelle Heikes Justice, Alvah Milton Kerr, General Charles King, Harold MacGrath, Roy L. McCardell, John A. Moroso, E. Phillips Oppenheim, Randall Parrish, Sir Gilbert Parker, William MacLeod Raine, Opie Reade, James Whitcomb Riley, Mary Roberts Rinehart, Hallie Erminie Rives, Mollie Elliott Sewell, Bertrand W. Sinclair, Louis Tracy, Onota Watanna, Ella Wheeler Wilcox, and Gilson Willets.

J. P. McGowan, who was directing and taking the "heavy" lead in "The Hazards of Helen," series is still in the Sisters' Hospital, Los Angeles. On the day he fell from a telegraph pole and fractured his pelvis bone, his leading woman, Helen Holmes was out of bed for the first time in a week for she had been threatened with pneumonia. The following day saw her at the bedside of McGowan, who will not be able to get around for some time.

The feature company at the American West Coast studios, has returned from a two weeks' trip to Santa Cruz Island, Calif., about thirty miles outside of Santa Barbara. The island is wild and mountainous, and its lakes, waterfalls and abundant semi-tropical vegetation combine to make wonderful scenic settings.

Six years ago Charles Ray was playing stock and musical comedy at Phoenix, Arizona. In the same company was the ingenue Jane Urban, who was taking small parts and the two were good friends and would help each other over the rough places by kindly criticism. The company disbanded and Ray went one way and Miss Urban another. The other night at a charity ball in Los Angeles they met and recognition was mutual. Miss Urban is still in musical comedy and Mr. Ray has been with the New York Motion Picture Corporation for the past two years.

Edward M. Roskam, president of the Life-Photo Film Corporation, returned to New York from New Orleans with the cast which completed the filming of Booth Tarkington's beautiful drama "Springtime."

A new comedy director for the Edison Company is James W. Castle. Mr. Castle brings with him all the wealth of successful experience gathered in his rise from call boy many years ago to the position of owner of well-known stage productions. He has been director for Madame Schuman-Heink, noted musical comedy successes, and has had such stage stars under him as Marie Cahill, Raymond Hitchcock, William T. Carlton and Adele Ritchie.

Edna Maison has been selected to play opposite to Murdock McQuarrie in a series of four Universal photoplays put into scenario form by Bess Meredyth from the stories by Bruno Lessing. Charles Giblyn will produce them.

It is easy enough to win a hundred yard dash when you are racing against such men as Eddie Dillon, who measures forty-two inches around the waist, Jack O'Brien, who walks a block to his work in the morning and a block home at night but beyond that takes no exercise he can avoid, and "Sheriff" Arthur Mackley whose training as a runner has been gained while riding horse back, but what Director D. W. Griffith is proud of is the time he made—eleven seconds flat.

Whoops of joy might have been heard emanating from the vicinity of "Big Chief" William Bertram, assistant to Henry Otto, when he was cast for an Indian part in "The

Silent Way," a new American-Mutual photoplay. Mr. Bertram did not have to play Indian—he is a real redman.

A member of Thomas H. Ince's camera staff succeeded last week in filming the actual death of an aviator, named Thomas Hill. He rose in his monoplane at Venice to a height of 3000 feet and was in the act of looping the loop when one of the wings of the machine buckled and man and fabric started for the earth at almost unbelievable speed. The aviator was killed instantly.

Otis Turner, who has introduced so many stars into the picture game and who has written and directed about as many popular features as any man in the business, lives in a delightful bungalow at Hollywood, California, where he and his clever wife talk over the stories to be produced in the future.

Unlooked-for realism, unfortunate to the actress but giving a crowning thrill to the film, is shown in the big fire scene of Edison's "Lesson of the Flames," one of the "Olive's Opportunities" series. While being carried down the rope through the flames, Mabel Trunnelle's hair caught fire. The picture plainly shows the hair ablaze and the desperate attempt of Miss Trunnelle, three stories up, and her rescuer, Edwin Earle, to put out the blazing hair.

At the Strand theater, New York City, Marguerite Clark will be seen in "The Crucible," a picturization of Mark Lee Luther's powerful story of the same title which has been produced by the Famous Players Film Company.

Jack Rose and Ella Wheeler Wilcox have combined forces to produce plays that will thrill onlookers by dint of the dramatic facts of life. The productions are to be distributed via the United Film Service (Warner's Features, Inc.) which will shortly announce the first releases.

Leo D. Maloney is now with the Glendale, Calif., Kalem Company, under the direction of J. P. McGowan.

Inceville's fire-fighting bridage of fifty men, recruited from the cowboys working at the California studios passed in review before Thomas H. Ince recently. For months the famous director has tried to impress on his employees the danger of fire, and, while the apparatus with which to meet the danger always has been adequate, the New York Motion Corporation has wanted a volunteer bridage to hold in reserve.

In view of his success as an actor in the silent drama and as a help to beginners, J. Warren Kerrigan, who is starring in the "Terence O'Rourke" series, is publishing a 150 page book.

Reaves Eason, Jr., of the "Flying A" evidently has come to stay and has been stamped with his proper title. His advent is being generously recognized by a multitude of new-found friends. From Louise Lester comes a tiny gold ring set with a diminutive diamond; from Vivian Rich a silver set; from Charlotte Burton, a dainty basinette, and from Chick Morrison, a bank, which has a long list of charter contributors.

The past week has been a banner one for all of the Alliance's exchanges. The reports received by George T. Ames, head of the sales department, show that the volume of business being done by this firm is increasing in all parts of the country with great rapidity.

The Advance Motion Picture Company is now engaged in filming a four-reel industrial drama for the Imperial Brass Company of Chicago, in which the general worth and utility of the goods manufactured by that firm will be clearly demonstrated. Miss Louise Crolius, formerly of the Imp Company, is said to be playing one of the important roles in the production, and an able supporting company has been selected.

The popular demand for Sidney Bracy and Frank Farrington is so insistent that both of these "Million Dollar Mystery" stars will have parts in "Zudora." This will not in any way interfere with their appearances in regular Thanhouser releases.

Devore Parmer, formerly connected with the Edison, Biograph, Nestor and Crystal film companies, has been engaged by the Kinetophote Corporation for the "heavy" role of Gaston in its new big five-reeler, "A Man's Shadow," in support of Tom Terriss. Mr. Parmer will be remembered in the Middle West for his tours in Shakespearean and classic plays.

J. C. Groshut of the New York City office of the K. C. Booking Company was a Chicago visitor this week on business of importance. Mr. Groshut is delighted with the progress being made by the recently opened K. C. office in Chicago.

Arthur M. Brilant, formerly with the New York City News Association, and before that with middle west and Pacific coast newspapers, has joined the publicity staff of the Universal. He will be in charge of the Universal's syndicate service.

Helen Badgley will play an important part in the ninth episode of "Zudora." Little Miss Badgley will be the first child actress in motion pictures to be given a stellar part in a great serial production.

King Baggot is soon to be seen in a two-reel comedy-melodrama whose action all takes place within a period of three hours. Harvey H. Gates, now with Romaine Fielding, is the author of "At the Banquet Table," and George Lessey is producing it.

The call of the stage, supported by a fat contract from Bill Casey, well-known vaudeville manager, has enticed Paul Panzer, alias Owen of "The Perils of Pauline" series, away from the Pathe studio for a period of three or four months, after which he expects to return to the Jersey City studio and the screen.

Howell Hansel, director of Thanhouser's famous success, "The Million Dollar Mystery," has been put in charge of productions at the New Rochelle studios, taking the place of Lloyd Lonergan, who recently resigned from that company.

The Casino theater, a popular Broadway house, is acting as the medium for introducing World Film Corporation features to the public, and the crowds that pack the lobby before the matinee and evening performances are proof that the pictures are going big.

Two freight trains of twelve cars each will be used in a scene in "Zudora," Thanhouser's serial. The action requires both trains to be running at top speed when James Cruze climbs over on one train, releases a lever and cuts the train in half. Another setting of unusual gorgeousness will be seen in the eighth episode of "Zudora," when Elizabeth Forbes, recently added to the cast, will make her first appearance.

ROLL OF STATES.

ARIZONA.

Nogales is soon to have a new picture show, to be opened by W. G. Bowman.

CALIFORNIA.

Independence Hall, one of the landmarks of Live Oak, has recently been purchased from J. M. Hampton by Fairmon & Baldwin. The place will be remodeled into a modern moving picture theater.

The Princess theater, located on Thirty-fifth street near Cypress avenue, Oak Park, has been sold by Mrs. R. Dan Lewis to M. J. Silva, who has taken charge.

John L. Sullivan Feature Film Company, Los Angeles, capital stock, $50,000; subscribed, $5. Directors: David P. Sullivan, Harry Revere, L. M. Sullivan, P. L. Clark, E. S. Cummings.



The Reliance-Majestic Company in California.

F. Weisman, 1-story theater; west side of San Pablo avenue, Los Angeles, 400 feet north of Stanford; $3,100.

DELAWARE.

Popular Motion Picture Co.—Mfg. of films; conducting a general film exchange business; capital, $150,000; incorporators, H. E. Latter, W. J. Maloney, O. J. Reichard, Wilmington.

FLORIDA.

Foundations are now being placed for the new, modern moving picture theater being built by the Southern Investment and

Amusement Company, on West Adams street, between Main and Laura streets, Jacksonville. The theater will be built of steel, brick and glass and it is anticipated that it will be opened to the public February 1.

GEORGIA.

The Grand theater in Atlanta has been reopened under new management.

ILLINOIS.

Work on the new moving picture theater on Main street, Dundee, is being rushed to completion.

Acme Theaters Co., Chicago—Increase $10,000 to $20,000.

Associated Newspaper Moving Picture Company, Chicago; capital, $5,000; incorporators, Eugene Inge, Harry D. Gibbons, Mildred Sherrill.

The moving picture show in Cuba has been sold to H. E. Williams.

The new Orpheum Theater, work on which is progressing, will be the most modern theatrical house in Quincy when it is finished. This modern playhouse, which is provided with all safety first appliances, including panic-proof doors, will open Christmas day. No expense or effort is being conserved in the attempt to make it a real credit to the city. Messrs. Wiley McConnell and Jack Hoeffler will be managers.

The new Majestic Theater block is rapidly nearing completion on the south side of the avenue, between Ninth and Tenth streets, Moline. The lower floor will be given over to a moving picture house and the second floor will be used for hall purposes. Proprietors of the Majestic theater also own the Pastime theater across the avenue and their plan is to vacate that building as soon as the new one is finished.

The Temple theater in Alton, under the management of



Mary Pickford as she appears in one scene of Famous Players' "Cinderella"

W. M. Savage, has changed its policy and is now showing motion pictures.

The Whitehall Theater Company, Whitehall; general theater and amusement business; Carl Lowenstein, C. A. Ruckel and George North.

Armentrout & Jacobus have opened a moving picture show in the Liggett building, Wyoming.

Lea-Bel Company, Chicago, $5,000; manufacturing and producing motion picture films; John M. Leaverton, Herbert E. Belford and William T. Thompson.

Cal Van Horn of Lockport has rented the Sonntag building in Lockport street, Plainfield, and will open a motion picture theater.

INDIANA.

Shelbyville is soon to have a new motion picture theater. A two-story brick structure will be built at a cost of $10,000 by the Dorsey heirs, and will be leased by William C. Meloy for ten years.

The New Era theater, Columbus, has been sold by Harry Rosenbush to L. C. Moses, of Lima, Ohio.

The Grand theater in Logansport has been sold to Messrs. Quivey and Bertha of Lafayette.

IOWA.

Fairchild & Paine have leased the Blotcky store building in Onawa, and will shortly open a modern motion picture theater.

W. C. Eddy has disposed of his motion picture theater, Orient, in Marengo, to L. E. Alexander of Colmar.

Lee & Willits, a company from Keithsburg, Iowa, have purchased the Majestic theater at De Witt from Milton Whitney.

C. W. Champlin has sold his moving picture show at Greene to Prior & Willard, who have taken possession. Mr. Prior is from Independence, and Mr. Willard is from Joliet, Ill.

The Colonial motion picture theater in Marshalltown has been sold by Dell Hoes to his brother, Frank Hoes.

W. H. Bollenbacher is erecting in Melbourne a building that will be occupied as a garage and picture show. The building will have dimensions of 75x100 feet, one story.

KENTUCKY.

A permit for a new moving picture theater at 1200 South Shelby street, Louisville, has been taken out by the South End Amusement Company. The building will be of brick and will be 47x140 feet. The estimated cost is $11,000.

The Arcade theater in Paducah is closed.

The Thoroughbred Film Company, Louisville; increasing capital from $50,000 to $100,000.

Fire broke out in the Arista motion picture theater in Lebanon, completely destroying it.

Owing to the new war tax, which became effective December 1, one of the two moving picture shows in Hazard has been discontinued indefinitely, while the same is true of other picture theaters in the mountain towns.

Eldridge Denham, who formerly ran the Silver Crescent theater in Columbia, Tennessee, has shipped the equipment to Russellville, where he will establish a show.

LOUISIANA.

New Orleans capitalists are seeking a location in Thibodaux for the opening of another picture show. They expect to secure a place and be ready for business about January 1.

After being closed for several weeks, during which time general improvements were made, the Bijou Dream theater was reopened November 28. With its beautiful effects, the picture house is now second to few movie theaters in New Orleans.

MARYLAND.

James Barry, manager and owner of the Grande Theater in Eckhart, has sold to A. L. Porter and George Dundon.

Plans for another motion picture parlor, to be erected in the northwestern section of Baltimore, have been announced. The building will be erected by Gottfried Helmig after plans by Architect Stanislaus Russell, on southwest corner of Presstman street and Kirby's lane, and will be one story high, of fireproof construction, with dimensions of 60x109 feet. The improvement will cost $8,000.

MASSACHUSETTS.

The Boston theater, one of Keith's interests, has changed its policy and is now being operated as a motion picture theater.

The Park theater of Boston, after being closed for some time undergoing extensive improvements, has been opened under new management. The interior of the theater has been entirely torn down. In place of the two balconies, the present Park has but one, and its seating capacity has been increased to 1,200. The interior has been decorated in gold and brown and white marble and is modeled after the Strand theater of New York. Joseph L. Roth is house manager.

The Park theater in Boston has reopened as a motion picture theater. This is the third theater in Boston that has changed its policy. The National and the Boston theaters, for many years legitimate houses, are now showing pictures.

MICHIGAN.

G. P. Williams has purchased from Charles Carmel the business and lease of the Zelah picture show house at 481 Moran street, Detroit, the consideration amounting to about $3,000.

Work has begun on the transformation of the building formerly occupied by the Rindge-Krekel company at 190 Monroe avenue, Grand Rapids, into a modern motion picture theater by Messrs. Gilligham and Smith. It will house the Original vaudette. The new home of the Original vaudette will have a seating capacity of 350 and will be complete in every detail of vaudette construction, thoroughly fire-proof and with adequate exits. It will be opened on New Year's eve.

Finishing touches are now being put on the new Aladdin motion picture theater in Bay City. The theater will be complete in every detail when the doors are thrown open to the public, which will be in a short time.

MISSOURI.

Mrs. Kinney has opened a motion picture theater in Memphis, showing two evenings a week.

The management of the Willis Wood theater in Kansas City has secured the Alco program.

A new moving picture theater is being erected by Frank Long at the southeast corner of Nineteenth and Olive streets, St. Joseph. Seating capacity 500.

MONTANA.

The Myrtle theater was recently opened in Lewiston under the management of John B. Ritch.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

Current Releases

Monday.

D	12-14	The Sheriff of Willow Gulch	Biograph	1,000
C	12-14	The Flirt	Edison	1,000
C	12-14	Madame Double X	Essanay	1,000
D	12-14	The Smugglers of Lone Isle	Kalem	2,000
D	12-14	The Beloved Adventure No. 14	Lubin	1,000
T	12-14	Pathe's Daily News No. 85, 1914	Pathe	1,000
D	12-14	The Lure o' the Windgo	Selig	2,000
T	12-14	Hearst-Selig News Pictorial No. 83	Selig	1,000
D	12-14	The Greater Love	Vitagraph	1,000

Tuesday.

C	12-15	A Scrap of Paper	Biograph	2,000
D	12-15	The Vanishing of Olive	Edison	1,000
D	12-15	The Loose Change of Chance	Essanay	1,000
C	12-15	Cupid Backs the Winners	Kalem	1,000
C	12-15	It Cured Hubby	Lubin	500
C	12-15	Weary Willie's Rags	Lubin	500
D	12-15	The Man from the East	Selig	1,000
D	12-15	Out of the Past	Vitagraph	2,000

Wednesday.

D	12-16	On Christmas Eve	Edison	1,000
C	12-16	Two Pop-Up Fables	Essanay	1,000
D	12-16	The Hate That Withers	Kalem	2,000
D	12-16	The Bomb	Lubin	1,000
T	12-16	Pathe's Daily News No. 86, 1914	Pathe	1,000
D	12-16	The Test	Selig	1,000
C	12-16	The Egyptian Mummy	Vitagraph	1,000

Thursday.

C	12-17	Red Dye	Biograph	500
C	12-17	A Natural Mistake	Biograph	500
C	12-17	Snakeville's Blind Pig	Essanay	1,000
D	12-17	When the Blind See	Lubin	2,000
C	12-17	The Thrilling Adventures of Count Verace	Mina	1,000
T	12-17	Hearst-Selig News Pictorial No. 84	Selig	1,000
C	12-17	A Question of Clothes	Vitagraph	1,000

Friday.

D	12-18	His Prior Claim	Biograph	1,000
D	12-18	The Colonel of the Red Hussars	Edison	3,000
D	12-18	The Girl from Thunder Mountain	Essanay	2,000
C	12-18	Through the Keyhole	Kalem	1,000
D	12-18	The Comedienne's Strategy	Lubin	1,000
C	12-18	The Tail of a Coat	Selig	1,000
C	12-18	Who Was Who in Hogg's Hollow	Vitagraph	1,000

Saturday.

D	12-19	The Bond Sinister	Biograph	1,000
D	12-19	The Birth of Our Saviour	Edison	1,000
D	12-19	Broncho Billy's Christmas Spirit	Essanay	1,000
D	12-19	The Black Diamond Express	Kalem	1,000
C	12-19	Who's Who	Lubin	500
C	12-19	Shall Curfew Ring Tonight?	Lubin	500
D	12-19	The Lady or the Tigers	Selig	1,000
C	12-19	Mr. Santa Claus	Vitagraph	2,000

Advance Releases

Monday.

C	12-21	A Matter of Court	Biograph	500
C	12-21	The Dentist's Janitor	Biograph	500
C	12-21	The Adventure of the Wrong Santa Claus	Edison	1,000
C	12-21	Their Cheap Vacation	Essanay	1,000
D	12-21	The Mayor's Secretary	Kalem	2,000
D	12-21	The Beloved Adventurer No. 15	Lubin	1,000
T	12-21	Pathe's Daily News No. 87, 1914	Pathe	1,000
D	12-21	Till Death Us Do Part	Selig	2,000
T	12-21	Hearst-Selig News Pictorial No. 85	Selig	1,000
D	12-21	Arthur Truman's Ward	Vitagraph	1,000

Tuesday.

D	12-22	On the Heights	Biograph	2,000
D	12-22	Olive Is Dismissed	Edison	1,000
D	12-22	The Volunteer Burglar	Essanay	1,000
C	12-22	The Winning Whiskers	Kalem	1,000
C	12-22	His Suicide	Lubin	500
C	12-22	Flossie's Daring Loyalty	Lubin	500
D	12-22	Wade Brent Pays	Selig	1,000
D	12-22	By the Governor's Order	Vitagraph	2,000

Wednesday.

D	12-23	'Twas the Night Before Christmas	Edison	500
E	12-23	The Tip of the Dark Continent, Capetown, South Africa, and Its Vicinity	Edison	500
C	12-23	The Fable of "The Husband Who Showed Up and Did His Duty"	Essanay	1,000
D	12-23	The Fatal Opal	Kalem	2,000
D	12-23	The Single Act	Lubin	2,000
T	12-23	Pathe's Daily News No. 88, 1914	Pathe	1,000
D	12-23	One Traveler Returns	Selig	1,000
C	12-23	The Professor's Romance	Vitagraph	1,000

Thursday.

C	12-24	The Suffering of Susan	Biograph	1,000
C	12-24	Slippery Slim Gets Square	Essanay	1,000
D	12-24	A Soldier of Peace	Lubin	2,000
C	12-24	A High Old Time	Mina	1,000
T	12-24	Hearst-Selig News Pictorial No. 86	Selig	1,000
C	12-24	The Knight Before Christmas	Vitagraph	1,000

Friday.

D	12-25	The Way Home	Biograph	1,000
D	12-25	The Premature Compromise	Edison	2,000
D	12-25	Any Woman's Choice	Essanay	2,000
C	12-25	The Reformation of Ham	Kalem	1,000
D	12-25	Lure of the Green Table	Lubin	1,000
C	12-25	Doc Yak and Santa Claus	Selig	1,000
C	12-25	Sweeney's Christmas Bird	Vitagraph	1,000

Saturday.

D	12-26	His Unwitting Conquest	Biograph	1,000
D	12-26	The Man Who Vanished	Edison	1,000
D	12 26	Broncho Billy and the Sheriff's Office	Essanay	1,000
D	12-26	The Escape on the Limited	Kalem	1,000
C	12-26	Brannigan's Band	Lubin	500
C	12-26	A Troublesome Cat	Lubin	500
C	12-26	The Champion Bear Slayer	Selig	1,000
C	12-26	An Affair for the Police	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Essanay, Kalem, Selig, Vitagraph.
TUESDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagrauh.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograpb, Essanay, Kalem, Lubin, Selig, Vitagraph.

MISCELLANEOUS FEATURES.

The Love of Princess Yolande	Warner's	3,000
The Sign of the Cross	Famous Players	5,000
Without Hope	Flamingo	4,000
The Span of Life	Kinetophote	5,000
As Ye Sow	Brady	5,000
When Wealth Aspired	Eclectic	3,000
The Star of Genius	Eclectic	3,000
Whiffles Misses Mrs. Whiffles	Eclectic	1,000
The Little Angel of Canyon Creek	Broadway Star	5,000
Rescue of the Stefansson Arctic Expedition	Sunset	6,000
The Victoria Cross	Cosmofoto	3,000
The Truth Wagon	Masterpicce	5,000
The Three of Us	Rolfe	5,000
Should a Woman Divorce	Ivan	5,000

Mutual Program

Monday.

D	12-14	In Tune	American	2,000
D	12-14	Our Mutual Girl No. 48	Reliance	1,000
	12-14	Title not reported	Keystone	

Tuesday.

D	12-15	The Barrier of Flames	Thanhouser	2,000
D	12-15	At Dawn	Majestic	1,000
D	12-15	Her Younger Sister	Beauty	1,000

Wednesday.

D	12-16	The Panther	Broncho	2,000
D	12-16	The Silent Way	American	1,000
C	12-16	The Joke on Yellentown	Reliance	1,000

Thursday.

D	12-17	A Political Feud	Domino	2,000
	12-17	Title not reported	Keystone	
T	12-17	Mutual Weekly No. 103	Mutual	1,000

Friday.

D	12-18	The Game of Life	Kay Bee	2,000
D	12-18	When Fate Rebelled	Princess	1,000
D	12-18	Trapped by a Heligraph	American	1,000

Saturday.

D	12-19	The Beat of the Year	Reliance	2,000
	12-19	Title not reported	Keystone	
C	12-19	Two Kisses	Royal	1,000

Sunday.

D	12-20	The Fear of His Past	Majestic	2,000
C	12-20	Bill and Ethel at the Ball No. 13	Komic	1,000
C	12-20	Sif Nee's Finish	Thanhouser	1,000

Monday.

D	12-21	The Sower Reaps	American	2,000
D	12-21	Our Mutual Girl No. 49	Reliance	1,000
	12-21	Title Not Reported	Keystone	.....

Tuesday.

D	12-22	Under False Colors	Thanhouser	2,000
D	12-22	The Better Way	Majestic	1,000
C	12-22	Brass Buttons	Beauty	1,000

Wednesday.

D	12-23	The Passing of Two-Gun Hicks	Broncho	2,000
D	12-23	The Tin Can Shack	American	1,000
D	12-23	A Lucky Disappointment	Reliance	1,000

Thursday.

D	12-24	The Last of the Line	Domino	2,000
	12-24	Title Not Reported	Keystone	.....
T	12-24	Mutual Weekly No. 104	Mutual	1,000

Friday.

D	12-25	In the Sage Brush Country	Kay Bee	2,000
D	12-25	When Fate Rebelled	Princess	1,000
D	12-25	Bobby's Medal	Reliance	1,000

Saturday.

D	12-26	The Exposure	Reliance	2,000
	12-26	Title Not Reported	Keystone	.....
C	12-26	Her Mother's Voice	Royal	1,000

Sunday.

D	12-27	The Old Fisherman's Story	Majestic	2,000
C	12-27	The Record Breaker	Komic	1,000
C	12-27	A Hatful of Trouble	Thanhouser	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Princess.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Universal Program

Monday.

D	12-14	The Mill Stream	Imp	2,000
D	12-14	The Wayward Son	Victor	1,000
C	12-14	Lizzie's Fortune	Sterling	1,000

Tuesday.

D	12-15	The Ghost of Smiling Jim	Gold Seal	2,000
C	12-15	Such a Mistake	Crystal	500
C	12-15	The Glass Pistol	Crystal	500
D	12-15	The Boy Mayor	Nestor	1,000

Wednesday.

C	12-16	How Father Won Out	Joker	500
E	12-16	Ascent of the Ingrar Neilson	Joker	500
D	12-16	A Game of Wits	Eclair	2,000
T	12-16	Animated Weekly No. 145	Universal	1,000

Thursday.

D	12-17	Within the Gates of Paradise	Imp	1,000
D	12-17	Ambition	Rex	2,000
C	12-17	The Fatal Hansom	Sterling	1,000

Friday.

C	12-18	His Dog Gone Luck	Nestor	500
C	12-18	Here and There in Japan with Homer Croy	Nestor	500
	12-18	No release this week	Powers	
D	12-18	Heart of the Hills	Victor	3,000

Saturday.

C	12-19	His Doctor's Orders	Joker	1,000
	12-19	Title not reported	Frontier	
D	12-19	The Christmas Spirit	"101 Bison"	2,000

Sunday.

D	12-20	A Page from Life	Rex	2,000
C	12-20	The Baron's Bear Escape	L Ko	1,000
D	12-20	The Jewels of Allah	Eclair	1,000

Monday.

C	12-21	In Sunny Spain	Imp.	1,000
D	12-21	Terrence O'Rourke No. 4	Victor	2,000
C	12-21	Carmen's Romance	Sterling	1,000

Tuesday.

D	12-22	The Call of the Waves	Gold Seal	2,000
C	12-22	Vivian's Beauty Test	Crystal	1,000
D	12-22	For I Have Toiled	Nestor	1,000

Wednesday.

C	12-23	Love and Spirits	Joker	500
S	12-23	Beauty Spots in Italy	Joker	500
D	12-23	The Fortunes of Margaret	Eclair	2,000
T	12-23	Animated Weekly No. 146	Universal	1,000

Thursday.

	12-24	No Release This Week	Imp.	.....
D	12-24	The Big Sister's Christmas	Rex	2,000
C	12-24	Innocent Dad	Sterling	1,000

Friday.

C	12-25	Who Stole the Bridegroom	Nestor	1,000
C	12-25	Hunting in Crazyland	Powers	500
E	12-25	The Japanese Silk Industry	Powers	500
D	12-25	The Accusation	Victor	2,000

Saturday.

C	12-26	Hot Stuff	Joker	1,000
D	12-26	The Rustler Outwitted	Frontier	1,000
D	12-26	The Law of the Range	"101 Bison"	3,000

Sunday.

D	12-27	Her Escape	Rex	2,000
C	12-27	The Manicure Girl	L Ko	1,000
D	12-27	For the Defense	Eclair	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Sterling.
TUESDAY: Gold Seal, Crystal, Nestor.
WEDNESDAY: Animated Weekly, Eclair, Joker.
THURSDAY: Imp, Rex, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Joker, Frontier.
SUNDAY: L. Ko, Eclair, Rex.

Brief Stories of the Week's Film Releases

General Program

Pathe Daily News No. 84—DECEMBER 9.—This issue contains views of the interclass rush at Rensselaer Polytechnic Institute, Troy, N. Y.; the arrival of U. S. marines in Philadelphia from Vera Cruz, Mex.; close up view of Walter Johnson, who has just signed $20,000 a year contract with Federal Baseball League and, in the war section, pictures from Petrovia, Servia; Bordeaux, France; St. Laureu, Belgium; and Constantinople, Turkey.

Hearst-Selig News Pictorial No. 83—SELIG—DECEMBER 14.—This issue contains scenes of the cane industry in Louisiana, close-up views of the new millionaire warden of Sing Sing Prison, New York, the Pueblo Indian village at the San Diego Exposition, "Rabbit" Maranville and his bride visit his team mate, Geroge Tyler, at the Tyler farm, illustrating how big league stars spend their winter months, gathering Christmas trees and interesting war views.

Pathe Daily News No. 85—DECEMBER 14.—Scenes depicting the arrival of Ambassador Myron T. Herrick, just returned from France, the destruction of 204,000 condemned eggs by federal officials in Chicago, views of the storm swept coast of New Jersey, with close ups of the damage at Seabright, the destruction of the Edison plant by fire at West Orange, N. J.; and, in the war section, views taken at Chauvancourt, France; Axel, Holland; Oostcamp, Belgium and Cracow, Austria, make this interesting.

Hearst-Selig News Pictorial No. 84—DECEMBER 17.—In this issue are shown views of the San Francisco Panama-Pacific Exposition buildings, New York society children exhibiting their ponies at the Madison Square horse show, Ambassador Myron T. Herrick just returned from France, and in the war section glimpses of the German cruisers *Leipzig* and *Dresden*, recently captured, also other scenes from the war zone.

A Matter of Court—BIOGRAPH—DECEMBER 21.—Madge prefers Dave to Clarence, both being rivals for her hand. Clarence writes Madge, "Since you won't marry me, my life is only worth two cents, and I am going to end it all." Later, Dave and Madge, joy riding, run over Clarence. He sues Dave for $500.00 damages, and a friend on the jury manages to have the verdict rendered in his favor. Madge and her mother, learning of the trouble, rush to the court, and Madge produces Clarence's letter. The judge orders a verdict of two cents awarded to Clarence, since that is his own value on his life.

The Dentist's Janitor—BIOGRAPH—DECEMBER 21.—The dentist's jealous wife hires Hemlock Bones & Co. to watch her husband. Disguised as window curtains the detectives begin their work, and when a man with the toothache comes in, accompanied by his wife, the detectives discover the janitor operating on him, while the dentist makes love to his wife. They rush to bring the dentist's wife to the scene, and while they are away, the dentist and the janitor change places. When the dentist's wife attacks the man she thinks her husband, she discovers it to be the janitor, and thereupon begs her husband to forgive her suspicions, and all ends happily.

The Adventure of the Wrong Santa Claus—EDISON—DECEMBER 21.—This is the last of Octavius' adventures, and culminates in his marriage to one of his fair clients. The story is of a counterfeit Santa Claus who gathers up all of the gifts and makes away with them, but is overtaken at the railroad depot by the real Santa Claus who is no other than the infallible Octavius in disguise. C.R.C.

Their Cheap Vacation—ESSANAY—DECEMBER 21.—This amusing little comedy features Wallace Beery and Betty Brown. The numerous adventures they encounter as newlyweds on their vacation are real laugh producers. They read of an ideal automobile trip which only costs $12, pack a camper's outfit on the car and start out. First a farmer demands that they pay $10 for ruining his grass; next they are arrested for speeding and fined $15; then a farmer tells



them to come across with $10 for rent; that night they are visited by a huge snake; then comes the mosquito family, and when they try to smoke the pests out they set fire to the tent. They flee outside and find themselves in a rain storm, so are forced to retire to a farm house, where the children have the mumps. On the way home the car breaks down and the repair bill is $75. They wind up by both catching the mumps. C.J.C.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

The Mayor's Secretary—KALEM—(TWO REELS)—DECEMBER 21.—Another of the Alice Joyce series in which Alice appears in the role of Alma Dare, secretary to Robert Chandler, the reform candidate for mayor. Suspecting the girl of being a spy, Winton, a crooked "boss," secures her friendship, and Alma, to secure a document badly wanted by the mayor, pretends to respond to Winton's overtures and thus exposes a plot to hoodwink the mayor and defraud the city of a paving contract. Alma escapes from Winton's home, rushes to the city hall and warns the mayor in time to prevent his authorizing the contract, and the mayor, for once and all defeating Winton, takes Alma in his arms and begs her to become his wife.

In Port O' Dreams—(15TH AND LAST EPISODE OF "THE BELOVED ADVENTURER")—LUBIN—DECEMBER 21.—Lord Cecil and Lady Betty are discovered after a year of perfect peace and happiness at their



home on the Croftlaigh estate, but Betty though herself content, fears Cecil is unhappy because of her humble birth, which denies her being received in English high society. On a neighboring estate lives the Duchess of Drex, who is sad and lonely, since twenty years before her daughter Elizabeth had eloped with Robert Lee, the son of a country squire, and gone to America. The duchess sends a trusted agent to seek her daughter, and word is brought back that the duchess is grandmother of Betty, Lady Cecil, and heir to the enormous fortune of the Duchess of Drex. Betty's social status is fixed, but her pleasure in this is as nothing compared to that she experienced on the day she stood beside Lord Cecil as he presents to his assembled tenants a child, which in the fullness of years will himself be Lord Cecil, nineteenth Earl of Swarthmore. Arthur Johnson and Lottie Briscoe featured.

Till Death Us Do Part—SELIG—(TWO REELS)—DECEMBER 21.—A powerful dramatic story with leprosy as its theme, and Kathlyn Williams, Wheeler Oakman and Charles Clary as its stars. Anne Brewster is shipwrecked on a desert isle with Dr. Albert Leigh and Roderick Random, an athlete. When it is discovered that Anne is suffering from leprosy, Random flees in terror from the desert isle to a passing ship, while Dr. Leigh remains to marry and care for Anne. See review on page 835 of issue of Dec. 19. N.G.C.

Arthur Truman's Ward—VITAGRAPH—December 21.—On her way to visit her

newly appointed guardian, whom she has never seen, Helen Russell is struck by an automobile and seriously injured. She is taken into a small bakery shop where Lillian Hardman, an orphan, is employed. When Lillian finds a suitcase left by Helen in which are letters and papers from Arthur Truman, her guardian, and later learns that Helen has died in the hospital, she resolves to take her place. Truman never doubts but that the girl is Helen, and when she proves awkward in society, he sends her to a finishing school. Arthur gradually learns to love her and on her return from school plans to propose to her. One day, Lillian, shopping, discovers that Helen is not dead, but having forgotten her past, is employed in a department store. She learns Helen's address, then visits Arthur and confesses her deception. Arthur places Helen in her rightful position as his ward, but will not permit Lillian to leave him. Since she can no longer be his ward, he makes her his wife. Lillian Walker featured.

On the Heights — Biograph — (Two Reels)—December 22.—Countess Irma Eberhard, betrothed to Colonel Brennan, meets the king on a hunting expedition, and the monarch, in love with her, summons her to the court as a lady-in-waiting to the queen, who is ill, and whispers in her ear, "Look upon the throne—the queen may die," and she succumbs to his advances. When a nurse is needed for the prince Irma recommends Walpurga, a peasant, to whom Baum, the king's secretary makes love, but is repulsed. When Irma sides with Walpurga, Baum writes her father, "The Countess Irma is over-friendly with the king." Colonel Brennan is with Count Eberhard when the letter comes and Eberhard writes Irma to come home, and dies with shame over her conduct. Following the funeral, Irma returns to the palace, but the king mocks her saying, "You looked upon the throne—the queen did not die." Infuriated she plans to kill him, but is stopped by Walpurga. Colonel Brennan then takes Irma to a convent, and the rest of his life mourns her.

The Volunteer Burglar—Essanay—December 22.—Richard Travers and Beverly Bayne are featured in this production. An author starts to write a motion picture scenario and, as he proceeds, the following story unfolds itself, the author himself appearing as the hero; Margery Trent tries to get certain papers to prove her identity. These papers are held by her uncle. She is entering the home of her uncle when "Tommyrot"



happens along and helps her. They are caught in the house, but make their escape. "Tommyrot," after hearing her story, determines to get the papers. Margery receives a note telling her that her uncle has reconsidered and asking her to call. "Tommyrot" follows her and when her uncle attacks her, overpowers him. A man enters who proves to be her real uncle. The impostor is arrested, while "Tommyrot" turns to Margery to call her his own. C.J.C.

Olive Is Dismissed—Edison—December 22.—In this, the fifth release of the "Olive's Opportunities" series, the matter of Vance's contemplated marriage to the girl is brought to a climax. She overhears Bishop Mears advise Vance to give up the idea, and, for his sake, leaves the house, and secures employment as maid in the March household.



Mrs. March is a flighty creature, and gives most of her time to social functions. Olive's close attention to the sickly Bayard March's wants, apprizes her of the fact that he has heart disease. She promises to keep his secret. Mrs. March has meanwhile carried on a flirtation with Reginald Carrington. One day the pair are confronted by Carrington's neglected wife. This awakens Mrs. March and turns her thoughts toward home. Although it automatically dismisses her, Olive is pleased at Mrs. March's change of heart, and sets out light-heartedly on her search for employment. C.R.C.

The Winning Whiskers—Kalem—December 22.—Lizzie, the cook, would rather read a dime novel than eat. Leaving her work she begins the story of Stella, a beautiful heiress, who loves Billy. U. Knave, her guardian, objects, since Ima Crook, who has a hold upon Knave, demands the hand of Stella as the price of his silence. When Knave would compel Stella to marry Crook, Billy sneaks into the room, cuts off Crook's eyebrows and whiskers and pastes them on his own face, and when the minister appears, Billy, disguised, weds Stella. When Billy and Stella have departed, Crook revives and fights a duel with Knave. Just at this moment Lizzie's mistress enters and sends her back to her pots and pans in the kitchen. Marin Sais featured.

His Suicide—Lubin—December 22.—Bill Bogs, tired of life, is forbidden by his wife to even use the clothes line to hang himself with, and instead is put to work hanging out clothes. He gets a gun, but she refuses to let him spatter up the parlor with his blood, and he is not allowed to use a knife because his wife fears he may dull it. When he drinks a quart of gasoline and explodes himself, Myra is found weeping because Bill carried no fire insurance. On the same reel is:

Flossie's Daring Loyalty—Lubin—December 22.—Manly Mann loves Flossie Fay, his stenographer. Montague Marks, a business rival, seeing Manly dictate what he believes an important document, enters the office and demands that Flossie read him her notes, but when the girl refuses, Marks hires a band of thugs to assist him and drags Flossie first to the den of the thugs and later to the woods, where she is tied to a keg of powder. Manly, suspecting what has happened, follows and annihilates the thugs single handed. He then returns to his office where Flossie transcribes from her notes a formula for a dandruff cure.

Wade Brent Pays—Selig—December 22.—A beautifully photographed story of a hotel misunderstanding in which Edith Johnson, Pauline Sain and Barney Furey are featured. Wade Brent's father bequeaths him a fortune and leaves this in the hands of a strict guardian, since he knows of Wade's dissolute habits. In a quarrel with the guardian of the funds, Wade picks up a chair to strike his lawyer, and accidentally injures Ruth Illington, a stenographer. To atone for his fault, Wade arranges for Ruth to be sent to a sanitarium to recuperate. Aileen O'Connor, daughter of the woman in charge of the sanitarium has fallen in love with Wade and misconstrues his courtesy to Ruth, when she accuses Ruth of being supported by Wade. Ruth leaves the sanitarium at night, and falls over a cliff. Wade finds her and carries her to the hotel. Eventually Ruth meets and loves George Hartley, while Wade discovers Aileen's attractiveness and plans to marry her. N.G.C.

By the Governor's Order—Vitagraph—(Two Parts)—December 22.—Cyrus Howard, wealthy business man, refuses to permit his daughter Ethel to marry Allan Lawrence, and the young people elope, and until Allan loses his position are extremely happy. Shortly after Helen gives birth to a child she is compelled to write her father for help, and during a quarrel between the latter and Howard, she dies. Allan, in fury, attempts to shoot Howard and is sentenced to ten years in prison. Mr. Lawrence cares for Hope, his little granddaughter, and with the passing of time the little girl gradually wins the heart of Cyrus Howard, whose home is nearby. With the assistance of another crook, Allan escapes from prison and reaches home on Christmas day. Howard and Mr. Lawrence, now on friendly terms, have arranged a surprise Christmas for Hope, and when Allan climbs in the window to escape his pursuers, he sees and dons a Santa Claus suit which is lying in the room. Coming downstairs he encounters Hope, and is led into the parlor just as the policemen enter to seek him. He confesses all, and, as he is about to be taken back to jail, a telegram arrives from the governor, announcing that Mr. Lawrence's plea has been successful and Allan is pardoned. Maurice Costello featured.

'Twas The Night Before Christmas—Edison—December 23.—With the exception of Santa Claus, the cast of this picture is entirely a juvenile one. The three little Steuart children and the two Dawleys are the principals, though Andy Clarke also takes a small part as the Esquimo. The story contains considerably more good feeling than actual plot, but is acceptible as a Christmas offering.

The children decide that it is time that someone should give poor Santa a present, take up a collection, and surprise the old man in his home. C.R.C.

The Fable of the Husband Who Showed Up and Did His Duty—ESSANAY—DECEMBER 23.—Without much of a plot, this George Ade fable "gets over"



in a most pleasing manner. Richard C. Travers, Gerda Holmes and Helen Dunbar have the leading roles. The interior sets and exterior locations are very well chosen and the photography is clear throughout. Mrs. Clymer has great social aspirations, but every time she gives a party her husband hides. She rallies the "hens" one afternoon for a musical. Hubby happens home early, so is forced to entertain the ladies. A young grass widow is present who looks mighty good to hubby. So he extends himself. Mrs. Clymer forbids him to ever show up at another one of her parties. Moral: Solomon proved his wisdom by marrying all of his wife's friends, but the modern wise man passes them up.

C.J.C.

The Fatal Opal—KALEM—(TWO REELS)—DECEMBER 23.—Frank Morton, knowing his uncle dislikes Alice, keeps his marriage secret from Judge Morton. Frank wears an opal stick pin and in a quarrel with his uncle loses it and the judge finds it and sticks it in his coat lapel. Sandy McGee, a crook, sent to prison by the judge, escapes, becomes a butler in the judge's home, and one night when all the servants are away kills the judge. Before he dies, the judge frees his hands and with the stick pin writes the name of the murderer in blood on the leaf of a book. Frank is convicted of murdering his uncle and, later, Alice finds the writing in the book, and by getting McGee drunk induces him to confess all, thus freeing Frank, who immediately throws away the fatal opal. Marin Sais and Douglas Gerrard featured.

The Single Act—LUBIN—(TWO REELS)—DECEMBER 23.—George Burton, after committing a robbery, visits a saloon and the bartender reads to him a paragraph from a newspaper which says "A man, however damned, can yet justify his existence in one single act." This starts George on a plan for reformation, though next night George determines to visit a fashionable wedding in search of loot, and is only saved from capture by a little girl, who to escape punishment, denies having stolen out from her room to watch the party. George is in love with Mary Fox, and thoughts of her, together with the meeting of the little girl, lead him to vow never again to rob anyone. Eluding detectives, he goes to his rooms and changes his attire preparatory to visiting Mary and telling her of his resolution, but en route is killed by an explosion. George Routh featured.

One Traveler Returns—SELIG—DECEMBER 23.—Stella Razeto, Adda Gleason and Lamar Johnstone are featured in a romantic story, marked by splendid photography. Bob Warford, a wealthy bachelor, becomes engaged to Grace Travers, daughter of a country minister, although he is paying for the maintenance of pretty Thais Merton in the city at the same time. Bob tells Thais of his approaching marriage, and agrees to pay her $2,000 in full satisfaction of all claims. Thais, however, is unsatisfied and arranges with a lawyer to have a letter of confession delivered to Grace on the first anniversary of her marriage to Bob. She is injured in an automobile accident which causes her death, and on the anniversary day, returns in spirit to influence the messenger who is about to deliver her letter. The messenger tears up the epistle, and the spirit of Thais, instead of seeking revenge, blesses the couple on their anniversary morn.

N.G.C.

The Professor's Romance—VITAGRAPH—DECEMBER 23.—The honorable John Cameron is much disturbed by the children of the widow Merrileigh next door, and is constantly annoyed by their baseballs, their pranks with the garden hose, and their noisiness. Whenever he complains, the widow insists upon the angelic nature of her children, but when he finally finishes the manuscript on which he has long been working and discovers the children dancing about a bonfire, it proves too much, and he breaks down. The widow's sympathy awakens his love, however, and he takes her in his arms. At this moment the children enter with the real manuscript, which they have hidden for a joke, so all ends happily, though the "angels" seem likely to have a strong hand to guide their future destinies. Sidney Drew featured.

The Suffering of Susan—BIOGRAPH—DECEMBER 24.—Susan insists on attending dramatic school, against the wishes of Joe, her sweetheart. Madam Weep, her teacher, insists that "to become a great actress you must suffer greatly," so Susan resolves to suffer. When Joe proposes she rejects him, though she suffers in doing so. In desperation, Joe determines to cure her of her folly and arranges with the antique leading lady of a stranded Shakespearean troupe to "show her up" at a benefit performance. At the performance Susan stumbles over rugs, forgets her part and generally disgraces herself, and the morning papers roast her for her performance, so Susan abandons the stage and consents to play the star part as Mrs. Joe.

Slippery Slim Gets Square—ESSANAY DECEMBER 24.—This film is doubtless founded on the fact that other people's misfortunes, when they are not of a serious nature, are always funny, but so realistic is Harry Todd's portrayal of the sufferer in this case that one cannot help but feel sorry for him. It is very amusing, however. A dance is to be given at the town hall that evening and Slim asks Sophie to accompany him. She accepts, so he hurries to the creek to take his bath. Mustang also invites Sophie, but is refused. He finds Slim's clothes and hides them. He then prepares to take Sophie to the dance. Slim manages to get home and puts some powder on Mustang's clothes which has a smarting effect. Mustang goes to call for Sophie, but is most uncomfortable. Slim writes a note telling Sophie that Mustang has smallpox and she throws him out. Slim then has things his own way.

C.J.C.

A Soldier of Peace—LUBIN—(TWO REELS)—DECEMBER 24.—John Woodward, city health officer, marries Marie, a beautiful but spoiled girl. On their honeymoon, John is informed that an epidemic of diphtheria necessitates his return to duty, and when he breaks the news to Marie, his wife insists that if he leaves her it will be forever. John, faithful to duty, goes back to save the lives of the city people while Marie attempts to find forgetfulness in social activities, though her pleasure is marred by frequent visions of John. Unconsciously, she becomes more thoughtful of others, and one day meets an old lady who tells her of an incident of fifty years before, when the little old lady, then the belle of her village, went to the church to wed the youth of her heart, but he was called away by the fight at Bull Run and never came back, so that since that time she had only cherished his memory. Marie, reading that the epidemic had finally been suppressed, but that John himself is desperately ill, feels the call of duty and returns to John, arriving in



time to greet him when he awakens from unconsciousness. Earl Metcalfe and Mary Keane featured.

A High Old Time—MINA—DECEMBER 24.—Josh and Miranda go to the big city on their honeymoon, and Josh gets into all sorts of trouble. He flirts with a pretty girl and is trounced by Miranda. He takes a trolley ride and has to taxi back. He visits the beach and is beset by the feminine bathers, but seeing Miranda coming he abandons her duster, coat and bag. Eph and Sinda, a pair of colored newlyweds, find the duster and Sinda puts it on, thus, later, leading Josh to follow her, believing her Miranda. After many adventures, which end in their entering a little house which is blown up by bombs dropped from aeroplanes, when an explosion test is made by the army, Miranda and Josh finally leave the city behind them.

The Knight Before Christmas—VITAGRAPH—DECEMBER 24.—Sonny goes to spend Christmas at his Aunt Kate's, having been given a dollar by his daddy. Before putting the children to bed, Aunt Kate recites "The Night Before Christmas," and tells them about the knights of old, sonny learning that a knight is one who always helps damsels in distress. While shopping next day, sonny gets lost and is rescued by little Annie O'Reilly, who takes him home with her. Sonny, bothered by the squalid aspect of the tenement, gives An-

nie his dollar with which he had intended to buy a baby brother. From the O'Reillys he is taken to the police station, where Aunt Kate finds him, and next day the O'Reillys are invited to participate in Aunt Kate's celebration. In the midst of things, daddy writes that sonny will find a live present waiting for him at home. Bobby Connelly featured.

Sweeney's Christmas Bird—Vitagraph—December 24.—The Sweeney's live above the Clancys. When Caesar, Mrs. Sweeney's parrot, dies, Mike goes out to bury it. At a saloon on the corner, he meets Clancy going home with a newly purchased turkey, and the packages become mixed. Mike buries Clancy's turkey and Clancy takes the dead parrot home. When Mrs. Clancy finds the bird there is a grand row, and Sweeney goes forth to buy a turkey of his own. Knowing it will be sent home, Clancy swipes it off the dumbwaiter, leaving the dead parrot in its place. Mrs. Sweeney almost faints when she sees poor dead Caesar again and seizing a flatiron awaits Mike's return. Clancy meets Sweeney again at the saloon, Sweeney having just won a pig on a raffle. When Clancy goes to get the turkey, he is surprised to find that the dog has eaten it. Opening Sweeney's door he is assaulted by the latter's wife, who thinks it is her husband, and as a result of the row, both families are arrested. The judge declares "A pig for your Christmas bird—or ten days" and Christmas day finds all four at the table in Sweeney's parlor enjoying a feast of roast pig. Hughie Mack, Flora Finch, William Shea and Kate Price featured.

The Way Home—Biograph—December 25.—A country boy obtains a city position. One night a customer calls to pay a big bill. The safe being locked the clerk takes the money home with him for safekeeping. but en route encounters two crooks, who, by a subterfuge, get him drunk and rob him. The boss discharges him as a result of this incident, and he takes to drink and the downward path. His parents are much troubled and the following summer among their boarders take in the girl crook who had helped her accomplice rob him. Discovering the boy's mother gazing at his photograph, the girl recognizes her erstwhile victim, and upon her return to the city finds him and sends him home, where, reunited with his family, he is content.

The Premature Compromise—Edison—(Two Reels)—December 25.—This is the second of the "Young Lord Stranleigh" adventure series featuring Marc



MacDermott and Miriam Nesbitt. From this and the first release it looks as though Lord Stranleigh is going to be kept busy protecting the MacKellers from their Wall Street enemies. Duncan McRae is seen as the younger MacKeller, Frank McGlynn as the ship's captain, and Harry Linson as Johnson. Schwartzbrod and his gang, still smarting from the way in which Stranleigh outwitted them, conceive the idea of using the syndicate's steamer until the regular transfer of title is put through. MacKeller boards the steamer, and has it loaded. When the work is through Johnson, a tool of the syndicate, attacks MacKeller, and forces him into the hold. Some time after the ship has been put under way the captain discovers MacKeller in the hold, and puts him ashore in a yawl. Stranleigh assures him, on his return, that they can overhaul the Rajah in his speedy yacht, and, after an extended voyage they sink it. C.R.C.

Any Woman's Choice—Essanay (Two Reels) December 25.—Francis X. Bushman, Beverly Bayne, Bryant Washburn and Helen Dunbar have the leading roles in this production. The plot deals with a woman, the other woman, a man and a mutual friend. The woman is married to the man, but still loves the mutual friend, who was her sweetheart before she met the man. The man's love dies and he neglects her, giving his love to the other woman. The woman loses heavily at cards and the other woman forces her to continue playing by threatening to tell the man of her folly. The mutual friend pays the debt when the woman appeals to him, and when the man hears of this he is enraged. The mutual friend brings the man to the realization of his neglect and the man decides to go away and leave them together. The woman clings to him, however, and the man agrees that she shall choose between them. She stretches out her arms to both of them as the picture fades, leaving it in doubt as to which she will go to.

The Lure of the Green Table—Lubin—December 25.—Harry Woods, engaged to Jessie Vail, gets heavily into debt from playing cards at his club. In desperation, he goes west to make a home for Jessie there. At the end of two years he writes Jessie that he is able to make the last payment on the ranch and still have plenty left. Harry visits the village to pay Lawrence, the man from whom he bought the ranch, finds him in a gambling hall and is asked to "sit in" in a hand of poker, when one of the players is called away. Harry consents and wins a big pot. Returning home, Harry feels the old lure of the green table and within a month, has lost, not only all his spare cash, but the deed to the ranch as well. Jessie, worried over his silence, goes west to learn the cause. Harry, in the gambling hall, gets word that a mighty pretty girl has stepped off the train, and when another gambler dares Harry to cut the deck to see who shall greet her, Harry accepts the challenge and loses. The gambler meets Jessie and is repulsed, while Harry, staggering out, is clasped in Jessie's arms. Realizing what it means, the gambler forces Harry to take back the deed to the ranch, and the greater part of his lost money, while the love of the good woman takes up the fight against "the lure of the green table." William Parsons and Dolly Larkin featured.

The Reformation of Ham—Kalem—December 25.—Ham and Shorty are sailors on the ship *Phillalloo,* anchored off Kulangsu, China. Shorty endeavors to cure Ham of drinking by placing snakes in his bunk, but, later, when the two go ashore, Ham forgets all about the snakes. The two purchase some fireworks and after annoying some Chinese pirates, engage in a battle which ends in victory for the sailors only when the fireworks are discharged. Back aboard ship, Shorty once more makes use of the snakes and eventually induces Ham to reform. Lloyd V. Hamilton featured.

Doc Yak and Santa Claus—Selig—December 25.—One of the most interesting, entertaining and thoroughly enjoyable Christmas offerings that the Selig Company has ever released, is this full reel cartoon comedy by Sidney Smith. Doc Yak, the famous cartoon creation of the illustrator is seen writing a letter



to Santa Claus, and later receiving the gift which Santa Claus brings him. In addition to all of the humor and originality for which the Selig Doc Yak pictures are famous, a Christmas touch is given this one, by adding a realistic snow storm scene during the greater part of its length. All exhibitors will, undoubtedly, mark this release A-1 on their booking sheets. N.G.C.

His Unwitting Conquest—Biograph—December 26.—A novelist attempts to write a story about a certain type of woman but fails for lack of knowledge. Resolving to seek a woman of this type, he gets a friend to introduce him to a foreign actress with no intention of paying her serious attention, for he is happily married. He is constantly with her behind the scenes at the theater and in her home. At last possessed of material for his masterpiece, he writes the story, and the actress, piqued because he does not call, visits him on the day the story is completed, and makes it plain that she loves him. He then explains, "I do not love you; I wanted you only for this," and he shows her the story, In a rage she hurls the manuscript into the fire crying, "You had no right to it; it is my secret soul you have stolen." Then only does he realize what he has done, though it is too late to make amends for his unwitting conquest of the woman.

The Man Who Vanished—Edison—December 26.—Here is another release of the "Below the Dead Line" series, featuring Robert Conness as the famous detective, Felix Boyd. As in the case of its predecessors the climax of this mystery is sprung at the beginning of the picture, and the developments which lead up to it are explained later by Boyd, himself, in his resume of the crime. To prevent their plans for robbing the Gotham Trust Company being interfered with the Wyckoff gang has one of its members shadow Felix Boyd, and keep them posted on his movements. The detective becomes aware of the man dogging his steps, turns the tables

on him, and, after an interview with the cashier of the bank, learns enough facts to enable him to guess the exact hour at which the robbery is to take place. He enlists the aid of the police, and captures the entire gang. C. R. C.

Broncho Billy and the Sheriff's Office—ESSANAY—DECEMBER 26.—More dramatic acting is seen in this film than has been required in this series for some time. Excitement runs high at all times and the climax is a very pleasing one. It is a typical western offering and to exhibitors seeking a production of this kind the reviewer has no hesitancy in recommending it. Broncho Billy is requested to resign as sheriff and John Jenkin's son becomes his successor. The new sheriff is given a fright a few days later by an outlaw and sends in his resignation. Broncho refuses to return to the office. Shortly afterward, the outlaw, to prove to Broncho's sweetheart, that he has no fear of him attacks him while he sleeps and binds him. Broncho frees himself and asks to be made sheriff. He starts after the outlaw and captures him. He then again resigns. C.J.C.

The Escape on the Limited—KALEM—DECEMBER 26.—Another of the interesting "Hazards of Helen" series featuring Helen Holmes. Brandt, a defaulting bank cashier, hides in Lone Point, but his whereabouts is learned by Sheriden, a detective, who wires Helen to detain Brandt until he arrives. Brandt ties Helen up and escapes on the limited, but the girl manages to throw a telephone through the window, thus attracting the attention of Sheriden when he arrives. The two board a gasoline speeder and set out to overtake the limited. Knowing capture stares him in the face, Brandt leaps from the flying train and is killed.

A Troublesome Cat—LUBIN—DECEMBER 26.—A cartoon picture by Vincent Whitman, showing a hard working bill poster awakened by the howls of a cat and of his pursuing his tormentor over bedstead, chairs, up the chimney and over house tops until he finally smashes it with his paste brush, and then unable to sleep begins posting Lubin bills.

The Champion Bear Slayer—SELIG—DECEMBER 26.—A slap-stick comedy in which father after relating his hair-rais-



ing adventures with a bear has a chance to demonstrate his bravery at home, in opposing a small cub, which has been brought there by his daughter who has just returned from a western vacation trip. Father imagines the cub several times its real size and flees in terror and pajamas from cellar to garret pursued by the bear. The police arrive just after the daughter has rounded up the cub on the fire escape, and father has to suffer the joshes of the whole police department, when he beholds the actual size of the little rascal who has pursued him. Lee Morris and one of the Selig cubs featured. N.G.C.

Brannigan's Band—LUBIN—DECEMBER 26.—Casey, left to mind the baby, is disturbed when Mike Brannigan, leading his band at practice, wakes the baby. He takes the baby out doors where Mike can hear it, but the noise is drowned. He hires Angelo, an organ grinder, but the band chases him away. Eventually Mrs. Casey returns, and after dousing the band with water, stops the concert. On the same reel is:

An Affair for the Police—VITAGRAPH—DECEMBER 26.—Preparing for her wedding, Yvonne Whelen engages Al Shannon, a private detective, to guard her wedding presents. Yvonne's sister, Mrs. Van Austin, thinks the hiring of a detective an insult to the guests, but after the ceremony it is discovered that a priceless necklace has disappeared. All the guests are searched without result, and the case is indeed a mystery. Next day, Miss Scott, Shannon's female assistant, arranges for Yvonne to give an "at home" dinner and prepares to trap the thief, she herself to be present as a maid, while Shannon makes up as a butler. They get a clue which leads to the home of Mrs. Van Austin, and there the necklace and the jewels are found. Instead of being frightened, Mrs. Van Austin laughs and explains the whole thing was a joke to prove to Yvonne that the robbery could occur despite the presence of a detective. Leah Baird featured.

Mutual Program

In the Conservatory—PRINCESS—DECEMBER 11.—Just as Mrs. Van Schuyler is about to have her governess arrested for stealing her jewels, a fine-looking, well-dressed stranger comes forward, and confesses to the theft. Another guest shows a police shield, introduces himself as Sergeant Wilson, handcuffs the confessor, and leads him away. On the street Wilson removes the handcuffs from his prisoner, and explains that he, too, is a thief, posing as a detective at times to extricate others from embarrassing circumstances. The next instant the "prisoner" springs forward, handcuffs Wilson, and escorts him to jail. Wilson has fallen into the trap laid for him by one of the city's cleverest detectives.

The Barrier of Flames—THANHOUSER—(TWO REELS)—DECEMBER 15.—Mayor Southwick's little girl, Helen, strays away from home, and wanders into an old house in the woods that is used by a political boss for holding secret conferences. The boss orders the housekeeper to guard Helen, intending to use the child as a lever to compel her father to sign certain dishonest franchise bills. The housekeeper leaves her charge, and during her absence the house catches afire. Shep, Helen's pet, has trailed her, and arrives just in time to rescue his mistress by climbing up a ladder, jumping through a skylight, and leading the firemen to the attic room in which the little girl is imprisoned. Helen is carried downstairs by the firemen, and Shep makes his escape by leaping from the top story of the burning house into the fire net.

Mutual Weekly No. 103—MUTUAL—DECEMBER 17.—In this issue are views of the horse show in New York, a terrific storm along the eastern coast which caused a million-dollar loss, the sailing of the Cunarder *Lusitania* from New York on her last trip, and, in the war section, views of the redoubtable Cossacks, also scenes amid French, English and Belgian lines.

Shadows and Sunhine—PRINCESS—DECEMBER 18.—Madeline and Marion, twin sisters, are orphans. Tom Sykes adopts Madeline, and later, after his wife's death, turns burglar and forces the girl to be his accomplice. Marion has fallen into the hands of wealthy Mr. and Mrs. Gale. Sykes is shot while attempting to rob the Gale home, and Madeline, who has been ransacking Marion's room, is discovered and pitied by its occupant, and invited to share her bed with her for the night. In the morning Mrs. Gale is astounded to find two Marions in bed. Her husband then tells the story of the twins, and the girls are overjoyed to learn that they are sisters.

Two Kisses—ROYAL—DECEMBER 19.—Jed, the new clerk, of country origin, knows nothing of the popular song, "Two Kisses," and when the female customers ask for it he accommodates them by two big smacks. A whirlwind of excitement follows in the wake of this, and in the end Jed and the proprietor of the music store are roughly treated by the mob of insulted customers.

The Sower Reaps—AMERICAN—(TWO REELS)—DECEMBER 21.—Peter Pelham and Ben Rolfe are rival candidates for district attorney. When Pike, an old miser, is killed, the suspicion rests upon Tim, Ben's brother, but eventually thumb-print evidence brings about the fact that Pelham fired the fatal shot. He confesses and pleads self-defense, eventually leaving town, and Ben wins both the election and the hand of the girl he loves. See review on page 895 of this issue. N.G.C.

Our Mutual Girl—(CHAPTER 49)—RELIANCE—DECEMBER 21.—Margaret is presented to George Barr McCutcheon, who relates for her special benefit some of the incidents he has happened across, which have provided material for his famous romances. Captain James Curtin of the United States Cavalry falls in love with a girl who visits the grounds at headquarters, and a later meeting on Fifth avenue convinces him that his feeling is reciprocated. An elderly man cuts short their conversation by hurrying the girl off. Curtin learns that the man tipped a bellboy with a coin that was minted in one of the Balkan states and sails abroad, intent on finding the kingdom whence the money came. He is successful, and learns that the girl is the Princess Olga and the elderly man the prime minister. Curtin also learns that the prime minister is at the head of a conspiracy to usurp the throne. The American averts the national calamity, saves the reigning family, and wins the girl for his wife.

Brass Buttons—BEAUTY—DECEMBER 22.—An uproarious farce comedy by the Beauty company, concerning the admiration of Mary McArthur for brass buttons. When Owen and Jim, her two lovers, dis-

cover her fondness for the glitter of brass buttons, Jim secures a policeman's unifom and masquerades in that guise to win her affections, while Owen borrows the uniform of a fireman, trying to secure atten-



tion himself. Eventually Jim is arrested for impersonating an officer, while Owen and Mary patch up their little differences and live happily ever after. Webster Campbell, Joseph Harris and Virginia Kirtley featured. N. G. C.

The Better Way—Majestic—December 22.—On being released from prison Sunbeam's father secures a job as night watchman, but is discharged when his past record becomes known. Sunbeam obtains work as a "slavey" in order to support her father and herself. He does not like the idea of his daughter working, though he does not know where she is employed, and turns crook again. He attempts to rob the house in which Sunbeam is working. She discovers him, and helps him to escape when the rest of the family become aroused. Returning home later, she forgives him for drifting into his old ways, and they are happy again.

Under False Colors—Thanhouser—(Two Reels)—December 22.—Genevieve Watts, an heiress, is tired of the sham of society life, but her conventional aunt will not listen to her remonstrances. Several months later Genevieve meets a charming country girl whom she invites to her Fifth avenue home, determined to show her aunt exactly how artificial the bonds of friendship and love are in their select circle of acquaintances. Genevieve dresses Mary up beautifully and introduces her as a foreign princess. She becomes the center of attraction immediately even Genevieve's fiance being smitten with her beauty. Genevieve then explains the origin of her princess, and, title gone, Mary finds that her ardent suitors have disappeared with it. She returns to the country disgusted with society life. Genevieve's aunt concedes that her niece's opinion of society is a correct one.

The Passing of Two-Gun Hicks—Broncho—(Two Reels)—December 23.—Moose Gulch wakes up with a jolt to the realization that a real "bad man" is in its midst. The speed with which the news that Two-Gun Hicks shot Bad Ike, a bully, travels is only equaled by the effect of the wave of love that sweeps over Hicks on his first seeing Mrs. Jenks. His advances to her being rudely repulsed, Hicks is mystified as to why she should be so loyal to her husband, who is the town drunkard. Hayes, a gambler, who is also smitten with Mrs. Jenks' charms, thinks he sees a way of killing two birds with one stone by inciting Jenks against Hicks. Two-Gun receives the drunkard's command to leave town before sunset the next day very calmly, knowing that he has nothing to fear from him if it comes to a draw. That night Mrs. Jenks visits Hicks, and implores him not to kill her husband. For her sake he spares the drunkard, and the next day leaves the town, followed by the jeers of the citizens.

Tin Can Shack—American—December 23—Splendid photography and some wonderful backgrounds make this an exceptional release. It tells how Joseph Ghar's love for his granddaughter makes him disliked by his son-in-law. Ghar takes Olga, his little granddaughter, and flees to the mountains and lives in Tin Can shack. Hugh Dawson, a young trapper, some fifteen years later, sees Olga and falls in love with her and eventually Ghar's son-in-law and daughter, through an auto accident, learn the whereabouts of their child and a reconciliation is effected. Ghar returns to



the city with them and Dawson arranges to call upon Olga in the future quite regularly. Edward Coxen and Winnifred Greenwood featured. N. G. C.

A Lucky Disappointment—Reliance—December 23.—Mr. Fairley objects to Jack Holt's calling on his daughter, and orders him away. While Fairley is away at the bank Jack returns, and induces Myrtle to elope with him that night. They are successful in getting away without being discovered, but are disappointed on arriving at the parson's house by being told that he is not in. The elopers return to the ranch house just in time to prevent two tinkers from robbing Fairley. The rancher pays his debt of gratitude to the couple by consenting to their marriage.

The Last of the Line—Domino—(Two Reels)—December 24.—Gray Otter, the last of a long line of powerful Sioux chiefs, is much disappointed in his son, Tiah, when he returns from the white man's college. The young buck turns out to be a drunken renegade, and is soon thoroughly despised by both the Indians and white men. Tiah breaks his father's treaty with the colonel of the garrison by gathering a number of sluggards, and attacking the army paymaster's wagon train. Gray Otter hears the firing, hurries to the scene, and, angered at his son's conduct, shoots him. The soldiers are all killed by the Indians, and, as no one is left to tell the tale, Gray Otter leads the colonel to believe that Tiah was killed while defending the paymaster. The young buck is buried with high military honors.

In the Sage Brush Country—Kay Bee—(Two Reels)—December 25.—Holdups being frequent in the Wolf Creek district, Edith Wilding sets out for the Lost Hope mine in her husband's place to allay suspicion. Jim Brandon, a bandit, sees the woman come out of the Lost Hope office, and, guessing the truth boards the stage with her. It is held up in a deserted region by Juan, a Mexican bandit, and Jim and the driver are relieved of their valuables, but Edith is told by the bandit that he will take nothing but a kiss from her, whereupon she slaps him across the mouth. Incensed at this Juan orders Jim and the driver to whip up the horses, and, when they have done so, he drags Edith off to a shack in the mountains. Apparently departing on the stage, Jim gets out, takes up the couple's trail, and follows them to the shack, where he shoots the bandit and rescues Edith.

The Exposure — Reliance — (Two Reels)—December 26.—Joe Walsh receives a letter from his uncle offering him a good position in his law office. He accepts. Just before leaving for the West to take up his new work he and Helen, his sweetheart, quarrel over some slight thing. Six years later Helen is a competent writer on a large daily. She is sent West to cover a graft story for another paper, and is shocked when, on having a dictograph installed in Phelan's room, she learns that Joe Walsh is the one accepting the graft money. They meet the next day, and Joe explains that he is acting as one of the principals in the affair in order to secure evidence enough to convict the guilty councilmen. They work together on the exposé, and their success makes Helen known as a clever newspaper woman while Joe is given the credit of being an exceedingly sharp and honest lawyer.

Universal Program

Animated Weekly No. 145—Universal—December 16.—This issue contains views of the school children of Washington collecting pennies for the Belgian war sufferers, an arch built of 115 bales of cotton for the carnival at Waco, Texas, glimpses of the destruction along the Atlantic coast caused by a recent gale, and, in the war section, views of the British troops arriving at Calais, France, camp life at Langley Park, near Windsor, England; a troop of Turkish cavalry near Constantinople and French-Canadian recruits drilling at St. John, Canada.

Carmen's Romance—Sterling—December 21.—Buster becomes angry when Chandler, a city chap, steals the affection of his sweetheart, Carmen, and challenges him to a fight. Buster's anger is not appeased any by being soundly thrashed by Chandler, and he decides to wreak his revenge when he sees Chandler peering down into a well. He steals up behind his rival, and hits him with a stick, knocking him into the well. This scares Buster and he tries to help him out, but instead is pulled in himself. Carmen hears the boys' cries, and, with the aid of Billy, rescues them. Billy scolds Buster for his unsportsmanlike action, and forbids him to intrude on the lovers again.

The King and the Man—Victor—(Two Reels) — December 21.—In this, the fourth release of the "Terence O'Rourke, Gentleman Adventurer," series, J. Warren Kerrigan as Terence takes a hand

in a conspiracy against King Aribet of Zeta, and saves the ruler's life. According to the laws of his country King Aribet is forbidden to marry anyone coming under his rule. In accepting the alternative he would bring about an alliance between Zeta and another country, but he would be deprived of Princess Sophia, with whom he is in love. O'Rourke is commissioned to protect the king against a band of Russian secret service agents who are plotting to assassinate him. O'Rourke bears a remarkable resemblance to the king, and decides to impersonate him when he learns that the conspirators are on their way to the hunting lodge at which the king is staying. O'Rourke's bravery and diplomacy hold the would-be assassins in check, and, when their lust for blood is somewhat abated, they agree to allow the king to leave the country safely, abdicating the throne, but fully recompensed in the love of Princess Sophia.

Vivian's Beauty Test—CRYSTAL—DECEMBER 22.—On arriving at a fashionable beach Gus and Mike discard their wives as not being classy enough, and start a flirtation with winsome Vivian, who is stopping at the cottage also. She encourages them, and later meets their wives, Sally and Molly, who admire her smart clothes. She promises to make them beautiful and does. Made up to look funny Vivian ceases to impress Gus and Mike any longer. They flirt with the two beatiful women, not knowing that they are their wives. Vivian approaches them on the porch, and introduces the two flirts to their companions. The men are astounded to learn that they are Sally and Molly.

The Call of the Waves—GOLD SEAL—(TWO REELS)—DECEMBER 22.—Grace is a wild, care-free sort of a girl living with her father in a village on the coast. Frank, a wealthy young city man, stops at the village on one of his outing excursions, and a romance springs up between him and Grace. Shortly after Frank leaves Grace saves the lives of a rich society woman and her son, and as a reward receives an invitation to visit them in the city. She accepts, and later attends a reception at which Frank, also, is present. He does not recognize her in her new clothes and smiles at her awkward mistakes. Grace sees it, and determines to make him acknowledge that she is his equal. The rich lady grants her request to send her to Europe, and there she becomes an accomplished young woman. While homeward bound she becomes a victim of Monte Carlo, and there meets Frank, who has journeyed to Europe in an effort to forget her. Each feels unworthy of the other, but on later meeting again in the old fishing village, their fears and doubts are dispelled in a true lover's embrace.

For I Have Toiled—NESTOR—DECEMBER 22. The manager of Hiram Marshall's steel works suggests that they save money by cutting the mens' wages. The secretary objects on the grounds that the men are at present underpaid. To learn actual conditions himself Marshall garbs himself as a workman, and obtains employment among his own men. After a few hours of hard work at a forge he faints, and is carried home. On recovering he announces that instead of cutting the wage scale he is going to change it so that the toilers will share in the proceeds of their labor. A love interest is woven into the play in the romance between Marshall's daughter and his secretary.

The Fortunes of Margaret—ECLAIR—(TWO REELS)—DECEMBER 23.—Lemuel Babcock, a ne'er-do-well, steals the savings that were to offset the mortgage on his father's farm; Isabel, his sister, suspects him of the theft, but, on being questioned by her father, will neither deny nor admit that she knows anything about it. Firmly believing that she is the guilty one Farmer Babcock orders Isabel to leave home. In the city the pretty girl has little trouble in finding work, and, after a short time becomes married to her employer. Four or five years pass without Isabel's hearing from her father. One day her little daughter is saved from an auto truck by a street sweeper, and every day after that the little girl and her nurse visit the old man. Lemuel, in the meantime, has fallen in with a gang of crooks, and in an attempt to rob Isabel's house is shot. Before he dies she obtains her



father's address from him. A happy reunion takes place between them, and, when Isabel's husband learns that he is the man who saved his daughter from the auto truck he insists that Mr. Babcock spend the rest of his days with them.

Love and Spirits—JOKER—DECEMBER 23. Eddie is in love with Betty, whose parents are ardent followers of a spiritualistic cult. Not knowing this Eddie applauds Madam Wanda's demonstration, and is banished from the house. His chum, Ernie, advises him to approach Madam Wanda on the subject of aiding his suit with Betty by telling the girl and her parents that Eddie is decreed her future husband by Fate. Madam Wanda agrees, and Ernie enacts his share in the ceremony, which is to play the part of a ghost. The scheme is given away by accident, and while Betty's father pursues the fleeing medium Eddie and the girl hasten away and get married. Betty's father objects strenuously at first, but the sight of the ghost limbers up his consent, and the couple are forgiven.

The Big Sister's Christmas—REX—(TWO REELS)—DECEMBER 24.—Ann is the "big sister" of the Towne family. Her younger sister, Marty, attends a party at a settlement house, and meets John Waters, a young artist. Waters finds that Marty has some talent in drawing, and they become intimately acquainted much to the discomfiture of Bob, Marty's sweetheart. The girl invites Waters to the house, and there he meets Ann. She is attracted to the clean-cut young fellow, but, believing that he is in love with Marty, does not encourage



his attentions. On Christmas eve Waters and Bob put up the Towne Christmas tree, and afterwards distribute the gifts. After several gifts have been presented, Ann, thinking that there is nothing for her, slips into her room and begins to cry. Waters enters and presents her with a singularly small package which she finds, on opening, contains an engagement ring.

Innocent Dad—STERLING—DECEMBER 24.—While spending a day at the beach Arthur and Papa become separated. Papa enters a restaurant, and in less than no time is in a hot argument with the waiter. He takes refuge under a table just as Arthur enters with a girl. They sit at the table under which he is hiding. The girl's sweetheart follows them in, and Arthur, when he sees him, makes a quick get-away. Papa sees a chance to escape, picks up the table, and walks out. The sweetheart pursues him, thinking him Arthur, and the affair ends out in the water with the pair still fighting.

Hunting in Crazyland—POWERS—DECEMBER 25.—On the same reel with "The Japanese Silk Industry." An animated cartoon comedy by Vincent I. Whitman, and unusually humorous. As cartoon comedies are greatly in demand this should prove a live addition to an exhibitor's program. On the same reel with:

The Japanese Silk Industry—POWERS—DECEMBER 25.—A highly entertaining educational subject picturing the implements, raw material and people that are responsible for the weaving of silk fabrics in Japan. It is one of the chapters of Homer Croy's foreign educational series.

Who Stole the Bridegroom—NESTOR—DECEMBER 25.—On the day on which they are to act as witnesses to the marriage of Eddie and Bess Mr. and Mrs. French's baby is taken ill, and they find it necessary to send for the doctor. Eddie calls on them before the doctor's arrival, and, after fondling the child for a while, becomes marked with small red spots. The doctor pronounces it as smallpox. Eddie eludes him and his assistants, and rushes off to the wedding. The men recapture him, and take him back to French's, where another doctor pronounces the spots to be symptoms of prickly heat.

The Accusation—VICTOR—(TWO REELS) DECEMBER 25.—John Dix is angered on hearing that his rival, James Dayton, has won the hand of Colonel Lund's daughter, Cora, and schemes to besmirch the

honorable young fellow's name. He compels Mary Dix, a girl whom he has wronged, to tell the colonel and his daughter that Dayton is the father of her nameless child. At first they doubt her statement, but when she gives intimate data and other circumstantial evidence they began to fear that it is so. Dayton enters and is confronted with the woman's claim. Hurt by the injustice of his position he leaves the Lund home, crushed and despondent. Mary asks Dix to marry her according to his promise, but he refuses. She then refutes her former statement to the Lunds, clearing Dayton. In the end the colonel induces Dix to marry the girl he deceived, and the affair ends happily.

Hot Stuff—Joker—December 26.—A quarrel between Mrs. Brown and Mrs. Smith opens the way for Tramp Clarence's acquiring a fine Christmas dinner. Both women go out, and Tramp takes Mrs. Smith's turkey. She accuses Mrs. Brown of the theft. Later, with Tramp's assistance, Mrs. Brown's goose appears in Mrs. Smith's ice chest. Vowing revenge on each other they each make a pie, one seasoning it with cayenne and the other with tabasco. Clarence steals them both, and trades them for a cigar at the grocery store. That night when it is time to serve the pie at Brown's and Smith's they discover that the pies have disappeared, and send to the grocer's. He sends them the two pies brought in by Clarence. The guests begin to eat the desert, but do not get further than the first bite.

The Law of the Range—101 Bison—(Three Reels)—December 26.—Tex Foster is the cattle king of the Cimarron Range district in New Mexico, and his word is law until the arrival of Frank Smith. The newcomer pastures his cattle on free land, and defies Foster to stop him. The cattle king threatens to gobble up him and his property unless he keep off of "his land." Smith resents being bullied in this manner, and he and his foreman start a systematic steal on Foster's cattle. The latter does



not miss them until the round-up reports come in, when he finds that his calves have fallen off in numbers enormously while Smith's have risen in accordance. Foster openly accuses Smith of rustling, and has him arrested, but the judge dismisses the case for lack of evidence. The cattle king and his men descend upon Smith's ranch house, capture him, and prepare to hang him. The sympathy of the town is with Smith, and when the cattlemen learn that Foster is about to hang him they break up the lynching party, and free him. Foster is killed in the fight, and Smith swears off from rustling forever.

The Manicure Girl—L-Ko—December 27. The head barber believes that he is his manicure girl's only suitor until one day he discovers her in the company of another man. A fight follows during which the girl faints and the head barber receives a black eye, and numerous minor bruises. He hastens to procure a stimulant for his fainting beauty, and on his return finds her chatting gaily with another man. The new rival is quickly disposed of by being thrown into the lake. Not seeing him come up he believes that he has committed a murder, and rushes to a barber shop to disguise himself by having his mustache cut off. He recognizes the barber as his old rival just in time, and makes a break for liberty. After considerable chasing and fighting the victor goes to claim the fickle manicure girl only to find her seated between two new suitors, kissing them alternately.

Her Escape—Rex—(Two Reels)—December 27.—Pauline is forced to act as "lookout" for her father and brother, who are desperate crooks. One night she reads one of the Salvation Army's pamphlets, and is impressed by its contents. Angered by Pauline's recital of her experience, the father starts after her with a knife, trips at the head of the stairs, and is killed by the fall. Pauline obtains a position as nurse in a wealthy family, and accompanies them when they



move to the West. Pete, her brother, follows her, and one day accosts her in the park. Paul Reeves, a wealthy young mine owner, takes exception to his actions, and knocks him down. The friendship between Pauline and Reeves ripens into love, and a short time later they marry. Pete, now at the head of a gang of thieves, calls on Pauline and demands money. She breaks his grasp and runs downstairs. Pete, partly intoxicated, attempts to follow, and falls down the stairs, breaking his neck.

Feature Programs

Alliance

The Truth Wagon — Masterpiece — (Five Reels)—December 14.—John Ross, an idle son of the rich, is a practical joker, as is shown by his many pranks in the first part of this story. Helen Dean a reporter on "Truth," a fast dying newspaper owned by her father seeks John for an interview in regard to his latest prank. She asks him, as all the others have done, why he does not tell the truth and go to work and he startles everyone by announcing that he will buy the paper. He does this and at once wages war on crooked politicians. His father is a candidate for governor, and when he tells him that he is merely a tool in the hands of the machine a break occurs between them. John exposes the machine and nominates Helen's father as candidate on the opposing ticket. The machine, however, secures a story which compromises Helen's honor and then agrees to trade it for a story John holds exposing their methods. John is forced to do this but still holds the card up his sleeve and plays it when he announces that his father has severed connections with the body that tried to wreck the "Truth" offices, but John secures a number of his prize-fighting friends and in the struggle which takes place between the two factions in the office the machine men are thrown out. Dean wins the governor's chair and John claims Helen as his bride.

Box Office

The Idler—Box Office—(Five Reels)—Mark Cross emigrates from London to the far West in search of adventure. John Harding, born of wealthy parents but disinherited is also seeking his fortune in the gold fields. One day Harding received word that his father had died and that he is now Sir John Harding. Before he returns to civilization, however, he becomes involved in a quarrel with a man named Strong and the latter is accidentally shot during the dispute. Harding flees to England and Strong's brother vows to avenge the death. Years later in London Harding, who has married the girl both he and Cross were in love with before they left England. comes face to face with Cross and Strong who have become partners and have struck it rich. In order to win Lady Harding, Cross plans to have Strong kill Sir John in a duel. He arranges the affair between them and then lures Lady Harding to his apartments. When Sir John comes to seek her the three face each other in a dramatic climax and both men realize her worth. They shake hands and Mark decides to go away, taking Strong with him.

Eclectic

When Wealth Aspired — Pathe — (Three Reels).—The injustice of selling a girl for a title and the tragic results



that sometimes come of it are graphically pictured in this picture. The story is so presented that the subject does not appear to be overdrawn, and the scenes,

especially of the duels, are decidedly tense and realistic. Paola Donnetti's wealthy but uncultured parents gratify their desire to have a title in the family by marrying their daughter to the penniless and majestic-looking Due de Rondoza. Robert Santello, Donnetti's secretary, is earnestly in love with Paola and denounces the duke for the motives that prompt his marriage to the girl. They duel, and Santello is killed. Later Paola learns of the commercial side of her marriage, and begins to hate the duke. By her attentions to Prince Renucci she causes a duel between him and the duke. The prince, an expert duelist, finds an easy victim in his opponent, and the duke dies, pleading with Paola to forgive him. C.R.C.

Whiffles Misses Mrs. Whiffles—PATHE. Whiffles is jealous to the point of desperation. He flies into a rage because a shoeman takes his wife's foot up in his lap when trying to fit her in shoes, and later, when he discovers one of his friends in the parlor conversing with his Mrs. Whiffles, he shoots him. The jealous man's wife and friend both pretend to be dead, and chuckles inwardly when Whiffles begs them to come back to life. He is over-joyed on learning that they were only feigning death, and promises Mrs. Whiffles never to let his jealousy overcome his good judgment again. On the same reel with:

The Valley of the Bourne—PATHE.—This is a beautifully colored educational subject showing views of the famous Valley of the Bourne in France. C.R.C.

The Life of Our Savior—PATHE—(SEVEN REELS).—A beautifully colored film presenting the life of Christ from the time of his birth until the crucifixion and resurrection. The sub-titles used are scriptural quotations and the setting is the actual Holy Land. A complete review will be found on page 890, this issue.

The Perils of Pauline—TWENTIETH EPISODE)—PATHE.—Unlike most of its predecessors this release does not contain any feat that can be classed as unusually hazardous, but it is spell-binding nevertheless. While on a trip in the Marvin yacht Pauline prevails upon Harry to teach her how to run the motor boat. The next day she ventures out in the boat alone. Owen is beside himself with joy when he sees Pauline cast off for he has substituted the wooden plug



in the bottom of the boat with cotton waste. An hour later the boat begins to fill up, and Pauline and her dog desert the boat for an old barge that is lying directly in their path. Some U. S. warships start target practice, and Pauline soon finds that she has taken refuge on their target. The dog is dispatched to the warships with a note, and, a cutter meeting him half way, takes him aboard and rescues his mistress. In the meantime Owen and the captain of the yacht become engaged in a quarrel. Their struggles bring them near the rail, and the sailor pushes Owen overboard. The villain drowns and Harry and Pauline are re-united, their troubles coming to an end. C.R.C.

General Special

The Little Angel of Canyon Creek—VITAGRAPH—(FIVE REELS).—Ten year old Olaf Tryggvesson is sent west by a mission worker with a party of motherless children, but becomes separated from them when he leaves their train. Dead Shot Jackson, a bad man, and his partner visit an Indian camp, into which little Olaf is brought by one of the tribe who has found him. In a fight over a game of cards Jackson's partner, an Indian and his squaw are killed and Blue Wing an Indian boy is knocked senseless. Jackson carries Blue Wing to Canyon Creek and blames him for the murder. Olaf who has seen the shooting follows them and saves Blue Wing from being hung by refuting Jackson's testimony, Jackson, however, escapes. Time passes and Olaf becomes a great friend of Parson Bill, who lives at Canyon Creek. The Morrison family arrive and establish a Sunday school and Bill falls in love with Mary Morrison. Dead Shot Jackson returns to camp and tries to break up one of the meetings. A shot aimed at Parson Bill is received by little Olaf and Jackson, unnerved, is easily overpowered. He is about to be hung but Olaf pleads for his life and through his influence the bad man is released. Parson Bill and Mary marry and later their child becomes a companion to Olaf.

Kriterion

And Percy Got Married—SANTA BARBARA.—Percy, who is a soda clerk, is very much in love, but has been thwarted in his attempts at marriage by his adored one's father. He hits upon a scheme to get some sleeping tablets and have his sweetheart put them in papa's coffee, so that they may elope. He finds that he has sent poison by mistake and rushes to the hospital, gets two doctors and an ambulance and goes for father. They get him, take him to the hospital and administer an antidote, much to his chagrin and disapproval. The daughter, however, had dropped the bottle and was unable to administer the drug. She finally sees Percy and explains the matter to him, after which they elope and are married. They return home and find father a very sick man as a result of his "cure," but he forgives them.

Goaded Jealousy—SANTA BARBARA—(Two REELS).—A husband's jealousy is aroused by the innocent actions of a friend. His rage increases when a telegram arrives from his wife's brother signed Jack, which is also the name of his friend. A number of minor incidents drive the husband into a state of frenzy and when the brother-in-law arrives a tragic ending seems certain but all is happily explained. One of the exceptional points in the story is that there is no villain introduced.

The Crystal Globe—PARAGON—(Two REELS).—Shiela is adopted by wealthy people while an infant and raised to womanhood by them. A self-made man is in love with her, but she feels that she does not care for him. A visit to a magician reveals her past life to her, showing her as a waif in the west. Convinced of the worthiness of her lover, she agrees to marry him. Dorothy Davenport featured.

Paramount

The Crucible—FAMOUS PLAYERS—(FIVE REELS)—DECEMBER 14.—Jean Fanshaw is brought up by her father as nearly like a boy as possible. When he dies her mother and sister cannot understand her, and continually ill treat her. One day when her sister especially provokes her, Jean picks up a sickle and threatens her with it. As a result of this prank she is placed in a reformatory. Here she meets Stella Wilkes, a notorious girl of the village, who welcomes her, as she plans to make her a part of her wicked life. She escapes from the reformatory and in the woods meets Craig Atwood, who persuades her to return and finish her term. Later she saves the matron in a riot among the girls which is led by Stella Wilkes and wins her release. Not being wanted at her sister's home she goes to the city, but Stella follows her and causes her to lose one position after another. At last she again meets the artist and promises to become his wife. Happiness is again snatched from her as the shadow of the reformatory looms over her, but at a great risk to herself she saves her sister's home. At last the happiness she deserves comes to her.

False Colours — BOSWORTH — (FOUR REELS)—DECEMBER 17.—A rare drama by Lois Weber is "False Colours." It is a skilled portrayal of type—the people who are ever sailing under false colors, though professing to be true to themselves. Lloyd Phillips, an actor in love with his wife, at her death abandons his child to the care of a grasping housekeeper and her husband, who for nineteen years appropriate the money sent by the exiled father for the support of his daughter. The daughter, driven by despair, runs away a few days before her father's return and in the end of the play achieves success by picking up the threads of her father's career. Interwoven in the drama is the silent love of the theater maid for the actor. Her daughter, Florence, unhappily marries the son of Phillips' housekeeper and is urged on by her husband's people to play the part of Phillips' daughter. The lie is discovered after Phillips has become deeply interested in his spurious daughter. They are brought together by the death of the girl's mother who sends her daughter on a mission to deliver to Phillips the lifelong tokens of her memories of him. Phillips Smalley, Lois Weber, Adele Farrington and Courtney Foote have the leading roles.

Sawyer

Without Hope — FLAMINGO — (FOUR REELS).—This is the prize comedy written by Elaine Sterne. Hope, a slavey in a restaurant is adopted by two maiden spinsters and taken to a summer resort

by them. Witherill, an inventor, has perfected a formula for the manufacture of noiseless gunpowder, and while waiting for the government's approval goes to the same hotel with his daughter Irene. Van Alstyne, a writer in love with Irene goes to the same hotel and secures employment as a waiter in the hope of getting material for a story. La Belle, a political spy of a foreign government, with the aid of a bogus count endeavors to get Witherill in her toils and obtain the coveted formula through the intervention of Hope, who exposes the bogus count, and Van Alstyne prevents La Belle from poisoning the inventor. The foreign agents are frustrated and captured. Two love stories run through the film and both Irene and Hope are made happy in the end.

Hearts United — Liberty — (Four Reels).—Professor Dood invites Robert Harris, the son of an old college chum, to visit him and his daughter, Alma, it being the old man's wish that the young people marry. Robert dies of heart failure before starting on his journey and Haines, a gambler who resembles him, decides to impersonate him and win the girl and her father's fortune. His deception succeeds but Alma loves Joe, her father's chauffeur. Haines convinces her that Joe is married and she dismisses him. Joe, heartbroken, leaves for the northwest. Alma discovers the trick and persuades her father to take her to the same region, this being easy as the professor has always wanted to study the Indians in this section of the country. Haines disguises himself as a professor and manages to be near them. Joe, in the meantime saves Water Lily, the daughter of an Indian chief, from death. Haines attempts to kidnap Alma when they arrive in the wilds and almost succeeds, as he is aided by a band of outlaws. Joe defends her, however, and at a critical moment Water Lily and her father's Indians come to the rescue. Haines is killed and the outlaws captured. Alma and Joe are happily united.

United-Warner's

Little Miss Nuisance — Warner's—Paul Normond is engaged to the daughter of his employer, James Fauret of the Department of Special Revenue. With a friend he is spending a week-end at his cottage in the country when Marion Lamont, the daughter of a wealthy candy manufacturer, is forced to stop at their place because the tire of her automobile is punctured. Fauret and his daughter see the girl in Paul's cottage and denounce him. He follows them to the city and has things all straightened out again when Marion calls on him to express her sorrow for causing him trouble, for she has fallen in love with him. Fauret again finds them together and this time discharges Paul and tells him never to come near his daughter again. The daughter approves of her father's attitude, as she never cared very much for Paul and he, heart-broken, leaves for the battlefields. Marion learns of this and follows him as a Red Cross nurse. They meet again and this time they recognize each other's love.

Everyone—Warner's.—Everyone has enjoyed the excesses of life and now finds the specter of Death at his elbow. Death says that Everyone must come with him and the latter asks if he may take someone with him. This is agreeable to Death and Everyone sets out on his search. In turn he is refused by Good Fellowship, Kith and Kin, Riches and Good Deeds. At last he approaches Knowledge and finds a true friend. Knowledge, with strength and authority, frightens Death away and then leads Everyone along the pathway of life, showing him the folly of his former existence and bringing happiness to him. At last, after a life of peaceful splendor, Death again approaches, but not in a hideous form this time and Everyone smiles as his soul flees to higher spheres.

Puss in the Well—Starlight.—After warning her little daughter and her playmates to keep away from the well, the mother falls asleep and dreams that her children enact a melodrama with such realism that she awakes in terror. She then realizes that there is nothing wrong and that it was only a dream.

Doctor Killem's Dope—Premier.—Dr. Killem brings some "dope" to a lazy town and guarantees it to cure any malady, and when an old maid appeals to him for help, he sells her some of it. She has been having trouble with a suitor, but the "dope" soothes her temper and her lover accepts her.

The Man in Skirts—Superba.—The situation presented in this film deals with the entrance of a tramp into a henpecked husband's home, while the husband's place is being filled by a man who is in love with the henpecked one's wife. Slapstick comedy action holds sway throughout the reel. Charles De Forrest has the leading role.

Her Duplicate Husband — Features Ideal—(Three Reels).—A rich count leaves his wife to run away with an actress. The ship on which they are sailing is wrecked and the count alone survives, he being rescued by a passing ship which is commanded by convicts, who have arisen and overcome their guards. The count dies at sea and the convict-captain lets a surgeon make his face like that of the dead man. He then returns to France with one of his pals and eventually becomes reconciled to the count's wife, she thinking that it is her husband. An old servant woman appears at this point of the story, who knows that the count was guilty of the crime for which the convict, who now impersonates him, was sentenced. The servant has held her tongue, however, because of the count's mother, but with the death of this old lady, she demands of the "count" that the innocent man be released, not knowing that she is talking to that man himself. The surgeon turns up and blackmails the convict-count, and, at this point, a conflagration takes place in which the man loses his life. Thus passes the countess' "duplicate husband."



The films of all the companies are now being submitted to the National Board of Censorship and when approved by them bear official stamp which is shown above. Screen productions having been thus approved are certain to entertain an audience of any kind without offending even the most sensitive person present.

Universal Special

The Master Key—(Episode Five)—Universal—(Two Reels)—December 21. In the sixth episode of this serial Dore starts out on a search for Ruth. He finds the taxi driver that took Wilkerson, Drake, Mrs. Darnell, and the girl to Chinatown, and learns from him where the party got out. In the meantime the schemers have discovered that the deeds to the "Master Key" mine are not in Ruth's grip as they had supposed, and they send Drake back to the opium den in which the girl is imprisoned to obtain them from her. Dore and the hotel detective see him enter the place, and summon the police. Drake learns that Sing Wah has spirited Ruth away, and, undecided at first what action to take, his mind is soon made up when he catches a glimpse of the raiding squad. He manages to make a safe get-away, and returns to Wilkerson and Mrs. Darnell to report. Dore and the detective become trapped in the cylindrical room, and are dropped through a trap door into the water beneath the den. They make their way out into the bay, and, after a vigorous search and exciting chase, find the Chinaman and Ruth and rescue the girl.

World

The Marked Woman—Shubert—(Five Reels)—December 14.—Olga Petcoff, a nihilist, vows vengeance on the Cossacks when her little sister is run over by Count Bobrikoff. She is sent to China with an important paper hidden in the heel of her shoe, which denounces the Russian Ambassador. On her voyage she meets Lieutenant Dare of the United States navy and they fall in love. On her arrival in Port Arthur she finds the Russian police in charge of the Nihilist headquarters, but is saved from being sent to Siberia by the Russian Ambassador, who sends her to Kan You Way at Nankin. On her way there the junk, in which she is traveling, is wrecked and Olga is found on the shore and taken to the house of Kan You Way. Here she meets Prince Ching prime minister to the Empress Dowager, and eventually is forced to marry him to save Dare and the Russian Ambassador from being put to death. Four years later her son is born. Dare spends most of his time seeking her, but is unsuccessful in his efforts. Kan You Way who has been thrown into prison by Prince Ching is liberated by Olga and tells the American forces of her whereabouts. Dare and a force of marines attack the palace successfully. He finds Olga and her boy, who is later killed by a bullet unintentionally fired by his father, Prince Ching. The ending is artistically incomplete.

Miscellaneous

The War Pigeon—ALL RED FEATURE COMPANY.—Crandall a renegade Canadian becomes a spy for the American troops and forces his daughter Alice to help him. The information is conveyed to the army by carrier pigeons. Lieutenant Fitzgibbons, commander of a band of Canadian scouts, discovers the method by which the enemy is kept informed. He meets Alice and they fall in love. Later she learns of the plot to capture Fitzgibbons and a conflict takes place within her between her love for her father and the lieutenant. With the assistance of a faithful Indian she manages to warn Fitzgibbons, and in the fight which follows his band is victorious. Crandall is taken a prisoner, but is released through Fitzgibbon's influence and the lieutenant claims Alice as his wife.

Should A Woman Divorce?—IVAN—(FIVE REELS).—The daughter of an American farmer brings home a school girl friend. The contrast between the two girls is marked, but despite the fact that the farmer's daughter is the most sensible of the two she marries a worthless man. He gambles and drinks and spends the majority of his time with other women, and her only comfort is a daughter which is born to them. She goes to her former lover who is a doctor and he persuades her to run away with him, though she says her husband will never consent to a divorce. The doctor changes his name and tells the world that she is his wife. He becomes a famous physician and they are happy when their home is blessed with a child. Her first child who has been kept by the worthless man is taken sick and the famous physician is called in. When the woman and her second child enter the office the secret is found out. This is the beginning of a tragedy which does not even end when the doctor dies.

The Little Girl That He Forgot—COSMOS—(FIVE REELS).—June Holly, an orphan, lives with her uncle and grandmother in the timber district of Missouri. David Stone loves June and Bud Uptergraft, whom she has rejected, hates her. Alan Powell, the son of a wealthy St. Louis lumber merchant comes to the forest and falls in love with June but when he sees that David suspects them he says that he only flirted with her, thus protecting her reputation. Soon after Alan is called home but writes June telling her that he will return and marry her as soon as he has completed a business trip he is starting on. David gets the letter and destroys it. Her child is born and she goes in search of Alan but to no avail. While going along a country road she drops the baby and it dies in a few moments. Frightened, she hides it in the bushes but she is discovered and arrested. She is tried and convicted for murder. Alan returns and learns of her trouble. He pleads with the governor to stay her execution but the official refuses and everything points to her hanging until, at the last moment before her execution, the governor sees things in a different light and pardons her. She finds happiness in Alan's arms.

The Fiends of Hell—APEX—(THREE REELS).—A Chinese society learns of the inventions of Dr. Wyncott and Clydes-

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dale and determine to secure them, as it is their duty to bring all such things to the service of their nation. Both men reject offers for their inventions and the society then plans to secure them without their consent. Rex Omar, a detective, overhears their plans and attends their meeting. He is discovered and condemned to have his head cut off by the sword-shaped hand of a clock but is rescued through the mystic powers of Lahlu, a hypnotic medium. A week later the society succeeds in stealing Clydesdale's invention with the aid of a drugged newspaper but again Lahlu's powers are called into play and Omar learns the whereabouts of the Chinamen and secures the invention, the society members, however, escaping. They use the same means of securing Dr. Wyncott's invention they did for Clydesdale's but this time Omar succeeds in capturing them and the two men feel that they are safe at last.

The Queen of Counterfeiters—Apex—(Three Reels).—The queen of counterfeiters is a beautiful young woman who controls a band of thieves. Her confederates complete a $5,000 bill and she passes it at the race track, an elderly gentleman being her victim. When he tries to dispose of it he is arrested but to the surprise of the police he removes his disguise and they see he is Nick Carter, the famous detective. He leads a raid on the crooks' den but is trapped and thrown into the river after being tied in a sack. He escapes and when he learns that they are leaving for a cruise around the world he stows himself away in their ship. He captures one of the gang and forces him to change clothes and thus manages to follow the queen to her hotel when they reach a port. He then disguises as an elderly gentleman and takes her to a ball. As they part for the night he discloses his identity to her and places her under arrest.



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Press Agent Says—

That Charles Ray of the New York Motion Picture Corporation bears a charmed life. He had his eleventh automobile accident in two years recently, when another machine skidded and collided with him, damaging his auto quite badly. In not one of these mishaps has the fault been Ray's and only twice has he had to pay for the repairs. He has paid a couple of fines but that is another story.

That Elizabeth Burbridge, ingenue with the Ince companies, declares she is going to write a book when she gets time, in which she intends to narrate the countless incidents that have happened since she began to work before the cameras of the New York Motion Picture Corporation.

That in the "Olive is Dismissed" episode in "Olive's Opportunities," in which Miss Mabel Trunnelle is being featured by Edison, appears a dog "party" given by a society woman. The dogs, seated around the table are supposed to show their enjoyment by howling their delight.

That being arrested as a military spy in Long Beach, California, taken to the city prison and subjected to a "third degree" ordeal of questioning, was the experience of Carl von Pagh-Winther, a camera man in the employ of the Balboa Amusement Producing Company of Long Beach, who is known in California moving picture circles as "the baron."

That Earl Metcalfe, at the Lubin studio recently, "put one over" on George Terwilliger, his director, by announcing to him that he was going to quit acting and become a scenario writer. When asked for an explanation Metcalfe said that he knew of a book which if put into scenario form, would make the greatest moving picture in the world. Being a noted scenario writer himself, and wondering how this book had ever escaped his notice, Terwilliger immediately inquired the name of it. With all appearances of seriousness Earl replied, "The dictionary, because in it one can find every element for a good photoplay—love, hate, jealousy, pity, sympathy, scorn, forgiveness, comedy,—." The list was never completed for Terwilliger fled to his private office. From last reports Earl is still alive.

That Mary Fuller of Universal has no fear of the chilling blasts which sweep the summit of the Palisades on the banks of the Hudson river. She proved this recently when she stood in a rocky hollow clad in a very flimsy garment of leaves and grass, while a gale swept the crest of the Jersey heights.

That one of Billie Ritchie's friends has nicknamed him, "dispeller of blues." An exceedingly appropriate title, for his funny manoeuvers.

That the Flying "A" is mighty proud of having a prize baby in its family circle in the small person of little Jack Morrison, the tiny son of Mr. and Mrs. Chick Morrison, who won over all contestants in the recent eugenic exhibition.

That Ben Turpin, Essanay comedian, is mourning the loss of his pet mule, which has taken part in so many Essanay comedies. The animal finally became too old to take his parts well so had to be put in the "has-been" class. It was retired to a farm on a pension. Turpin visits the animal every Sunday.

That when Grace Cunard was getting ready to dress as the Scotch girl in "The Campbells Are Coming" and opened the boxes sent by the costumers, who made the clothes specially, she found stockings, two pairs of breast plates and a black jacket. The balance of the clothes had been forgotten. Miss Cunard says, "Francis Ford absolutely refused to allow me to go on with what was sent!"

That William D. Taylor, who is producing for Carlyle Blackwell of the Favorite Players, says that he never had such an easy man to direct before. He did not think it possible for a man to grasp things as quickly as Carlyle does. On the other hand, Mr. Blackwell pays tribute to his director who is the first man to handle him in the manner Taylor does.

That J. Barney Sherry, the popular veteran character actor of the Inceville forces, appeared at the studio last week wearing another new suit. It is understood from an authoritative source that this constitutes Barney's fiftieth addition to his private wardrobe since the beginning of the summer.

That pretty Louise Glaum will soon be added to the list of automobile owners and ride to and from Inceville and Los Angeles. Louise has a difficulty however, she wants a "pretty" car and refuses to consider such trifling matters as power or durability. She has been persuaded to let one or two rabid autobugs help her select the machine but it has *got* to be a "pretty" car, and that is all there is to it.

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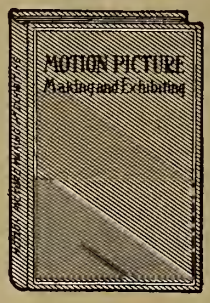
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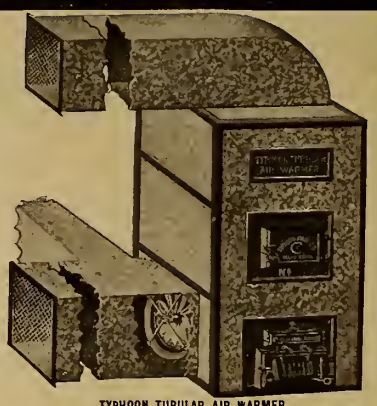
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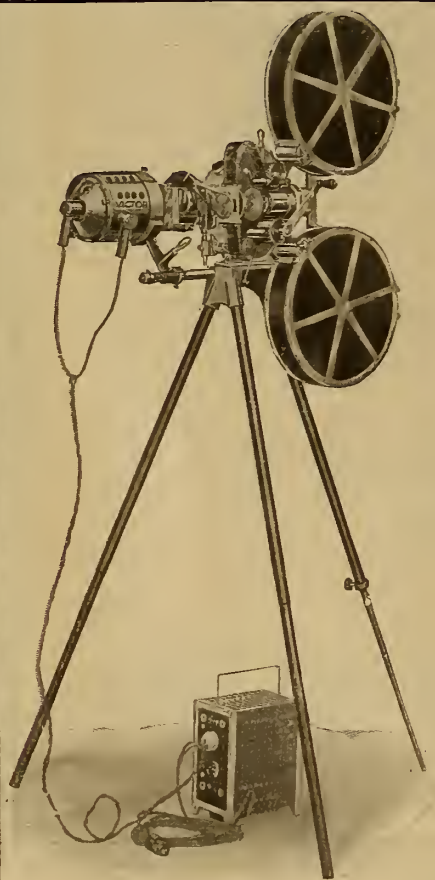
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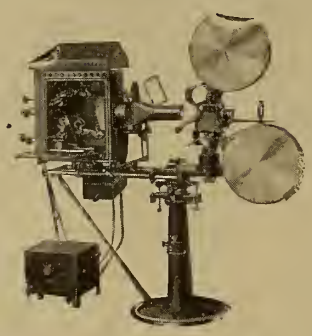
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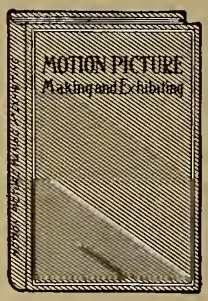
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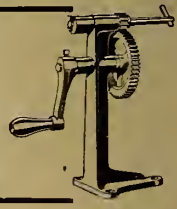
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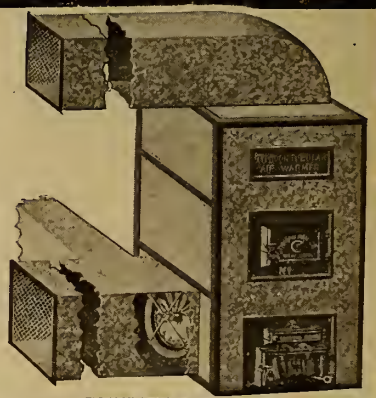
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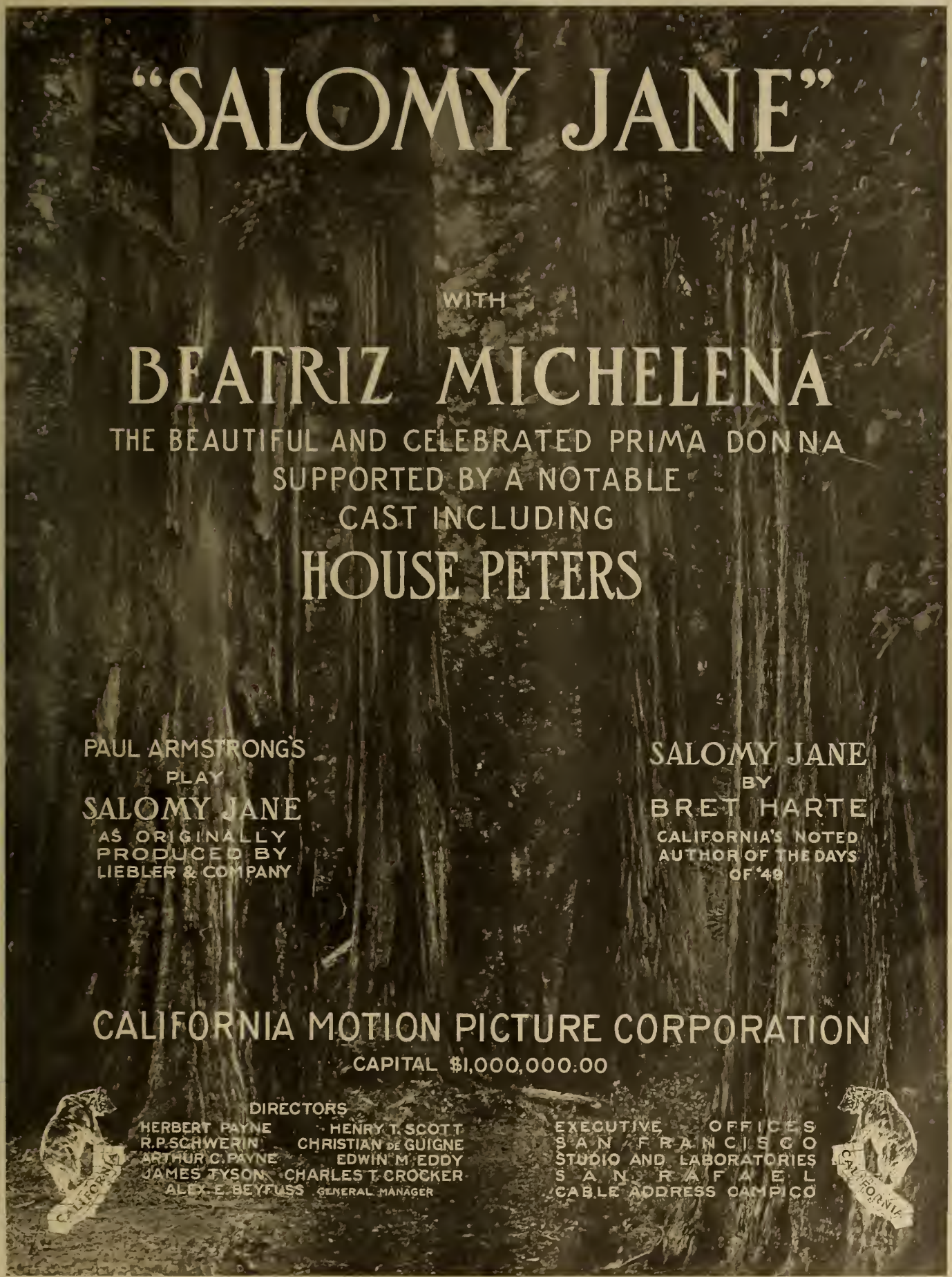
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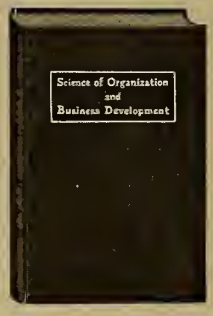
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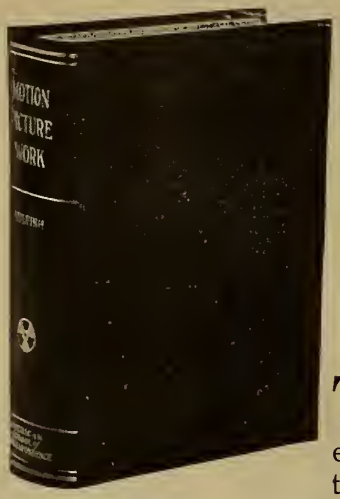
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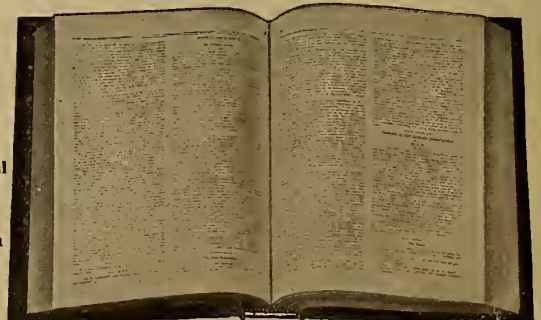
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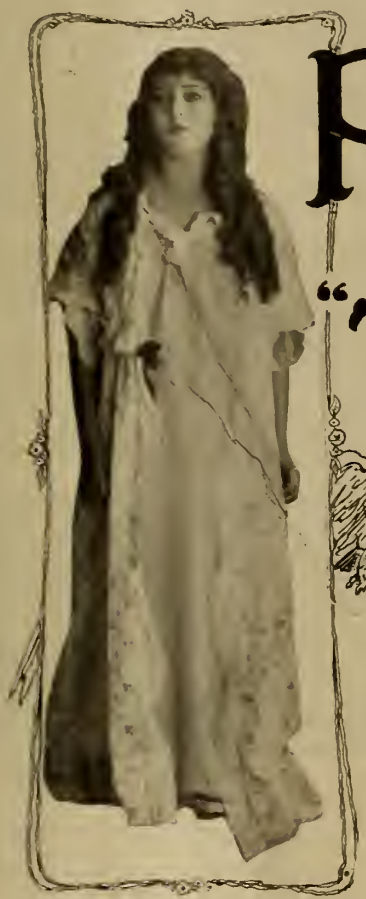
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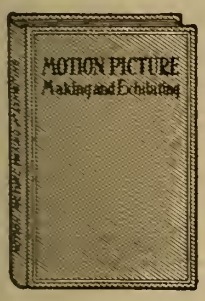
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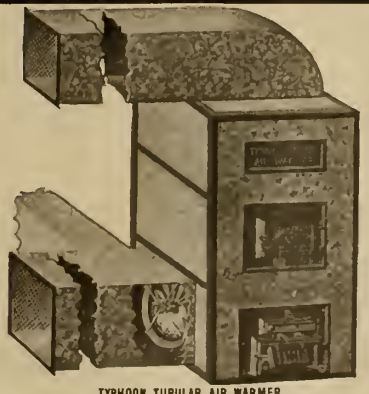
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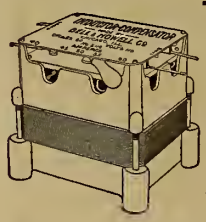
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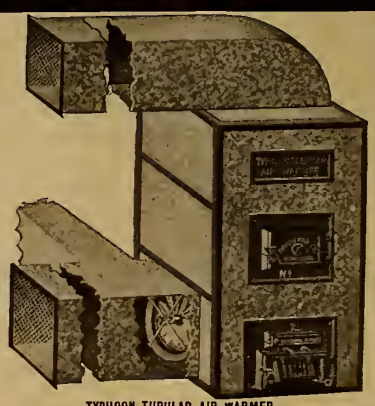
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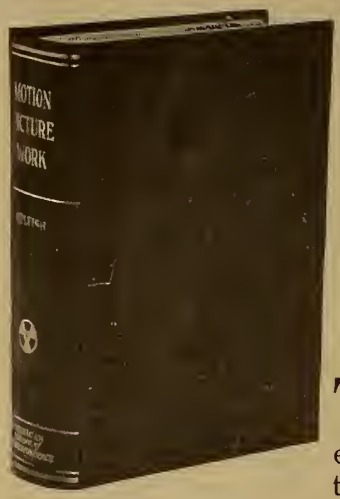
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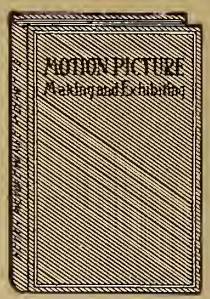
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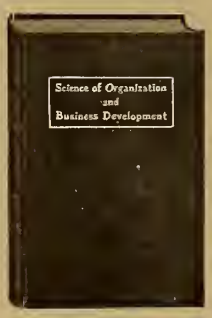
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Released Thursday, July 30th
"Snakeville's Home Guard"
(A "Slippery Slim" laugh-maker)

Released Saturday, August 1st
"The Squatter's Gal"
(A western drama featuring G. M. ANDERSON)

Released Monday, August 3rd
"In and Out"
(Another laugh producer)

Released Tuesday, August 4th
"Her Trip to New York"
(A dramatic heart thriller—Munsey)

Released Wednesday, August 5th
The Fable of "The Busy Business Boy and the Droppers-In"
(A GEORGE ADE comedy)

Released Thursday, August 6th
"Slippery Slim's Dilemma"
(Another western comedy hit)

Released Saturday, August 8th
"Broncho Billy's Fatal Joke"
(Another G. M. ANDERSON SUCCESS)

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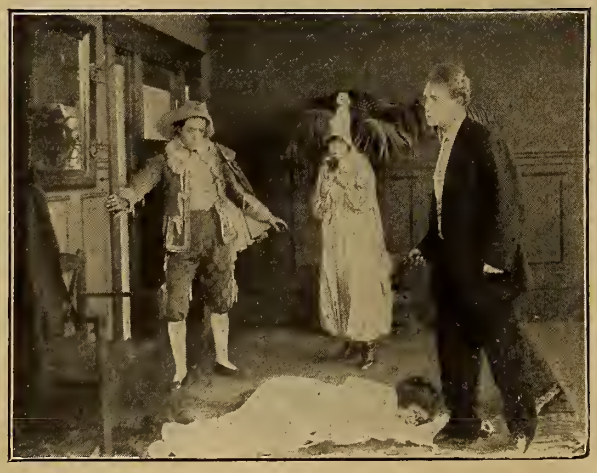
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Wednesday, August 5th

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(Another of the big ADE comedy hits)

Released Thursday, August 13th
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(A comedy film in which there is a laugh in every foot)

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with

WALTER E. PERKINS

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Each part complete in itself. ***Release, Tuesday, August 4th, 1914***

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It's a Dandy

"The Butterfly"

A Society Drama permeated with Human Interest.
Featuring **Winnifred Greenwood** and **Ed. Coxen.**
Under direction of Thos. Ricketts.

Release, Wednesday, August 12th, 1914

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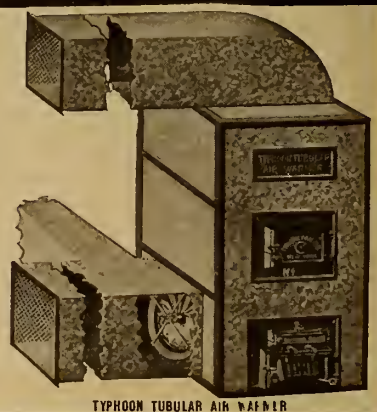
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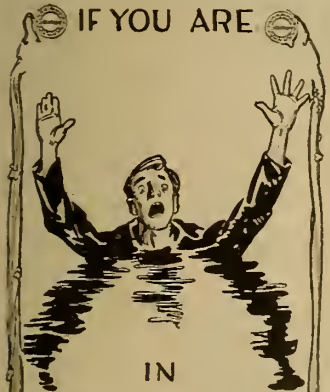
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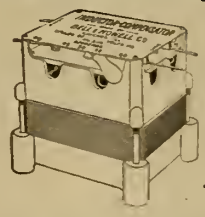
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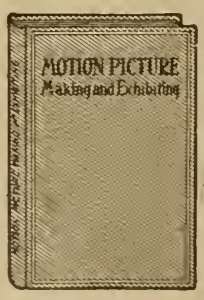
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Terrible consequences of a Negro trying to palm himself off as an Irishman.

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A cook becomes heiress, the folks try to humiliate her, but she gets square.

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A stirring melodrama of evil doing, a wayward son's awful crime.

"The Heart Rebellious"—Two Reel Drama. **Thursday, Aug. 13th**
A worthy man innocently marries an adventuress and conquers a rebellious spirit.

"Latin Blood"—Drama. **Friday, August 14th**
A drama of the Latin race, a misguided love and unfortunate consequences.

"They Bought a Boat"—Split Reel Comedy. **Saturday, Aug. 15th**
Two boobs buy a cheap motor boat and have some sad experiences.

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The inventor of a puncture proof sock gets into trouble by his enthusiam.

"Back to the Farm" ..... **Comedy** ..... **Tuesday, August 18th**
"The Dreamer" ..... **Two Reel Drama** ..... **Wednesday, August 19th**
"His Brother's Blood" ..... **Two Reel Drama** ..... **Thursday, August 20th**
"The Love of Oro San" ..... **Drama** ..... **Friday, August 21st**
"Sometimes It Works" ..... **Split Reel Comedy** ..... **Saturday, August 22nd**
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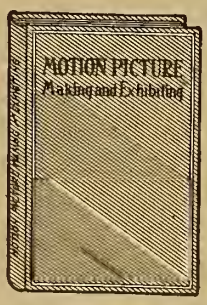
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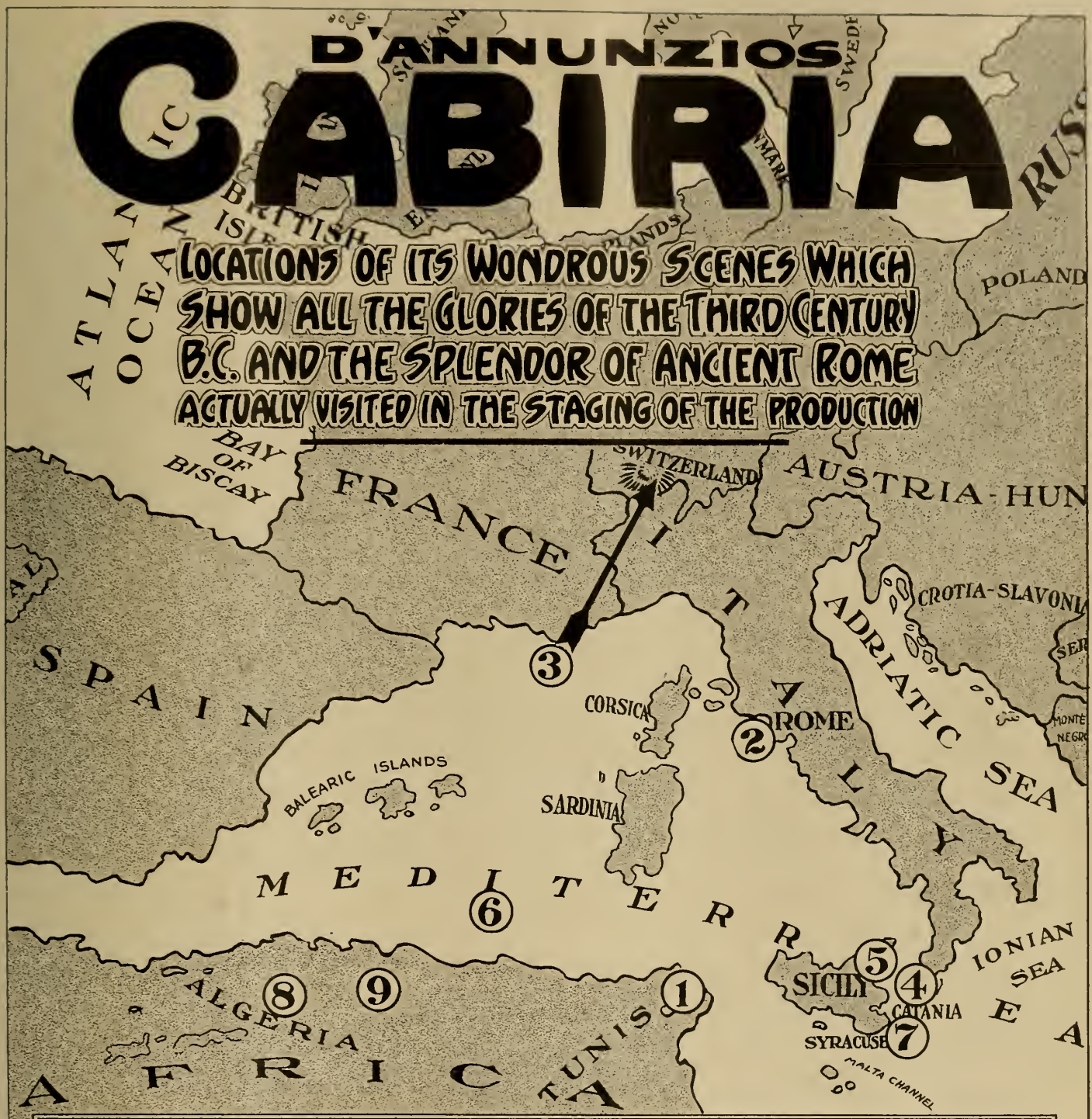
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Slippery Slim again foils his rival, Mustang Pete, for the hand of Sophie.

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A western drama, in which Broncho Billy saves an Indian maiden from a disliked chief. Featuring G. M. ANDERSON.

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CHICAGO TRIBUNE

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This picture, made out of the little prose war epic Edward Peple wrote several years ago, which also supplied heart interest for a successful play, is most effective as war propaganda in its film form, for what it lacks in direct intellectual appeal of the book and voice and personal magnetism of the stage it makes up in its broader scope of vizualization, creating a vivid and inescapable impression of the inglorious underside of brute contest between humans dignified by the name of war.

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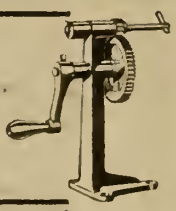
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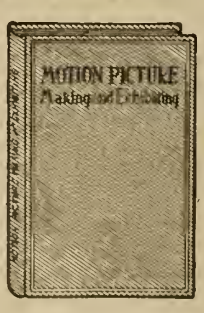
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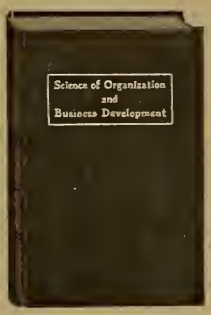
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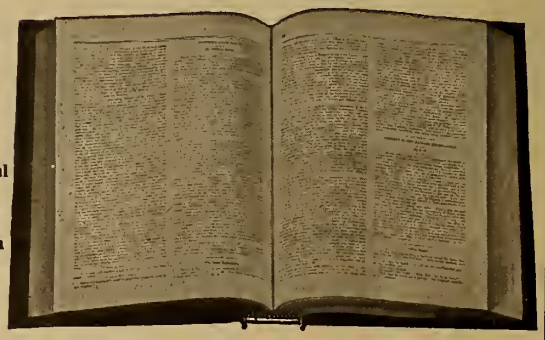
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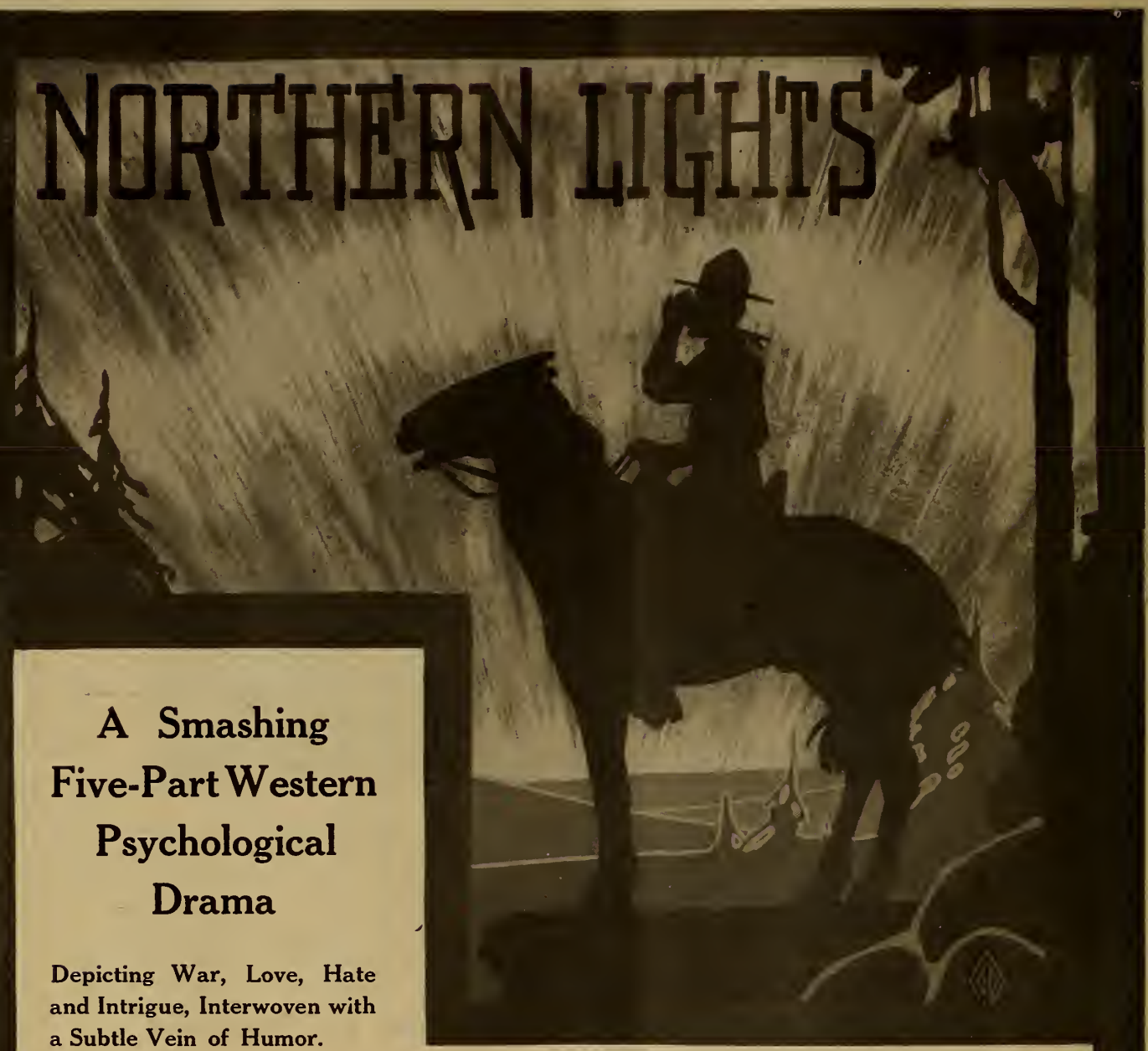
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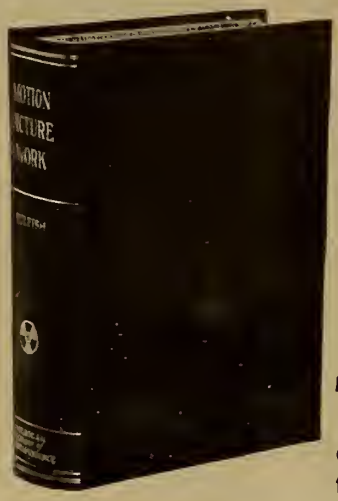
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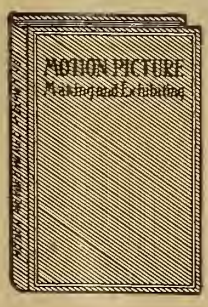
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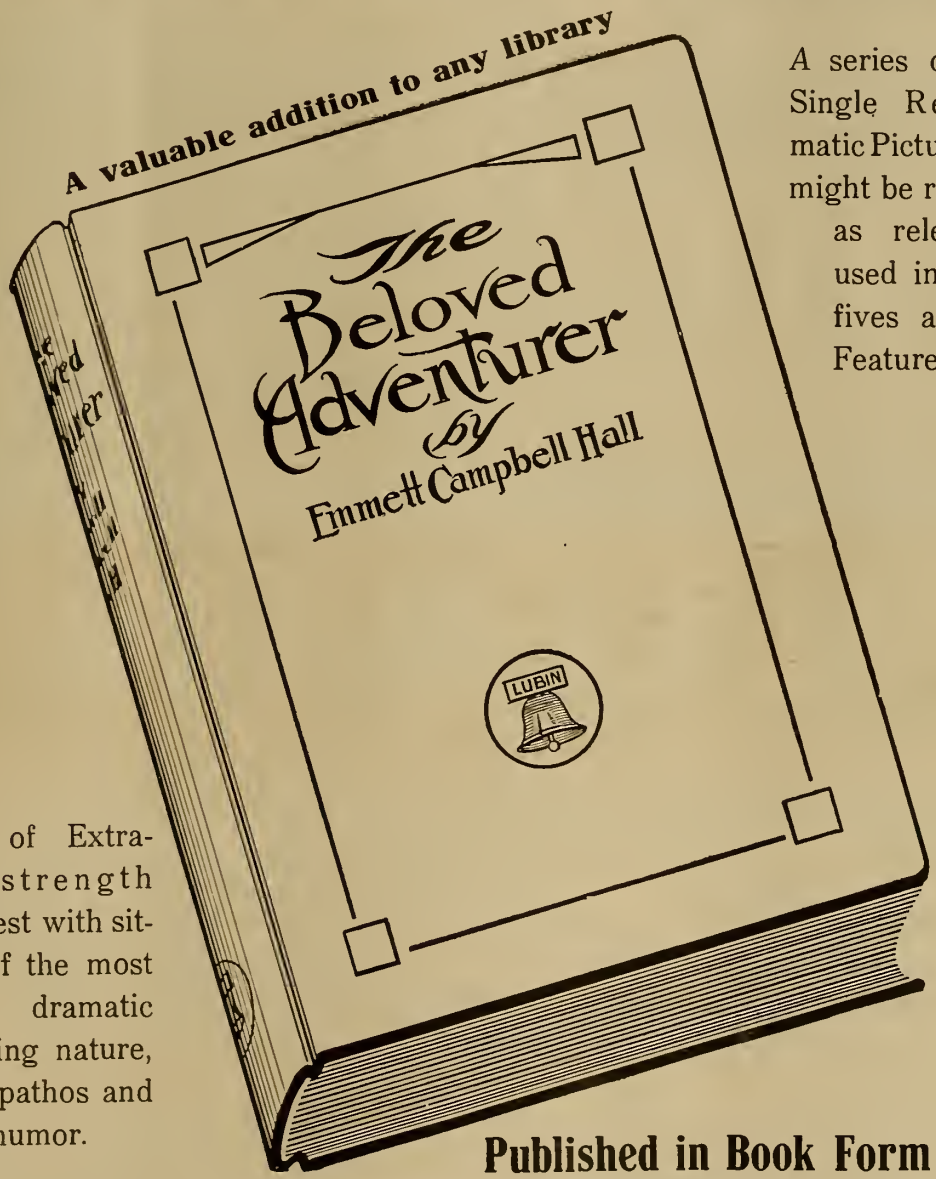
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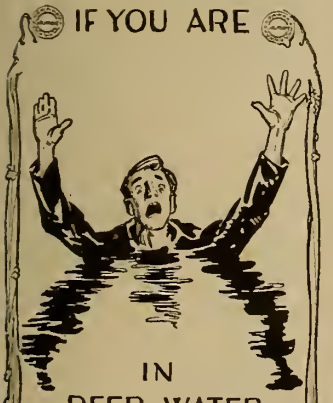
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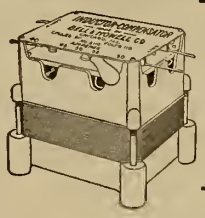
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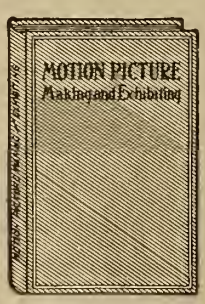
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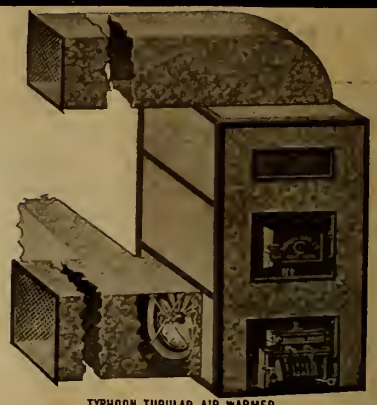
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"On Lonesome Mountain"	Two Reel Drama	Thursday, September 10th
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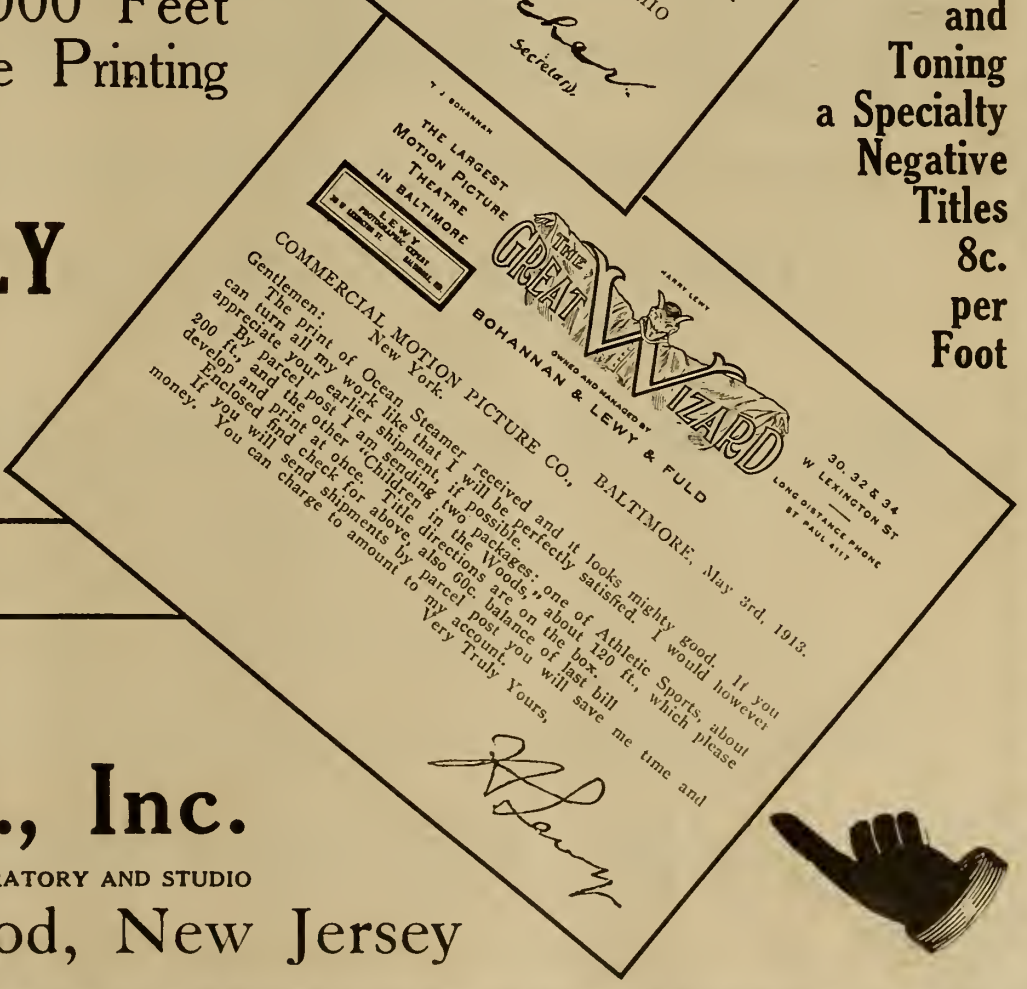
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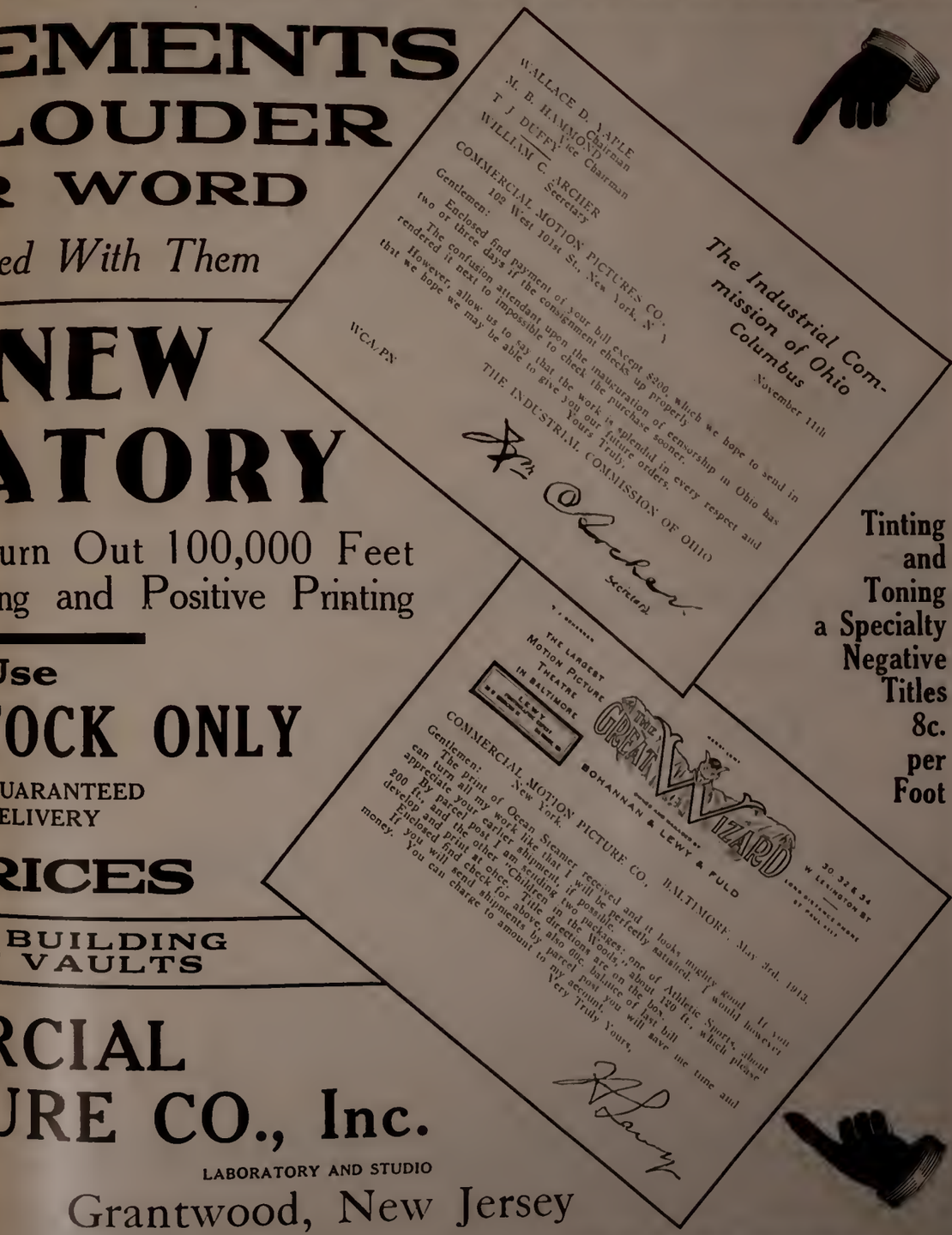
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"THE TWIN BROTHERS VAN ZANDT"	Two Reel Drama	Wednesday, September 16th
"TH' DOUBLE LIFE"	Two Reel Drama	Thursday, September 17th
"FOR REPAIRS"	Drama	Friday, September 18th
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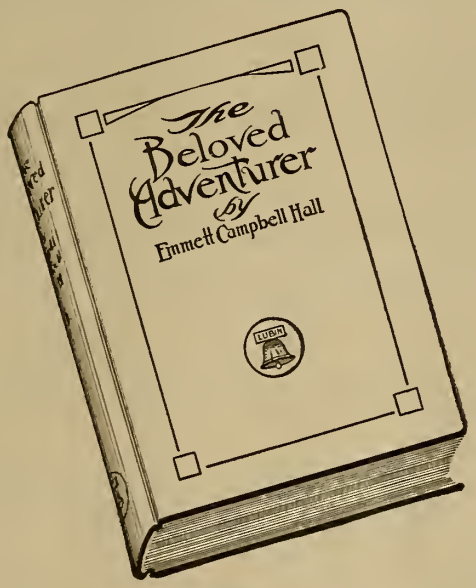
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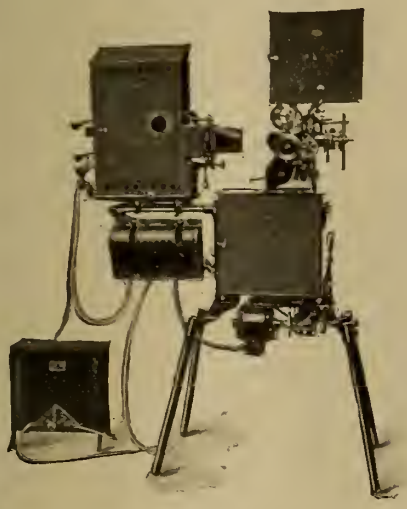
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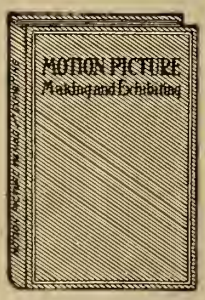


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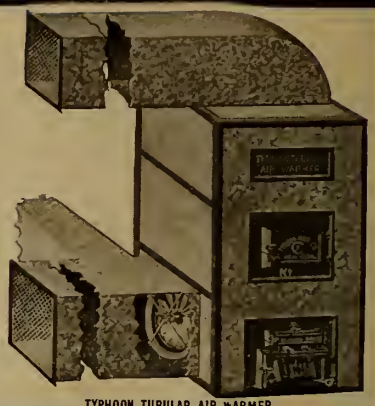
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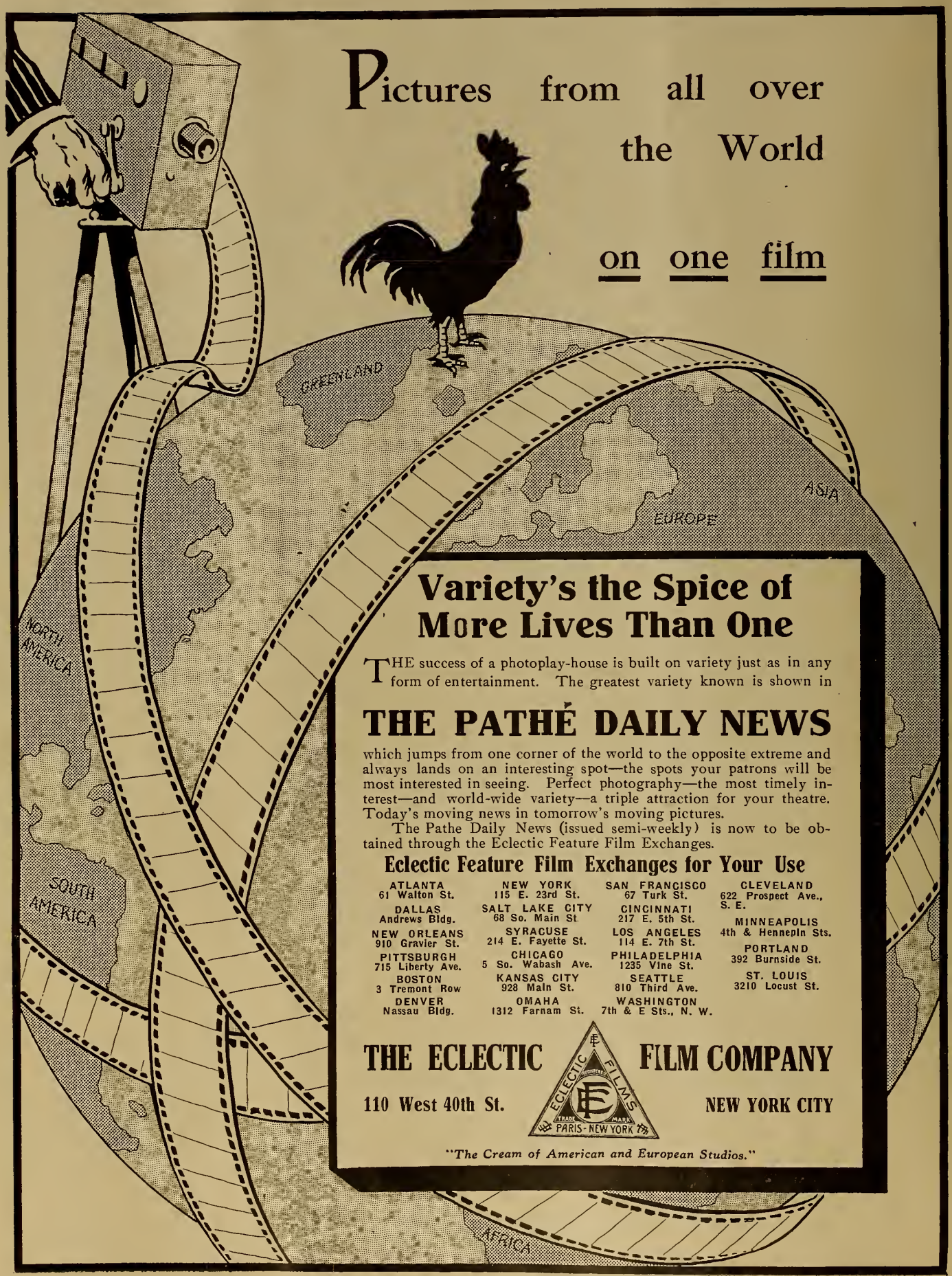
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"In the Glare of the Lights"

(In three acts)

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Another scream in which Sweedie again outhits the police department.

Released Tuesday, October 6

"The Verdict"

A photoplay masterpiece that is different from the ordinary picture. Adapted from the Munsey Magazines.

Released Wednesday, October 7

The Fable of

"The Family that Did Too Much for Nellie"

By GEORGE ADE

How a family discovered that it didn't pay to Doll Up the cook in Glad Rags.

Released Thursday, October 8

"When Slippery Slim Met the Champion"

Slippery Slim gets an awful "trimming" from the world's heavyweight champion.

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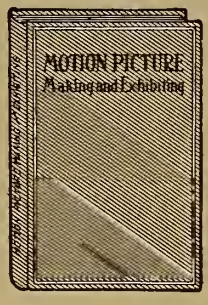
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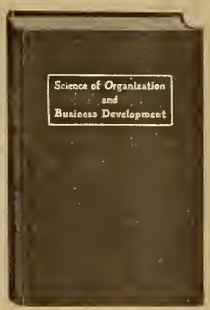
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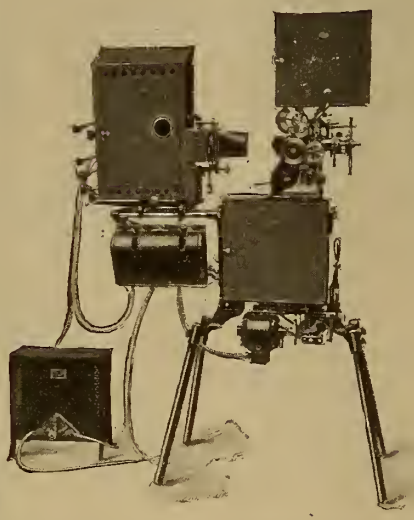
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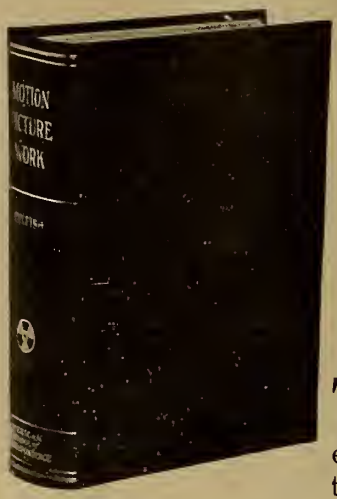
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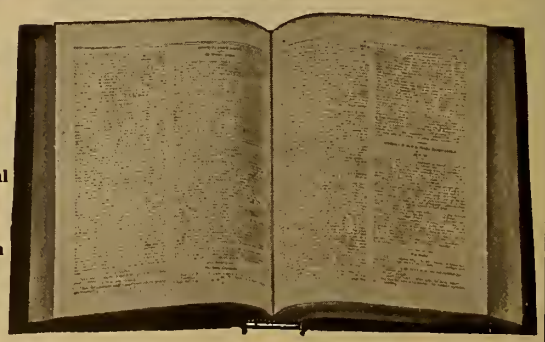
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THE THANHOUSER THREE-A-WEEK

Tuesday, Oct. 16. "The Cripple." (Two Reels.) An exceptional drama featuring Nolan Gane, Lydia Mead, Arthur Bauer, Mrs. Fairbanks, E. C. Ward and Virginia Waite.

Friday, Oct. 9. "The Benevolence of Conductor 786." A one-reel drama illustrating the goodness of charity. The cast includes Riley Chamberlin, Helen Badgley (Thanhouser Kidlet), Marion and Madeline Fairbanks, Fan Bourke, Joe Sparks and J. S. Murray.

Sunday, Oct. 11. "The Rescue." One-reel drama featuring Mildred Hellar, Harry Benham and Mayre Hall.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Office, Thanhouser Films, Ltd., London, W. C., England

Regular Thanhouser releases are distributed exclusively in the United States and Canada by the Mutual Film Corporation.



SIX-A-WEEK

"THE FIRST TO STANDARDIZE PHOTOPLAYS"

ESSANAY

FRANCIS X. BUSHMAN

is presented in

"In the Glare of the Lights"

and

"The Plum Tree"

The man who was voted the world's most popular photoplayer is at his best in these two tremendous dramas, the first of ESSANAY'S prize mystery productions. "The Plum Tree" (in 3 acts) was released September 18th. Exhibitors write that it is breaking all their records for them. "In the Glare of the Lights" (in 3 acts) is booked for release October 17th. IT IS ANOTHER WINNER. Both these thrilling plays are produced in conjunction with the complete short stories published in the October and November issues of THE LADIES' WORLD MAGAZINE. In each story a paragraph is missing. LARGE PRIZES ARE OFFERED FOR THE BEST WRITTEN MISSING PARAGRAPH. FIVE MILLION READERS of the magazine will demand to see the film dramas in order to solve the mystery.

BOOK THEM NOW

Released through the feature department of the GENERAL FILM CO.

Released Monday, October 19

"She Landed a Big One"

(Sweedie, the Fisherman's Daughter)
Sweedie "shows up" her father as a fisherman.

Released Tuesday, October 20

"Mother O' Dreams"

A stirring drama in which an orphan's dreams of luxuries and a mother's love suddenly become a reality.

Released Thursday, October 22

"Slippery Slim, The Mortgage and Sophie"

Slippery Slim, the Justice of Peace, marries Mustang and a real comedy results.

Released Saturday, October 24

"Broncho Billy—Favorite"

A thrilling western drama featuring G. M. ANDERSON.

Released Wednesday, October 21

The Fable of

"The Long Range Lover and the Lollypalooze"

By GEORGE ADE

How a love sick lawyer found a Lemon done up in a most attractive Package.

"FOUR OF THE BIGGEST NIGHTS IN THE HISTORY OF OUR THEATRE CAME WITH

'ONE WONDERFUL NIGHT'"

writes an exhibitor. This great Essanay four-act drama, featuring **FRANCIS X. BUSHMAN** is packing houses everywhere.

"BRONCHO BILLY"

as portrayed by the world's most famous photoplay actor, G. M. ANDERSON, is the safest booking for any exhibitor. Always this western hero brings a thrill.

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IN TWO PARTS

Featuring **ED COXEN** and **WINNIFRED GREENWOOD** Under direction of Thos. Ricketts

Release Monday, October 19, 1914

AMERICAN BEAUTY FILMS

"Dad and the Girls"

A refined comedy in which father unwittingly is caught with the goods

Release Tuesday, October 20, 1914

FLYING "A" FEATURES

"In the Open"

A Thrilling Mexican Adventure.
Under direction of Sydney Ayres.

Release Wednesday, October 21, 1914

"The Final Impulse"

A Construction Camp Episode.
Under direction of Thos. Ricketts.

Release Friday, October 23, 1914

Distributed exclusively through the United States and Canada by the Mutual Film Corporation

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ALLIANCE PROGRAM

A combination of the World's Greatest Feature Photoplay Producers in a direct-to-exhibitor co-operative booking plan which insures to the better Theatres an absolutely dependable source from which to secure ***Big Features*** for 52 weeks in the year.

The exhibitor is the sole arbiter of the manufacturer's success, because his profit is derived solely from the popularity of the film. Each unit is independent of the other, obviating a forced program, and absolutely eliminating all element of chance in the quality of the releases.

Each manufacturer stands by himself, receiving a percentage of the bookings. The better picture he makes the more benefit he will derive. This is a tremendous incentive for rivalry in the race for quality.

The Alliance Films Corporation is not interested in the exchanges, nor the manufacturing companies. The manufacturing companies are not interested in the exchanges.

Every subject must be submitted to the exchanges before it is placed in the ALLIANCE PROGRAM, and an unbiased and uninfluenced committee judicially passes upon the drawing power of the film, the photography and acting.

The confidence of the manufacturer in his ability to produce the greatest films in the world, and his determination to do so, is apparent; otherwise these producers would not be willing to enter into such an arrangement. This statement is not made for mere publicity purposes, but is an actual, bona fide fact. There are many agreeable surprises in store for the exhibitor who will watch for ALLIANCE ANNOUNCEMENTS, but it must not be forgotten that every producer affiliated with the ALLIANCE FILMS CORPORATION must agree to the conditions hereinabove stated.

POWERFUL SUBJECTS FOR EARLY RELEASE

Date	Title of Film	Producer	Star
October 12	THE KEY TO YESTERDAY	Favorite Players	Carlyle Blackwell
October 19	THE PATH FORBIDDEN	Excelsior	Octavia Handworth
October 26	AT THE OLD CROSS ROADS	Select	Estha Williams
November 2	(To be announced)		
November 9	(To be announced)		
November 16	THE MAN WHO COULD NOT LOSE	Favorite Players	Carlyle Blackwell
November 23	THE SHADOW	Excelsior	Octavia Handworth
November 30	(To be announced)		
December 7	AN UNFINISHED STORY	Favorite Players	Carlyle Blackwell
December 14	WHEN FATE LEADS TRUMP	Excelsior	Octavia Handworth

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Next week's announcement giving a list of exchanges handling the Alliance Program will disclose many surprises. Watch for it

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11th Floor, Leavitt Bldg., 126 W. 46th St., New York City

A A

ALLIANCE PROGRAM

NOTICE TO THE TRADE

The Productions of the Favorite Players Film Co., Inc., will be released exclusively through the Alliance Films Corporation.
Our first subject in the Alliance Program will be

THE KEY TO YESTERDAY

A strong, stirring, four-part feature of exceptional merit, picturized from the book by Charles Nevill Buck (Scenario by Robert A. Dillon)

WITH CARLYLE BLACKWELL

in the leading role, supported by J. Francis Dillon, Miss Edna Mayo, John J. Sheehan, John Prescott, Gypsy Abbott

AND 100 OTHERS

RELEASED OCTOBER 12

FAVORITE PLAYERS FILM COMPANY, Inc.
M. H. BLACKWELL, TREAS.
110 W. 40th St.—Suite 1002—New York City

ALLIANCE PROGRAM

IMPORTANT ANNOUNCEMENT

The Excelsior Feature Film Company, Inc., will release all its subjects through the Alliance Films Corporation, beginning with

THE PATH FORBIDDEN

Dramatized from the book by John B. Hymer, in five parts. An intense human interest production, wonderfully acted, with

OCTAVIA HANDWORTH

The peerless star of the silent drama in the leading role, supported by Gordon De Maine, William A. William, John B. Hymer, and a large cast.

MARVELOUS SCENES

are presented, in exquisite photography, which will cause audiences to sit spell-bound in wonder and amazement. Through trick work and double exposure, Miss Handworth, playing the dual role of the twin sisters, is actually seen shaking hands with herself, and handing to, and taking from herself various articles, both figures being photographed close to the camera. This work has been pronounced by experts the most intricate ever attempted, and is the first time in the history of motion pictures that the feat has been accomplished.

RELEASED OCTOBER 19

EXCELSIOR FEATURE FILM COMPANY, Inc.
110 W. 40th St.—Suite 1002—New York City

Harry Handworth, Pres. **Arthur Rosenbach, Sales Mgr.** **Wm. H. Wright, Treas.**

A A

No matter how thrilling

a story one may read, interest is not sustained if poor type, poor paper and poor press work make hard work for the eyes. It's the same with motion pictures. A clear picture is as necessary as a good scenario.

Because the basic product is right, the clearest pictures are on "Eastman" film. Look for the stencil mark in the margin.

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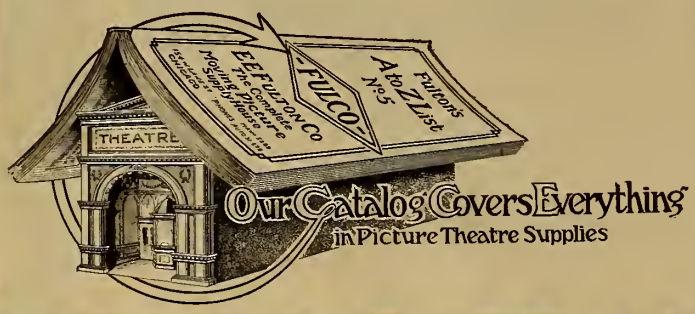
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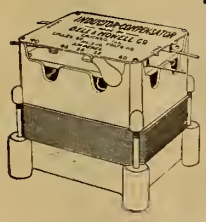
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The Warning

The Triumph of the Season Pronounced by Members of the Board of Censorship to be the Finest Film they had seen for Months.



A 3 reel American, Wharton-made drama. This is not an ordinary better-than-the-average play, but a veritable triumph in every respect. A wayward son, warned by his father, penetrates the future and glimpses what he might have been. The law is unable to deter the boy as he progresses from petty crimes to murder and the father finally takes the punishment into his own hands. Some of the most strikingly dramatic scenes ever screened. Featuring Creighton Hale and M. O. Penn. 1-3-6 sheet posters.

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A 4-part drama—a story of love and revenge among the fisherfolk in a quaint old-fashioned village by the sea. Picturesque backgrounds, splendid acting, and action which carries a live interest through every scene. 1-3-6 sheet posters.



Miss Cinderella

A true fish story in one reel—American comedy made by the All Comedy Company — a merry tale of love and angling which proves that there are just as good fish in a mountain brook as there are on a hotel veranda. A film of solid enjoyment. 1 sheet posters.

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Pauline has grown as necessary among the good things in motion pictures as sugar on the breakfast table. But a few months ago Pauline was a luxury to photoplay lovers, and now she's a necessity. A week without Pauline is a disappointment to the play-goer and a loss to the exhibitor.

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THE ECLECTIC FILM COMPANY
110 West 40th Street
NEW YORK CITY

SIX-A-WEEK

"THE FIRST TO STANDARDIZE PHOTOPLAYS"

Essanay

"In the Glare of the Lights"

Featuring

FRANCIS X. BUSHMAN

The World's Most Popular Photoplay Actor

RELEASED OCTOBER 17

Five million persons will read the complete short story of the ESSANAY three-act drama published in The Ladies' World for November, which appears on the newstands and in the hands of subscribers on the same date as the film drama is released. This is the second of the ESSANAY'S great prize mystery dramas in conjunction with The Ladies' World. One paragraph of the story is missing in the magazine. The Ladies' World is offering big prizes for the best written paragraph. The five million readers of the magazine must see the Essanay photoplay to solve the mystery. **BOOK IT AT ONCE.**

"The Plum Tree"

Also Featuring
FRANCIS X. BUSHMAN

The first of the complete prize mystery dramas is drawing record crowds. You can't afford not to book it. Many are calling for a second booking.

Released Monday, October 26

"Rivalry and War"

It's really too funny for words.

Released Tuesday, October 27

"An Unplanned Elopement"

A thrilling drama featuring FRANCIS X. BUSHMAN Adapted from The Munsey Magazines.

Released Wednesday, October 28

The Fable of

"The People's Choice Who Answered The Call of Duty and Took Seltzer"

By GEORGE ADE

How an aspirant for a political job got "bumped" by his party leaders.

Released Thursday, October 29

"Snakeville and The Corset Demonstrator"

All the men of Snakeville turn out to greet the "Perfect 38."

Released Friday, October 30

"Whatsoever a Woman Soweth"

(In two acts)

A thrilling drama dealing with the greatest of domestic problems.

Released Saturday, October 31

"Broncho Billy's Mother"

Broncho Billy shows his ability as a sharp shooter. FEATURING G. M. ANDERSON.

"FOUR OF THE BIGGEST NIGHTS IN THE HISTORY OF OUR THEATRE CAME WITH

'ONE WONDERFUL NIGHT'"

writes an exhibitor. This great Essanay four-act drama, featuring **FRANCIS X. BUSHMAN** is packing houses everywhere.

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FASCINATING *and* ROMANTIC

Presenting **Vivian Rich** and **Wm. Garwood**

Under direction of **Sydney Ayres**

Release Monday, October 26, 1914

AMERICAN BEAUTY PRODUCTIONS

"A Rude Awakening"

A pleasing and refined Society Comedy, with splendid popular cast

Release Tuesday, October 27, 1914

"Sweet and Low"

A Human Interest Drama—splendidly enacted under direction of **Sydney Ayres**

Release Wednesday, October 28, 1914

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3 Reel Drama	**"THE WEIGHT OF A CROWN"** Produced by **Harry Myers**	By M. B. Havey

READY FOR EARLY RELEASE (By Arrangement with Fred Mace)
EVELYN NESBIT THAW and her son Russell William Thaw in

5 Reel Drama	**"THREADS OF DESTINY"** Produced by **Joseph W. Smiley**	By William H. Clifford

EDWIN ARDEN in

5 Reel Drama	**"EAGLE'S NEST"** Produced by **Romaine Fielding**	By Edwin Arden

RAYMOND HITCHCOCK
In a 5 Reel Comedy Drama by LAWRENCE McCLOSKEY
Produced by **George Terwilliger**

3 Reel Drama	**"STONEWALL JACKSON'S WAY"** Produced by **Edgar Jones**	By Emmett Campbell Hall

IN PREPARATION
ROSE COGHLAN and Ethel Clayton in

6 Reel Comedy Drama	**"THE SPORTING DUCHESS"** Produced by **Barry O'Neil**	By Cecil Raleigh

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"THE BELOVED ADVENTURER" Sixth of Series **"THE GOLDEN HOPE"**	**Drama**	**Monday, October 19th**
"SUCH A MESS" / **"ONLY SKIN DEEP"**	**Split Reel Comedies**	**Tuesday, October 20th**
"THE HOPELESS GAME"	**Two Reel Drama**	**Wednesday, October 21st**
"HER MOTHER WAS A LADY"	**Two Reel Drama**	**Thursday, October 22nd**
"THE GIRL IN THE TENEMENT"	**Drama**	**Friday, October 23rd**
"THE CROOKS"	**Comedy**	**Saturday, October 24th**

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2nd of Series
"An Untarnished Shield"
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Positive Announcement

THE FAVORITE PLAYERS PRODUCTION

"The Key to Yesterday"

WITH

CARLYLE BLACKWELL

as the Principal Actor, will absolutely be released in The Alliance Program, and will be shown in Hammerstein's beautiful Opera House, New York, beginning Oct. 12. This subject is dramatized from the book by Chas. Neville Buck. Supporting Mr. Blackwell are Miss Edna Mayo, J. Francis Dillon, John J. Sheehan, John Prescott, Gypsy Abbott, and one hundred others. In four parts.

"The Path Forbidden"

EXCELSIOR FEATURE FILM CO.

Released October 19

Five reels of thrills, sensations and surprises. An up-to-the-minute production, with a strong moral tone, picturized from John B. Hymer's book, with

OCTAVIA HANDWORTH

the popular star, in the leading role. Exquisite photography, marvelous trick work and effects, and a large, well-balanced cast, make this film an extraordinary feature.

"At the Old Cross Roads"

SELECT PHOTOPLAY PRODUCING CO.

Released October 26

From Arthur C. Aiston's play, which successfully toured the country for fourteen years, with

MISS ESTHA WILLIAMS

The star of the original production, in the leading role. Many big scenes are shown, including the burning of the bridge, the uprising of the blacks and the ensuing battle, the sensational court room scene, etc., etc.

"McVeagh of the South Seas"

PROGRESSIVE MOTION PICTURE CO.

Released November 2

A true story of the south seas, from the book by H. D. Carey. In five reels by the Progressive Motion Picture Co. Featuring Harry Cary.

Coming Productions

"THE MAN WHO COULD NOT LOSE"

From the book by Richard Harding Davis.

"THE SHADOW"

From the book by John B. Hymer.

"AN UNFINISHED STORY"

From the book by Richard Harding Davis.

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The Exchanges handling the Alliance Program comprise the most reliable renters in America, making it the most powerful distributing channel in the world. Pending publication of complete list, exhibitors desiring service can have the name of the exchange handling their territory by writing or wiring us.

The Policy of the Alliance

Means an absolutely square deal to manufacturer, exchange and exhibitor. We do not expect an exhibitor to take a lot of mediocre films for the privilege of getting the good ones. Each manufacturer must hit a bull's-eye with his production, and must stand by himself.

Alliance Films Corporation

Leavitt Bldg., 11th Floor, 126 W. 46th St., New York City

EDISON





The Midnight Ride of Paul Revere

Retold after the famous poem by Henry W. Longfellow

Of all the characters of our Revolutionary period, none is more endeared to young and old than that of Paul Revere, whose exploit has been immortalized by Longfellow so effectively that the lines of the poem and the incidents portrayed are graven more deeply, perhaps, upon the average American mind than any other character or exploit of our American history.

The action throughout this film is finely sustained and many of the scenes, including Revere's house, that of Hancock, the wall at Lexington, where the first shots were fired, were all taken on the exact historical spots where the original action took place.

This is a film that will stir the hearts and minds of young and old and should be met with a tremendous welcome throughout the entire country.

2,000 feet—To be released Friday, October 30th.

COMING EDISON RELEASES

Monday,	**Oct. 26th.**	**Wood B. Wedd and the Microbes**	**1,000 ft.—Comedy**
Tuesday,	**Oct. 27th.**	**The Mystery of the Sealed Art Gallery**	**1,000 ft.— Drama**
Wednesday,	**Oct. 28th.**	**The Lost Melody**	**1,000 ft.— Drama**
Friday,	**Oct. 30th.**	**The Midnight Ride of Paul Revere**	**2,000 ft.— Drama**
Saturday,	**Oct. 31st.**	**The Hand of Iron**	**1,000 ft.— Drama**

Two Great Edison Successes

"The Long Way"

A three part reel just released. A masterpiece of dramatic production. Scenic and photographic effects are very beautiful.

"My Friend from India"

Another masterpiece in which Walter E. Perkins is in the title role. To be obtained through the General Film Company's special releases. Full of laughs.

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Supremacy on the Land

is the cry of one faction while another claims the mastery of the sea. Each nation has one or two main points of strength. The same is true of motion pictures.

The Pathe' Daily News

however, is supreme on either land or sea or in the air. It is strong at all points—wherever there is something going on that is of interest to the world, there you will find a Pathe camera man. That is why each individual in your audience will find something of special interest to him—all the action of all the world that can and should be seen, plainly seen in picture language. Make your screen a news sheet while news continues to be the center of public interest.

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is now to be obtained through the Eclectic Feature Film Exchanges.

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The Thanhouser Three-a-Week

Tuesday, October 20th. "Old Jackson's Girl."

This is a two-reel Western drama that throbs with emotion—excitement. It depicts an episode from the life of Jim Jackson—a suspected horse thief—whose daughter is in love with a young ranchman. The thrills which are exhibited before the young couple is finally united, make this an exceptionally interesting photoplay. Note this excellent cast: Dave Thompson, Mayre Hall, Morris Foster, Justus D. Barnes, Clare Kroell, E. Sherwood and Jack Sullivan.

Sunday, October 25th. "Mr. Cinderella."

A beautiful playlet based on the fairy tale idea. How little Jimmie—the poor, pitied boy—is given an opportunity by his fairy godfather to visit the county fair and meet the Queen of the Popcorn Trust and enjoy himself immensely, is an interesting film story. The cast includes Nolan Gane, Fan Bourke, E. Turner, J. Myers, Dave Thompson and Mildred Hellar.

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New Rochelle, N. Y.

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Featuring G. M. ANDERSON

The world famous originator of "Broncho Billy."

This is the third of the ESSANAY complete PRIZE MYSTERY dramas produced in conjunction with THE LADIES' WORLD. The complete story will appear in the magazine for December, with the exception of one paragraph. Big prizes are offered by the magazine for this lost paragraph. It can only be found in the Essanay film. 5,000,000 readers will look for it to solve the mystery. The photoplay is filled with thrilling and dramatic incidents. It is a story of LOVE and HATE. It stirs the heart and grips the soul. It has the real "PUNCH." BOOK IT AT ONCE.

Released November 19th through the feature department of the General Film Company.

Released Monday, November 2

"The Laundress"

(With Sweedie)

Sweedie's sweetheart fails to appreciate her until he believes her to be dead.

Released Tuesday, November 3

"Fires of Fate"

How a thrilling rescue from a burning building united two lives of sorrow. Adapted from the Munsey Magazines.

Released Wednesday, November 4

The Fable of

"How Uncle Brewster Was Too Shifty for the Tempter"

By GEORGE ADE

Those "gol-durn" city chaps couldn't put anything over on Uncle Brewster.

Released Thursday, November 5

"Slippery Slim and the Impersonator"

Slippery Slim devises a clever scheme to win Sophie from Mustang Pete.

Released Friday, November 6

"His Dearest Foes"

(In two acts)

A thrilling drama of army life in India. Adapted from the Munsey Magazines.

Released Saturday, November 7

"Broncho Billy's Mission"

A western drama featuring G. M. ANDERSON.

"The Plum Tree"

(In 3 acts)

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Featuring Ed. Coxen and Winifred Greenwood

Release Monday, November 2, 1914

AMERICAN BEAUTY FILMS

"The Tightwad"

A Light Comedy with Human Interest

Release Tuesday, November 3, 1914

"When the Road Parts"

A Psychological Drama by an All Star Cast.

Release Wednesday, November 4, 1914

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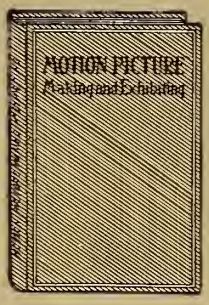
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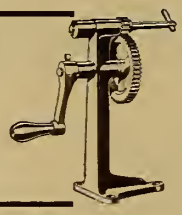
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From the book by Chas. Neville Buck, by the Favorite Players Film Co., featuring Carlyle Blackwell, was released Oct. 12, and had its premier the week of the 12th at Hammerstein's Opera House.

"At the Old Cross Roads"

Picturization of Arthur C. Aiston's famous play, which had a successful run for fourteen years. Estha Williams, the original star, plays the lead in the film. Released October 26.

"The Path Forbidden"

From the book by John B. Hymer, in five parts, by the Excelsior Feature Film Co., with Octavia Handworth in the leading role. Released October 19.

"McVeagh of the South Seas"

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3 Reel Drama	**"THE WEIGHT OF A CROWN"** Produced by **Harry Myers**	By M. B. Havey

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EVELYN NESBIT THAW and her son Russell William Thaw in

5 Reel Drama	**"THREADS OF DESTINY"** Produced by **Joseph W. Smiley**	By William H. Clifford

EDWIN ARDEN in

5 Reel Drama	**"EAGLE'S NEST"** Produced by **Romaine Fielding**	By Edwin Arden

RAYMOND HITCHCOCK

In a 5 Reel Comedy Drama by LAWRENCE McCLOSKEY

Produced by **George W. Terwilliger**

3 Reel Drama	**"STONEWALL JACKSON'S WAY"** Produced by **Edgar Jones**	By Emmett Campbell Hall

ROSE COGHLAN and Ethel Clayton in

6 Reel Comedy Drama	**"THE SPORTING DUCHESS"** Produced by **Barry O'Neil**	By Cecil Raleigh

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Seventh of Series "THE HOLDUP" ..... Drama ..... Monday, October 26th
"LOVE AND TITLE"
"SHE MARRIED FOR LOVE" ..... Split Reel Comedies ..... Tuesday, October 27th
"THE MOUNTAIN LAW" ..... Two Reel Drama ..... Wednesday, October 28th
"THE WOLF'S DAUGHTER" ..... Two Reel Drama ..... Thursday, October 29th
"THUMB PRINTS AND DIAMONDS" .... Drama ..... Friday, October 30th
"THE SOUBRETTE AND THE SIMP"
"AN INTERRUPTED NAP" ..... Split Reel Comedy ..... Saturday, October 31st

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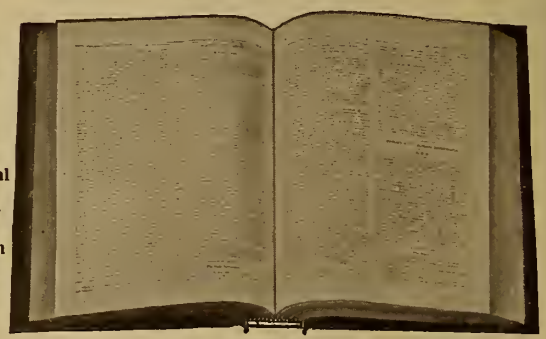
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MR. G. M. ANDERSON

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THE LATEST AND GREATEST WESTERN DRAMA (In 3 Acts)

By Frank Blighton. Author of "What Happened to Mary?" and "Who Will Marry Mary?"

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Released November 19th through the feature department of the General Film Company.

Released Monday, November 9

"Sweedie the Trouble Maker"

Sweedie conquers the police department in a battle royal.

Released Tuesday, November 10

"Within Three Hundred Pages"

A thrilling drama with which a real mystery is connected. Adapted from the Munsey Magazines.

Released Wednesday, November 11

"Three Boiled Down Fables"

By GEORGE ADE

Three side-splitting comedies in one reel.

Released Thursday, November 12

"Sophie and the Man of Her Choice"

Sophie saves the man she loves from vengeance of foes by ruse and weds him.

Released Friday, November 13

"The Prince Party"

(In two acts)

An excellent drama in which an aristocrat in search of adventure poses as a vagabond and finds his princess.

Released Saturday, November 14

"Broncho Billy's Decision"

(Reg. in U. S. Patent Office)

A western drama featuring G. M. ANDERSON.

"In the Glare of the Lights"

AND

"The Plum Tree"

(In 3 acts)

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Listing all films issued between October 1, 1913 and September 30, 1914

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COMEDY.

1913.	Title.	Maker.	Length.
10-9	Never Known to Smile	Biograph	500
10-9	Scenting a Terrible Crime	Biograph	500
10-13	McGann and His Octette	Biograph	500
10-13	Aunts Too Many	Biograph	500
10-16	Red and Pete, Partners	Biograph	1,000
10-23	A Fallen Hero	Biograph	500
10-23	The Winning Punch	Biograph	500
10-27	An Evening with Wilder Spender	Biograph	1,000
10-30	A Barber Cure	Biograph	500
10-30	Boarders and Bombs	Biograph	500
11-6	In the Hands of the Black Hands	Biograph	500
11-6	Where's the Baby	Biograph	500
11-13	Mrs. Casey's Gorilla	Biograph	500
11-13	Mixed Nuts	Biograph	500
11-17	A Cure for Suffragettes	Biograph	500
11-17	He's a Lawyer	Biograph	500
11-27	A Circumstantial Hero	Biograph	500
11-27	The Somnambulists	Biograph	500
12-1	How the Day Was Saved	Biograph	500
12-1	Bink's Vacation	Biograph	500
12-11	The Troublesome Mole	Biograph	500
12-11	A Foul and Fearful Plot	Biograph	500
12-15	Oh Sammy	Biograph	500
12-15	Riley's Decoys	Biograph	500
12-27	The Club Cure	Biograph	500
12-27	The Suicide Pact	Biograph	500
1914.			
1-1	Skelley's Skeleton	Biograph	500
1-1	A Motorcycle Elopement	Biograph	500
1-5	The Mystery of the Milk	Biograph	500
1-5	The Janitor's Revenge	Biograph	500
1-15	Out-Blacked	Biograph	500
1-15	How They Struck Oil	Biograph	500
1-19	Reggie, the Daredevil	Biograph	500
1-19	Just Boys	Biograph	500
1-29	Out of Sight—Out of Mind	Biograph	1,000
1-29	Buy Wool	Biograph	1,000
1-31	The Fallen Angel	Biograph	1,000
2-2	If It Were Not For Polly	Biograph	1,000
2-5	The Dilemma	Biograph	1,000
2-7	Beating Their Board Bill	Biograph	1,000
2-7	The Faddists	Biograph	1,000
2-9	One Thousand to One Shot	Biograph	500
2-9	Skelley Buys a Hotel	Biograph	500
2-12	As It Might Have Been	Biograph	1,000
2-19	A Desperate Hero	Biograph	500
2-19	Skelley and the Turkey	Biograph	500
3-5	Politics and Suffragettes	Biograph	500
3-5	Pa and Ma Elope	Biograph	500
3-14	Blame the Tailor	Biograph	500
3-14	Shorty Makes a Bet	Biograph	500
3-26	Wifey's Visit Home	Biograph	500
3-26	Never Shrink	Biograph	500
4-4	Bill Tell, Pawn Broker	Biograph	500
4-4	Skelley's Birthday	Biograph	500
4-27	Hop Head's Dream	Biograph	500
4-27	Along Came a City Chap	Biograph	500
5-7	Gilliagin's Accident Policy	Biograph	500
5-7	Maniacs Three	Biograph	500
5-16	While the Band Played	Biograph	500
5-16	Almost An Outrage	Biograph	500
5-21	Romeo and Juliet	Biograph	500
5-21	Percy, the Lady Killer	Biograph	500
5-25	The Prince of the Drinks	Biograph	500
5-25	Widow Muggin's Wedding	Biograph	500
6-6	Captain Kidd, The Bold	Biograph	500
6-6	In the Nick of Time	Biograph	500
6-11	A Jonah	Biograph	1,000
6-15	The Prize Employer	Biograph	500
6-15	Brown's Bachelor Supper	Biograph	500
6-27	A Spanish Omlet	Biograph	1,000
6-27	Ribbons and Boxing Gloves	Biograph	1,000
7-2	The Goat	Biograph	500
7-2	The Firemen's Social	Biograph	500
7-6	Eva, the Cigarette Girl	Biograph	1,000
7-9	A Romance of Pueblo	Biograph	1,000
7-18	It Was Some Party	Biograph	500
7-18	Some Decorations	Biograph	500
7-23	The Cheeseville Cops	Biograph	500
7-23	The Show Busters	Biograph	500
7-27	Gwendolyn, the Sewing Machine Girl	Biograph	1,000
7-27	Search, the Scientific Detective	Biograph	1,000
8-3	The Meal Ticket	Biograph	1,000
8-8	The Would Bandits Be	Biograph	500
8-8	The Deadly Cheroot	Biograph	500
8-13	Mix-up at Murphy's	Biograph	500
8-13	Cheering Mr. Goodheart	Biograph	500
8-17	Jim, the Terror	Biograph	500
8-17	The Game of Freeze-Out	Biograph	500
8-29	Spending It Quick	Biograph	500
8-29	Baseball—a Grand Old Game	Biograph	500
9-3	Love and Hash	Biograph	500
9-3	The Chief's Love Affair	Biograph	500
9-7	Love, Loot and Liquor	Biograph	434
9-7	Bluebeard the Second	Biograph	565
9-12	The Secret Nest	Biograph	999
9-19	Murphy and the Mermaids	Biograph	500
9-19	The Fire Chief's Bride	Biograph	500
9-24	The Fall of Muscle-Bound Hicks	Biograph	500
9-24	The Plumber's Pick	Biograph	500

DRAMA

1913.	Title.	Maker.	Length.
10-2	A Tender-Hearted Crook	Biograph	1,000
10-4	The Chieftain's Sons	Biograph	1,000
10-6	His Secret	Biograph	1,000
10-11	So Runs the Way	Biograph	1,000
10-18	The Girl Across the Way	Biograph	1,000
10-20	The Van Nostrand Tiara	Biograph	1,000
10-25	The Madonna of the Storm	Biograph	1,000
11-1	The Clock Stopped	Biograph	1,000
11-3	Diversion	Biograph	1,000
11-8	Old Coupons	Biograph	1,000
11-10	No Place for Father	Biograph	1,000
11-15	His Inspiration	Biograph	1,000
11-20	The Detective's Stratagem	Biograph	1,000
11-22	By Man's Law	Biograph	2,000
11-24	All For Science	Biograph	1,000
11 29	The Blue or the Gray	Biograph	1,000
12-4	The Birthday Ring	Biograph	1,000
12-6	In the Elemental World	Biograph	1,000
12-8	The Capturing of David Dunne	Biograph	1,000
12-13	The House of Discord	Biograph	1,000
12-18	Beyond All Law	Biograph	1,000
12-20	The Conscience of Hassan Bey	Biograph	1,000
12-22	For Her Government	Biograph	1,000
12-25	Her Wedding Bell	Biograph	1,000
12-29	The Wedding Gown	Biograph	2,000
1914.			
1-3	The Abandoned Well	Biograph	1,000
1-8	His Father's House	Biograph	1,000
1-10	The Bartered Crown	Biograph	1,000
1-12	Concentration	Biograph	1,000
1-17	Waifs	Biograph	1,000
1-22	The Sentimental Sister	Biograph	1,000
1-24	The Husband's Experiment	Biograph	1,000
1-26	His Fireman's Conscience	Biograph	1,000
2-14	A Nest Unfeathered	Biograph	1,000
2-16	Her Old Teacher	Biograph	1,000
2-21	Criminology and Reform	Biograph	1,000
2-26	The Massacre	Biograph	2,000
3-2	A Bunch of Flowers	Biograph	1,000
3-7	Children of Destiny	Biograph	1,000
3-9	For Auld Lang Syne	Biograph	1,000
3-12	Her Hand	Biograph	1,000
3-16	Gentleman or Thief	Biograph	1,000
3-19	The Restless Woman	Biograph	1,000
3-21	A Friend of the District Attorney	Biograph	1,000
3-23	An Hour of Terror	Biograph	1,000
3-28	The Battle at Elderbusch Gulch	Biograph	2,000
3-30	The Doctor's Trust	Biograph	1,000
4-2	The Burglar's Sacrifice	Biograph	1,000
4-6	The Master of the Strong	Biograph	1,000
4-9	When a Woman Guides	Biograph	1,000
4-11	Hickville's Finest	Biograph	500
4-11	Rings and Robbers	Biograph	500
4-13	The Bondage of Fear	Biograph	1,000
4-16	Melody and Art	Biograph	1,000
4-18	Mixed Mails	Biograph	500
4-18	Ambitious Pa	Biograph	1,000
4-20	The Scar	Biograph	1,000
4-23	A Man in the House	Biograph	1,000
4-23	The Tango Flat	Biograph	500
4-25	Brute Force	Biograph	1,000
4-30	The Soul of the Desert	Biograph	1,000
5-2	Her Big Scoop	Biograph	1,000
5-4	The Saving Presence	Biograph	1,000
5-9	Under the Skin	Biograph	1,000
5-11	In Fate's Cycle	Biograph	1,000
5-14	Her Mother's Weakness	Biograph	1,000
5-18	The Father's Scapegoat	Biograph	1,000
5-23	The Road to Plaindale	Biograph	1,000
5-28	The Science of Crime	Biograph	2,000
5-30	A Daring Getaway	Biograph	1,000
6-1	Death's Witness	Biograph	1,000
6-4	The Idiot	Biograph	1,000
6-8	The Ethics of the Profession	Biograph	1,000
6-13	The Opal's Curse	Biograph	1,000
6-18	Her Neighbors Next Door	Biograph	1,000
6-20	By the Old Dead Tree	Biograph	1,000
6-22	Song of Sunny Italy	Biograph	1,000
6-25	The Ragamuffin	Biograph	1,000

6-29	The Hour of the Law	Biograph	2,000
7-4	The Crackman's Gratitude	Biograph	1,000
7-11	Primitive Model	Biograph	1,000
7-13	That Boy from the Poor House	Biograph	1,000
7-16	The Prospectives	Biograph	1,000
7-25	The Little Widow	Biograph	1,000
7-30	A Bit of Human Driftwood	Biograph	2,000
8-1	The Man Who Paid	Biograph	1,000
8-6	The Man and the Master	Biograph	1,000
8-10	The Condemning Hand	Biograph	1,000
8-15	The District Attorney's Burglar	Biograph	1,000
8-19	The Smuggler's Wife	Biograph	1,000
8-22	The Gypsy Talisman	Biograph	1,000
8-24	The Man From the Past	Biograph	1,000
8-27	The Terrible Lesson	Biograph	1,000
8-31	The Counterfeiter's Daughter	Biograph	1,000
9-5	For the Cause	Biograph	1,000
9-8	The Cricket on the Hearth	Biograph	2,018
9-10	The New Reporter	Biograph	1,000
9-14	The Backslider	Biograph	1,000
9-15	Merely Mother	Biograph	2,000
9-17	The Peddler's Bag	Biograph	1,000
9-18	His Change of Heart	Biograph	1,000
9-21	Just a Bit of Life	Biograph	1,000
9-22	The Ring and the Book	Biograph	2,000
9-25	Her Doggy	Biograph	1,000
9-26	The Gold Thief	Biograph	1,000

Thomas A. Edison, Inc.

Orange, N. J.

COMEDY.

10-1	Mr. Toot's Tooth	Edison	500
10-3	Why Girls Leave Home	Edison	2,000
10-6	A Short Life and a Merry One	Edison	700
10-8	Boy Wanted	Edison	600
10-13	Bill's Career as Butler	Edison	1,000
10-15	The Widow's Suitors	Edison	1,000
10-20	Hiram Green, Detective	Edison	1,000
10-21	Reginald's Courtship	Edison	1,000
10-22	His First Performance	Edison	600
10-27	A Hornet's Nest	Edison	600
10-29	The Horrible Example	Edison	1,000
11-1	A Woodland Paradise	Edison	1,000
11-3	Porgy's Bouquet	Edison	650
11-4	Tommy's Stratagem	Edison	1,000
11-5	Archie and the Bell Boy	Edison	1,000
11-10	Seth's Woodpile	Edison	500
11-12	His Nephew's Scheme	Edison	1,000
11-15	Getting a Patient	Edison	1,000
11-17	Nora's Boarders	Edison	1,000
11 19	The Girl in the Houseboat	Edison	1,000
11-24	Enoch and Ezra's First Smoke	Edison	500
11-26	A Sense of Humor	Edison	1,000
12-1	Wanted, a Burglar	Edison	550
12-3	The Thrifty Janitor	Edison	1,000
12-8	The Manicure Girl	Edison	1,000
12-10	Greedy George	Edison	500
12-15	A Pious Undertaking	Edison	1,000
12-17	Falling in Love with Inez	Edison	1,000
12-22	Teaching His Wife a Lesson	Edison	675
12-24	Mary's New Hat	Edison	585
12-24	The Janitor's Quiet Life	Edison	415
12-27	A Proposal from Mary	Edison	1,000
12-29	Her Face Was Her Fortune	Edison	1,000
12-31	Andy Gets a Job	Edison	1,000
1-5	The Girl in the Middy	Edison	1,000
1-7	The Sherlock Holmes Girl	Edison	600
1-12	The Adventure of the Actress' Jewels	Edison	1,000
1-14	Andy Plays Hero	Edison	1,000
1-16	Deacon Billington's Downfall	Edison	1,915
1-19	The Janitor's Flirtation	Edison	610
1-21	The Uncanny Mr. Gumble	Edison	1,000
1-26	The Lovely Senorita	Edison	1,000
1-28	How Bobby Called Her Bluff	Edison	300
1-28	The Call of the Footlights	Edison	480
1-31	The Perfect Truth	Edison	1,000
2-2	How the Earth Was Carpeted	Edison	1,000
2-4	On the Lazy Line	Edison	1,000
2-6	An American King	Edison	2,000
2-9	A Story of Crime	Edison	1,000
2-11	Andy Goes on the Stage	Edison	1,000
2-16	The Adventure of the Extra Baby	Edison	1,000
2-17	Sophia's Imaginary Visitors	Edison	1,000
2-18	Courting Betty's Beau	Edison	1,000
2-23	The Beautiful Leading Lady	Edison	1,000
2-25	Love's Young Dream	Edison	500
2-25	Cheese Mining	Edison	500
2-27	The Drama in Heyville	Edison	2,000
2-28	The Ghost of Mother Eve	Edison	1,000
3-2	Mr. Sniffkin's Widow	Edison	1,000
3-4	An Absent-Minded Mother	Edison	500
3-4	A Four-Footed Desperado	Edison	500
3-9	The Sultan and the Roller Skates	Edison	1,000
3-11	Andy, the Actor	Edison	1,000
3-14	An Affair of Dress	Edison	1,000
3-16	The Adventure of the Alarm Clock	Edison	1,000
3-18	A Boarding House Romance	Edison	600
3-23	Dinklespiel's Baby	Edison	1,000
3-24	The Borrowed Finery	Edison	1,000
3-25	A Night Out	Edison	1,000
3-30	The Vision in the Window	Edison	1,000
4-1	Mrs. Romana's Scenario	Edison	460
4-1	The Missing Twenty-five Dollars	Edison	570
4-6	Clarence and Percy's Sailing Party	Edison	1,000
4-8	Andy and the Hypnotist	Edison	1,000
4-13	Quarantined	Edison	1,000
4-15	Lo! the Poor Indian	Edison	1,000
4-17	A Question of Hats and Gowns	Edison	2,000
4-20	The Adventure of the Stolen Slipper	Edison	1,000
4-27	In High Life	Edison	1,000
5-4	A Week-End at Happyhurst	Edison	1,000
5-6	The Lucky Vest	Edison	1,000
5-8	The Song of Solomon	Edison	2,000
5-11	Martha's Rebellion	Edison	1,000
5-13	Andy Plays Cupid	Edison	1,000
5-18	The Adventure of the Counterfeit Money	Edison	1,000
5-20	Seraphina's Love Affair	Edison	500
5-25	A Lady of Spirits	Edison	1,000
5-27	Lost, A Pair of Shoes	Edison	1,000
6-1	Conscientious Caroline	Edison	1,000
6-3	By Parcel Post	Edison	1,000
6-5	When the Men Left Town	Edison	2,000
6-8	The Tango in Tuckerville	Edison	1,000
6 10	Andy Goes A-Pirating	Edison	1,000
6-15	The Adventure of the Missing Legacy	Edison	1,000
6-17	A Modern Samson	Edison	500
6-17	On the Steps	Edison	500
6-24	The Mysterious Package	Edison	700
6-27	Dolly Plays Detective	Edison	2,000
6-29	The Revengeful Servant Girl	Edison	1,000
7-1	Back to the Simple Life	Edison	1,000
7-6	Her Spanish Cousins	Edison	1,000
7-8	Andy Has a Toothache	Edison	1,000
7-13	Qualifying for Lena	Edison	1,000
7-15	The Ever-Gallant Marquis	Edison	500
7-15	An Up-to-date Courtship	Edison	500
7-20	Adventure of the Absent-Minded Professor	Edison	1,000
7-22	A Deal in Statuary	Edison	500
7-22	His Wife's Burglar	Edison	500
7-27	A Canine Rival	Edison	1,000
7-29	Something to a Door	Edison	1,000
7-31	The Stuff That Dreams Are Made Of	Edison	2,000
8-3	A Tango Spree	Edison	1,000
8-5	A Change of Business	Edison	500
8-5	Faint Heart Ne'er Won Fair Lady	Edison	500
8-8	One Touch of Nature	Edison	1,000
8-10	All for a Tooth	Edison	1,000
8-12	Andy Learns to Swim	Edison	1,000
8-15	My Friend from India	Edison	3,000
8-17	The Adventure of the Pickpocket	Edison	1,000
8-19	The Old Fire Horse	Edison	1,000
8-21	The Gilded Kidd	Edison	2,000
8-24	Nearly a Widow	Edison	1,000
8-26	Buster and His Goat	Edison	500
8-31	The Buxom Country Lass	Edison	1,000
9-2	A Village Scandal	Edison	1,000
9-7	An Absent-Minded Cupid	Edison	1,000
9-9	Getting Andy's Goat	Edison	1,000
9-14	Buster Brown on the Care and Treatment of Goats	Edison	500
9-16	A Summer Resort Idyll	Edison	1,000
9-21	The Adventure of the Hasty Elopement	Edison	1,000
9-23	Post No Bills	Edison	1,000
9-25	Grand Opera in Rubeville	Edison	2,000
9-26	Twins and Trouble	Edison	1,000

DRAMA.

10-4	The Contents of the Suitcase	Edison	1,000
10-7	A Willful Colleen's Way	Edison	1,000
10-10	In the Shadow of the Mountains	Edison	2,000
10-11	The Girl and the Outlaw	Edison	1,000
10-14	The Family's Honor	Edison	1,000
10-17	The Foreman's Treachery	Edison	2,000
10-18	Twice Rescued	Edison	1,000
10-24	Silas Marner	Edison	2,050
10-25	A Proposal from Nobody	Edison	1,000
10-28	A Daughter of the Wilderness	Edison	1,000
10-31	Janet of the Dunes	Edison	2,000
11-7	A Face from the Past	Edison	2,000
11-8	Elise, The Forester's Daughter	Edison	1,000
11-11	The Doctor's Duty	Edison	1,000
11-14	The Phantom Signal	Edison	2,000
11-18	A Cause for Thankfulness	Edison	1,000
11-21	A Good Sport	Edison	2,000
11-22	A Proposal Deferred	Edison	1,070
11-25	The Vanishing Cracksman	Edison	1,000
11-28	The Gunmaker of Moscow	Edison	2,000
11-29	A Royal Romance	Edison	1,000
12-2	The Price of Human Lives	Edison	1,050
12-5	Alexia's Strategy	Edison	2,000
12-6	What Shall it Profit a Man?	Edison	1,000
12-9	The Stolen Plans	Edison	1,000
12-12	Peg o' the Movies	Edison	2,000
12-13	The First Christmas	Edison	1,000
12-16	The Actress	Edison	1,000
12-19	Within the Enemy's Lines	Edison	2,000
12-20	The Haunted Bedroom	Edison	1,000
12-23	The Upward Way	Edison	1,050
12-26	A Tudor Princess	Edison	2,000
12-30	The Mystery of the Dover Express	Edison	1,065
1-2	The Antique Brooch	Edison	2,000
1-3	Stanton's Last Fling	Edison	1,000
1-6	On the Great Steel Beam	Edison	1,000
1-9	The Witness to the Will	Edison	2,000
1-10	A Lonely Road	Edison	1,060
1-13	A Night at the Inn	Edison	1,000
1-17	The Last Scene of All	Edison	1,000
1-20	The Message of the Sun Dial	Edison	1,000
1-23	The Necklace of Rameses	Edison	3,000
1-24	United in Danger	Edison	1,000
1-27	The Mystery of the Talking Wire	Edison	1,045
1-30	The Silent Death	Edison	2,000
2-3	A Treacherous Rival	Edison	1,000
2-7	The Man of Destiny	Edison	1,000
2-10	The Story of the Willow Pattern	Edison	1,000
2-13	Rorke's Drift	Edison	2,000
2-14	His Grandchild	Edison	1,000
2-20	All For His Sake	Edison	2,000
2-21	The Powers of the Air	Edison	1,000
2-24	The Mystery of the Ladder of Light	Edison	1,000
3-3	With the Eyes of Love	Edison	1,000
3-6	Comedy and Tragedy	Edison	2,000
3-7	When the Cartridges Failed	Edison	1,000
3-10	The Mexican's Gratitude	Edison	1,000
3-13	The Price of the Necklace	Edison	2,000

3-17	A Real Helpmate	Edison	1,000
3-20	The Double Shadow	Edison	2,000
3-21	The Message in the Rose	Edison	1,000
3-27	The Brass Bowl	Edison	2,000
3-28	Putting One Over	Edison	1,000
3-31	The Mystery of the Laughing Death	Edison	1,000
4-3	A Romance of the Everglades	Edison	2,000
4-4	His Comrade's Wife	Edison	1,000
4-7	The Black Mask	Edison	1,000
4-10	The Impersonator	Edison	3,000
4-11	The Chinese Fan	Edison	1,000
4-14	The Resurrection of Caleb Worth	Edison	1,000
4-18	A Princess of the Desert	Edison	1,000
4-21	The Hunted Animal	Edison	1,000
4-22	When East Met West in Boston	Edison	1,000
4-24	The Unopened Letter	Edison	2,000
4-25	On the Heights	Edison	1,000
4-28	The Mystery of the Silver Snare	Edison	1,000
4-29	A Fugitive from Justice	Edison	1,000
5-1	Frederick the Great	Edison	2,000
5-2	Her Grandmother's Wedding Dress	Edison	1,000
5-5	The Double Cross	Edison	1,000
5-9	The End of the Umbrella	Edison	1,000
5-12	An Alaska Interlude	Edison	1,000
5-15	His Sob Story	Edison	2,000
5 16	The Coward and the Man	Edison	1,000
5-19	The Light on the Wall	Edison	1,000
5-20	Three Knaves and a Heathen Chinee	Edison	400
5-22	The Southerners	Edison	3,000
5-23	A Tight Squeeze	Edison	1,000
5-26	The Mystery of the Amsterdam Diamonds	Edison	1,000
5-29	The Two Vanrevels	Edison	2,000
5-30	Mother and Wife	Edison	1,000
6-2	With His Hands	Edison	1,000
6-6	The Counterfeiters	Edison	1,000
6-9	The Voice of Silence	Edison	1,000
6-12	A Warning from the Past	Edison	2,000
6-13	A Terror of the Night	Edison	1,000
6-16	The Gap	Edison	1,000
6-19	The Hand of Horror	Edison	2,000
6-20	In the Days of Slavery	Edison	1,000
6-23	A Foolish Agreement	Edison	1,000
6-26	The Man in the Street	Edison	3,000
6-27	Dolly Plays Detective	Edison	1,000
6-30	The Mystery of the Fadeless Tints	Edison	1,000
7-3	The Shattered Tree	Edison	2,000
7-4	Molly, the Drummer Boy	Edison	1,000
7-7	Face to Face	Edison	1,000
7-10	In the Shadow of Disgrace	Edison	2,000
7-11	Dolly at the Helm	Edison	1,000
7-14	The Two Doctors	Edison	1,000
7-17	Meg O' the Mountains	Edison	2,000
7-18	Across the Burning Trestle	Edison	1,000
7-21	A Matter of Minutes	Edison	1,000
7-24	Laddie	Edison	2,000
7-25	The Last Assignment	Edison	1,000
7-28	The Mystery of the Lost Stradivarius	Edison	1,000
8-1	Farmer Rodney's Daughter	Edison	1,000
8-4	The Living Dead	Edison	1,000
8-7	The President's Special	Edison	2,000
8-11	A Tale of Old Tucson	Edison	1,000
8-14	The One Who Loved Him Best	Edison	2,000
8-15	While the Tide Was Rising	Edison	1,000
8-18	By the Aid of a Film	Edison	1,000
8-22	In Lieu of Damages	Edison	1,000
8-25	The Mystery of the Octagonal Room	Edison	1,000
8-28	The Birth of the Star Spangled Banner	Edison	2,000
8-29	Treasure Trove	Edison	1,000
9-4	The Viking Queen	Edison	2,000
9-5	Hearts of the Forest	Edison	1,000
9-8	The Blind Fiddler	Edison	1,000
9-11	Face Value	Edison	2,000
9-12	Dick Potter's Wife	Edison	1,000
9-18	Sheep's Clothing	Edison	2,000
9-19	Jim's Vindication	Edison	1,000
9-22	The Blue Coyote Cherry Crop	Edison	1,000

EDUCATIONAL.

10-6	Bird of the Southern Sea Coast	Edison	300
10-8	Pink Granite Industry at Milford, Mass.	Edison	395
11-10	Camping with the Blackfeet	Edison	500
12-1	South African Whaling Industry	Edison	480
12-22	Products of the Palm—The Banana and Cocoanut Industries, Jamaica, West Indies	Edison	350
1-7	African Sea Birds	Edison	400
1-19	Ostrich Farming, South Africa	Edison	425
9-15	Making a Convert	Edison	1,000

SCENIC.

10-1	Damascus and the Ruins of Baalbek	Edison	470
10-22	Jaffa, the Seaport of Jerusalem and Its Orange Industry	Edison	400
10-27	Across Swiftcurrent Pass on Horseback	Edison	400
11-3	Wild Wales	Edison	350
11-24	From Durban to Zululand	Edison	465
12-10	The Joining of the Oceans, the Panama Canal, October, 1913	Edison	500
3-18	A Winter Holiday in the Bernese, Oberland, Switzerland	Edison	400
6-24	On the Ice	Edison	300
8-26	The South African Mines	Edison	450

TOPICAL.

9-1	The New York Police Department Carnival	Edison	1,000
9-14	Generals of the Future	Edison	500

Essanay Film Manufacturing Company

521 First National Bank Bldg., Chicago.

COMEDY.

10-1	A Successful Failure	Essanay	1,000
10-8	Dad's Insanity	Essanay	1,000
10-9	Love and the Law	Essanay	1,000
10-15	Their Waterloo	Essanay	1,000
10-16	A Borrowed Identity	Essanay	1,000
10-18	Alkali Ike and the Wildman	Essanay	1,000
10-29	Cupid and Three	Essanay	1,000
11-5	Their Wives' Indiscretion	Essanay	1,000
11-12	The Last Laugh	Essanay	1,000
11-15	Alkali Ike's Auto	Essanay	1,000
11-19	The Usual Way	Essanay	1,000
11-26	Dollars, Pounds, Sense	Essanay	1,000
11-29	Sophie's Hero	Essanay	1,000
12-3	Kitty's Knight	Essanay	1,000
12-10	Smithy's Grandma Party	Essanay	1,000
12-13	Sophie's New Foreman	Essanay	1,000
12-17	Hello Trouble	Essanay	1,000
12-24	At the Old Maid's Call	Essanay	767
12-25	That Pair from Thespia	Essanay	1,000
12-27	A Snakeville Courtship	Essanay	1,000
12-31	When Love Is Young	Essanay	811
1-2	The Awakening of Snakeville	Essanay	1,896
1-7	A Foot of Romance	Essanay	1,000
1-10	Snakeville's New Doctor	Essanay	1,000
1-14	The Real Miss Loveleigh	Essanay	1,000
1-21	Looking for Trouble	Essanay	1,000
1-28	Married After All	Essanay	1,000
1-29	What Came to Bar "Q"	Essanay	1,000
1-30	The Girl at the Curtain	Essanay	2,000
2-4	Into Society and Out	Essanay	1,000
2-11	Miss Millie's Valentine	Essanay	1,000
2-13	Sophie Picks a Dead One	Essanay	2,000
2-18	One-to-Three	Essanay	1,000
2-19	Italian Love	Essanay	1,000
2-21	Snakeville's Fire Brigade	Essanay	1,000
2-25	Mrs. Manly's Baby	Essanay	1,000
3-4	"Presto" Willie, Magician	Essanay	1,000
3-7	Sophie's Birthday Party	Essanay	1,000
3-11	The Girl, the Cop, the Burglar	Essanay	1,000
3-13	Grass County Goes Dry	Essanay	2,000
3-17	Oh! Doctor	Essanay	1,000
3-18	Luck in Odd Numbers	Essanay	1,000
3-21	A Hot Time in Snakeville	Essanay	1,000
3-24	The Love Route via Pittman	Essanay	1,000
3-25	Bridget Bridges It	Essanay	1,000
4-1	A Queer Quarantine	Essanay	1,000
4-4	The Coming of Sophie's "Mamma"	Essanay	1,000
4-8	The Bargain Hunters	Essanay	1,000
4-9	Snakeville's New Sheriff	Essanay	1,000
4-29	Curing a Husband	Essanay	1,000
4-30	Pie for Sophie	Essanay	1,000
5-2	Broncho Billy's Close Call	Essanay	1,000
5-6	Making Him Over for Minnie	Essanay	1,000
5-7	A Snakeville Epidemic	Essanay	1,000
5-12	In Real Life	Essanay	1,000
5-13	Three Little Powers	Essanay	1,000
5-14	Slippery Slim's Stratagem	Essanay	1,000
5-20	Actor Finney's Finish	Essanay	1,000
5-21	A Snakeville Romance	Essanay	1,000
5-27	Pat Casey's Case	Essanay	1,000
5-28	Sophie Starts Something	Essanay	1,000
6-3	Beans	Essanay	1,000
6-4	Sophie Pulls a Good One	Essanay	1,000
6-10	This Is The Life	Essanay	1,000
6-11	The Snakeville Volunteer	Essanay	1,000
6-16	The Little "He and She"	Essanay	1,000
6-17	The Fable of the Brash Drummer and the Nectarine	Essanay	1,000
6-18	The Wooing of Sophie	Essanay	1,000
6-24	The Epidemic	Essanay	1,000
6-25	Sophie Finds a Hero	Essanay	1,000
6-30	The Daring Young Person	Essanay	1,000
7-1	The Fable of "The Good Fairy"	Essanay	1,000
7-2	Sophie Gets Stung	Essanay	1,000
7-7	A Night With a Million	Essanay	1,000
7-8	A Boarding House Scramble	Essanay	1,000
7-9	Slippery Slim, the Diplomat	Essanay	1,000
7-13	Sweedie the Swatter	Essanay	1,000
7-15	The Fable of "Napoleon and the Bumps"	Essanay	1,000
7-16	Snakesville's New Waitress	Essanay	1,000
7-20	Money Talks	Essanay	1,000
7-21	Mrs. Billington's First Case	Essanay	1,000
7-22	The Fable of "Higher Education That Was Too High for the Old Man"	Essanay	1,000
7-23	Slippery Slim's Inheritance	Essanay	1,000
7-27	Sweedie and the Lord	Essanay	1,000
7-30	Snakesville's Home Guard	Essanay	1,000
8-3	In and Out	Essanay	1,000
8-5	The Fable of "The Busy Business Boy and the Drop-pers-in"	Essanay	1,000
8-6	Slippery Slim's Dilemma	Essanay	1,000
8-10	Topsy-Turvy Sweedie	Essanay	1,000
8-11	Stopping the Limited	Essanay	1,000
8-12	The Fable of "The Manoeuvers of Joel and Father's Second Time on Earth"	Essanay	1,000
8-13	Slippery Slim and His Tombstone	Essanay	1,000
8-17	Sweedie and the Double Exposure	Essanay	1,000
8-20	Slippery Slim and the Claim Agent	Essanay	1,000
8-24	Sweedie Springs a Surprise	Essanay	1,000
8-26	Fable of the Difference Between the Learning and the Learning How	Essanay	1,000
8-27	Slippery Slim and the Fortune Teller	Essanay	1,000
8-31	Love and Soda	Essanay	1,000
9-2	Fable of the Regular Beanery and the Peachy Newcomer	Essanay	1,000
9-3	When Macbeth Came to Snakeville	Essanay	1,000
9-7	When Knights Were Bold	Essanay	1,000
9-9	The Fable of "The Honeymoon That Tried to Come Back"	Essanay	1,000
9-10	Snakesville's Most Popular Lady	Essanay	1,000
9-14	The Joblot Recruits	Essanay	1,000
9-16	The Fable of "Lutie, the False Alarm"	Essanay	1,000
9-17	Sophie's Legacy	Essanay	1,000
9-21	Sweedie's Skates	Essanay	1,000
9-23	The Fable of "One Samaritan Who Got Paralysis of the Helping Hand"	Essanay	1,000
9-24	Slippery Slim and the Green-Eyed Monster	Essanay	1,000

DRAMA.

10-2	The Belle of Siskiyou	Essanay	1,000
10-3	Tony the Fiddler	Essanay	2,000
10-4	The Struggle	Essanay	1,000
10-7	A Matter of Dress	Essanay	1,000
10-10	Dear Old Girl	Essanay	2,000
10-11	Broncho Billy's Oath	Essanay	1,000
10-14	Three Scraps of Paper	Essanay	1,000
10-17	Broncho Billy Gets Square	Essanay	2,000
10-21	The Way Perilous	Essanay	1,000
10-22	Day By Day	Essanay	1,000
10-23	The Kid Sheriff	Essanay	1,000
10-24	The Love Lute or Romany	Essanay	2,000
10-25	Broncho Billy's Elopement	Essanay	1,000
10-28	Thy Will Be Done	Essanay	1,000
10-30	Greed for Gold	Essanay	1,000
10-31	The Toll of the Marshes	Essanay	2,000
11-1	The Doctor's Duty	Essanay	1,000
11-4	Quicksands of Sin	Essanay	1,000
11-6	The Rustler's Stepdaughter	Essanay	1,000
11-7	The Death Weight	Essanay	2,000
11-8	Broncho Billy's Secret	Essanay	1,000
11-11	The Man Outside	Essanay	987
11-13	The New Schoolmarm of Green River	Essanay	1,000
11-14	The Boomerang	Essanay	2,000
11-18	The Lost Chord	Essanay	1,000
11-20	The Cowboy Samaritan	Essanay	1,000
11-21	The End of the Circle	Essanay	2,000
11-22	Broncho Billy's First Arrest	Essanay	1,000
11-25	The Little Substitute	Essanay	1,000
11-27	The Naming of the Rawhide Queen	Essanay	1,000
11-28	The Brand of Evil	Essanay	2,000
12-2	Autumn Love	Essanay	1,000
12-4	A Romance of the Hills	Essanay	1,000
12-5	The 'Pay-as-You-Enter' Man	Essanay	2,000
12-6	Broncho Billy's Squareness	Essanay	1,000
12-9	The Heart of the Law	Essanay	1,000
12-11	Children of the Forest	Essanay	1,000
12-12	The Three Gamblers	Essanay	2,000
12-16	Life's Weaving	Essanay	1,000
12-18	The Trail of the Snake Band	Essanay	1,000
12-19	The Stigma	Essanay	2,000
12-20	Broncho Billy's Christmas Deed	Essanay	1,000
12-23	A Vagabond Cupid	Essanay	1,000
12-26	The Great Game	Essanay	2,000
12-30	The Ghost of Self	Essanay	1,000
1-1	Through Trackless Sands	Essanay	1,000
1-3	The Redemption of Broncho Billy	Essanay	1,000
1-6	Hearts and Flowers	Essanay	1,000
1-8	The Hills of Peace	Essanay	1,000
1-9	The Hour and the Man	Essanay	2,000
1-13	The Hand that Rocks the Cradle	Essanay	1,000
1-15	The Story of the Old Gun	Essanay	1,000
1-16	The Cast of the Die	Essanay	2,000
1-17	Broncho Billy—Guardian	Essanay	1,000
1-20	The Conqueror	Essanay	1,000
1-22	A Night on the Road	Essanay	1,000
1-23	Through the Storm	Essanay	2,000
1-24	Broncho Billy and the Bad Man	Essanay	1,000
1-27	The Testing Fire	Essanay	1,000
1-31	Broncho Billy and the Settler's Daughter	Essanay	1,000
2-3	Dawn and Twilight	Essanay	1,000
2-5	The Gambler's Way	Essanay	1,000
2-6	The Grip of Circumstance	Essanay	2,000
2-7	Broncho Billy and the Red Man	Essanay	1,000
2-10	Speak No Evil	Essanay	1,000
2-12	The Weaker's Strength	Essanay	1,000
2-14	The Calling of Jim Barton	Essanay	1,000
2-20	The Other Girl	Essanay	2,000
2-24	Hear No Evil	Essanay	1,000
2-26	The Arm of Vengeance	Essanay	1,000
2-27	Let No Man Escape	Essanay	2,000
2-28	Broncho Billy's Bible	Essanay	1,000
3-3	The Long Cold Night	Essanay	1,000
3-5	The Conquest of Man	Essanay	1,000
3-6	Chains of Bondage	Essanay	2,000
3-10	The Counter Melody	Essanay	2,000
3-12	The Warning	Essanay	1,000
3-14	The Interference of Broncho Billy	Essanay	1,000
3-19	Single Handed	Essanay	1,000
3-20	Shadows	Essanay	2,000
3-26	The Atonement	Essanay	1,000
3-27	The Three-Scratch Clue	Essanay	2,000
3-28	Broncho Billy's True Love	Essanay	1,000
4-2	Dan Cupid, Assayer	Essanay	1,000
4-3	The Wedding of Prudence	Essanay	2,000
4-7	The Price of His Honor	Essanay	1,000
4-10	In the Moon's Ray	Essanay	2,000
4-11	The Treachery of Broncho Billy's Pal	Essanay	1,000
4-14	Pierre of the North	Essanay	1,000
4-17	The Winner	Essanay	2,000
4-15	And He Came Back	Essanay	1,000
4-16	High Life Hits Slippery Slim	Essanay	1,000
4-18	Broncho Billy and the Rattler	Essanay	1,000
4-21	The Spirit of the Madonna	Essanay	1,000
4-22	Wrong All Around	Essanay	1,000
4-23	Slippery Slim and the Stork	Essanay	1,000
4-24	A Man for a' That	Essanay	2,000
4-25	Broncho Billy, Gun-Man	Essanay	1,000
4-28	Yarn A-Tangle	Essanay	1,000
5-1	Seeds of Chaos	Essanay	2,000
5-5	The Greater Love	Essanay	2,000
5-8	The Mystery of Room 643	Essanay	2,000
5-9	Broncho Billy's Sermon	Essanay	1,000
5-15	Ashes of Hope	Essanay	2,000
5-16	Brocho Billy's Leap	Essanay	1,000
5-19	The Uneven Balance	Essanay	1,000
5-22	The Voice in the Wilderness	Essanay	2,000
5-23	Red Riding Hood of the Hills	Essanay	1,000
5-26	Blind Man's Bluff	Essanay	1,000
5-29	When the Lightning Struck	Essanay	2,000
5-30	Broncho Billy's Cunning	Essanay	1,000
6-2	An Angel Unaware	Essanay	1,000
6-5	The Elder Brother	Essanay	2,000
6-6	Broncho Billy's Duty	Essanay	1,000
6-9	Jane	Essanay	1,000
6-12	The Song in the Dark	Essanay	2,000
6-13	Broncho Billy and the Mine Shark	Essanay	1,000
6-19	Finger Prints	Essanay	2,000
6-20	Broncho Billy, Outlaw	Essanay	1,000
6-23	The Countess	Essanay	1,000
6-26	The Chasm	Essanay	2,000
6-27	Broncho Billy's Jealousy	Essanay	1,000
7-3	Trinkets of Tragedy	Essanay	2,000
7-4	Broncho Billy's Punishment	Essanay	1,000
7-10	Night Hawks	Essanay	2,000
7-11	Broncho Billy and the Sheriff	Essanay	1,000
7-14	At the Foot of the Hill	Essanay	1,000
7-17	His Stolen Fortune	Essanay	2,000
7-18	Broncho Billy Puts One Over	Essanay	1,000
7-24	A Letter from Home	Essanay	2,000
7-25	Broncho Billy and the Gambler	Essanay	1,000
7-28	A Clash of Virtues	Essanay	1,000
7-31	The Seventh Prelude	Essanay	2,000
8-1	The Squatter's Gal	Essanay	1,000
8-4	Her Trip to New York	Essanay	1,000
8-7	The Motor Buccaneers	Essanay	2,000
8-8	Broncho Billy's Fatal Joke	Essanay	1,000
8-14	A Gentleman of Leisure	Essanay	2,000
8-15	Broncho Billy Wins Out	Essanay	1,000
8-18	The Black Signal	Essanay	1,000
8-21	The Masked Wrestler	Essanay	2,000
8-22	Broncho Billy's Wild Ride	Essanay	1,000
8-25	Two Men Who Waited	Essanay	1,000
8-28	Seven Sealed Orders	Essanay	2,000
8-29	Broncho Billy's Indian Romance	Essanay	1,000
9-1	No. 28 Diplomat	Essanay	1,000
9-4	Under Royal Patronage	Essanay	2,000
9-5	Broncho Billy, the Vagabond	Essanay	1,000
9-8	Bill's Boy	Essanay	1,000
9-11	The Devil's Signature	Essanay	2,000
9-12	Broncho Billy, a Friend in Need	Essanay	1,000
9-15	The Way of His Father	Essanay	1,000
9-18	Sparks of Fate	Essanay	2,000
9-19	Broncho Billy Butts In	Essanay	1,000
9-22	Love's Magnet	Essanay	1,000
9-25	A Splendid Dishonor	Essanay	2,000
9-26	The Strategy of Broncho Billy's Sweetheart	Essanay	1,000

EDUCATIONAL.

3-31	Canning Industry in California	Essanay	1,000

SCENIC.

2-17	To Alaska via the Great Rivers of the North	Essanay	1,000

TOPICAL.

12-24	Glimpses of Rio de Janeiro	Essanay	235
12-31	Ascending Sugar Loaf Mountain	Essanay	189

Kalem Company

235 West 23rd Street, New York.

COMEDY.

10-3	And the Watch Came Back	Kalem	500
10-10	Pete's Insurance Policy	Kalem	500
10-17	The Troublesome Telephone	Kalem	500
10-24	Jimmie's Finish	Kalem	500
10-24	Betty Buttin and the Bad Man	Kalem	500
10-31	The Speed Limit	Kalem	500
11-7	Tightwad's Present	Kalem	500
11-14	The Pickle Freak	Kalem	500
11-14	Hypnotizing Mamie	Kalem	500
11-21	The Laundress and the Lady	Kalem	500
11-28	The Good Old Summer Time	Kalem	500
12-5	While Father Telephones	Kalem	500
12-12	General Bunko's Victory	Kalem	500
12-19	Frayed Fagin's Adventures	Kalem	500
12-26	Emancipated Women	Kalem	500
1-2	Bill's Board Bill	Kalem	500
1-9	The Joke on Jane	Kalem	500
1-16	Only One Shirt	Kalem	500
1-23	At Last They Eat	Kalem	500
1-30	The Medicine Show at Stone Gulch	Kalem	1,000
2-6	Vaccinating the Village	Kalem	1,000
2-13	The Gun Behind the Man	Kalem	500
2-13	Out in the Rain	Kalem	500
2-14	The Fatal Clues	Kalem	800
2-20	Too Many Johnnies	Kalem	500
2-20	A Bottled Romance	Kalem	500
2-27	Reggie, the Squaw Man	Kalem	1,000
3-6	Hiram's Hotel	Kalem	900
3-13	Her Fallen Hero	Kalem	500
3-13	Looking for a Fortune	Kalem	500
3-20	The Family Skeleton	Kalem	500
3-27	And the Villain Still Pursued Her	Kalem	500
4-1	Professor Oldboy's Rejuvenator	Kalem	500
4-3	The Confiscated Count	Kalem	500
4-10	Gerties Gets the Cash	Kalem	500
4-10	Hubby's Night Off	Kalem	500
5-1	Stung	Kalem	500
5-1	Dippy's Dream	Kalem	500
5-8	McBride's Bride	Kalem	1,000
5-15	A Darktown Wooing	Kalem	500
5-15	The Girl and the Gondolier	Kalem	500
5-22	Tight Shoes	Kalem	775
5-29	And the Dance Went On	Kalem	1,000
6-5	Reaping for the Whirlwind	Kalem	500
6-12	The Box Car Bride	Kalem	1,000
6-19	The Wages of Sinn	Kalem	775
6-26	An Elopement in Rome	Kalem	775
7-3	Fleeing from the Flees	Kalem	775
7-10	Rube, the Interloper	Kalem	800
7-17	Wanted, an Heir	Kalem	1,000

7-24	The Bingville Fire Department	Kalem	1,000
7-31	The Deadly Battle of Hicksville	Kalem	1,000
8-7	Don't Monkey with the Buzz Saw	Kalem	1,000
8-14	A Substitute for Pants	Kalem	1,000
8-21	Sherlock Bonehead	Kalem	1,000
8-28	When Men Wear Skirts	Kalem	1,000
9-4	The Winking Zulu	Kalem	1,000
9-11	Ham, the Lineman	Kalem	1,000
9-18	Easy Money	Kalem	1,000
9-25	Jones' Wedding Day	Kalem	1,000

DRAMA.

10-1	The Battle at Fort Laramie	Kalem	2,000
10-4	The Railroad Inspector's Peril	Kalem	1,000
10-6	The End of the Run	Kalem	1,000
10-8	The Riddle of the Tin Soldier	Kalem	2,000
10-11	The Influence of a Child	Kalem	1,000
10-13	The Hermit's Ruse	Kalem	1,000
10-15	The Vampire	Kalem	3,000
10-18	The Railroad Detective's Dilemma	Kalem	1,000
10-20	The Dumb Messenger	Kalem	1,000
10-22	A Daughter of the Underworld	Kalem	2,000
10-25	A Railroader's Warning	Kalem	1,000
10-27	High Born Child and Beggar	Kalem	500
11-1	The President's Special	Kalem	1,000
11-3	The Fatal Shot	Kalem	2,000
11-5	The Man Who Vanished	Kalem	2,000
11-8	The Silent Warning	Kalem	1,000
11-10	The Runaway Freight	Kalem	2,000
11-12	Our New Minister	Kalem	3,000
11-15	Against Desperate Odds	Kalem	1,000
11-17	The Stolen Tapestries	Kalem	1,000
11-19	The Express Car Mystery	Kalem	2,000
11-22	Primitive Man	Kalem	1,000
11-24	An Indian Maid's Strategy	Kalem	1,000
11-26	The Plot of India's Hillmen	Kalem	2,000
11-29	In Peril of His Life	Kalem	1,000
12-1	The Octoroon	Kalem	3,000
12-3	The Cave Men's War	Kalem	2,000
12-6	The Foot Print Clue	Kalem	1,000
12-8	The Strike	Kalem	1,000
12-10	The Chinese Death Thorn	Kalem	2,000
12-13	The Invisible Foe	Kalem	1,000
12-15	The Hunchback	Kalem	2,000
12-17	Uncle Tom's Cabin	Kalem	2,000
12-20	The Electrician's Hazard	Kalem	1,000
12-22	Gilt Edge Stocks	Kalem	1,000
12-24	The Big Horn Massacre	Kalem	2,000
12-27	Her Indian Brother	Kalem	1,000
12-29	A Modern Jekyll and Hyde	Kalem	2,000
12-31	An Unseen Terror	Kalem	2,000
1-3	A Dream of the Wild	Kalem	1,000
1-5	A Shot in the Night	Kalem	2,000
1-7	Her Husband's Friend	Kalem	2,000
1-10	Telltale Stains	Kalem	1,000
1-12	Indian Blood	Kalem	2,000
1-14	Perils of the White Lights	Kalem	2,000
1-17	Red Hawk's Sacrifice	Kalem	1,000
1-19	Trapped	Kalem	2,000
1-21	The Pale Face Brave	Kalem	2,000
1-24	Explosive "D"	Kalem	1,000
1-26	The Shadow of Guilt	Kalem	2,000
1-28	The Masquerader	Kalem	2,000
1-31	Playing for a Fortune	Kalem	1,000
2-2	The Convict's Story	Kalem	2,000
2-4	The Hand Print Mystery	Kalem	2,000
2-7	The Indian Ambuscade	Kalem	1,000
2-9	The County Seat War	Kalem	2,000
2-11	Indian Fate	Kalem	2,000
2-16	A Million in Jewels	Kalem	2,000
2-18	Chasing the Smugglers	Kalem	2,000
2-21	An Indian's Honor	Kalem	500
2-23	The Shadow	Kalem	2,000
2-25	The Tigers of the Hills	Kalem	2,000
2-28	The Delayed Special	Kalem	1,000
3-2	Chest of Fortune	Kalem	2,000
3-4	The Intrigue	Kalem	2,000
3-7	The Hopi Raiders	Kalem	500
3-9	Secret of the Will	Kalem	2,000
3-11	The Medicine Man's Vengeance	Kalem	2,000
3-14	The Race for a Mine	Kalem	1,000
3-16	The Colleen Bawn	Kalem	3,000
3-18	The Award of Justice	Kalem	2,000
3-21	His Indian Nemesis	Kalem	1,000
3-23	The District Attorney's Duty	Kalem	2,000
3-25	The Refrigerator Car's Captive	Kalem	2,000
3-28	A Leap for Life	Kalem	1,000
3-30	A Passover Miracle	Kalem	2,000
4-1	The Raid of the Red Marauders	Kalem	1,500
4-1	Fast Freight, 3205	Kalem	1,000
4-6	The Cabaret Dancer	Kalem	2,000
4-8	Captured by Mexicans	Kalem	2,000
4-11	Under Desperation's Spur	Kalem	1,000
4-13	The Wiles of a Siren	Kalem	2,000
4-15	The Navajo Blanket	Kalem	2,000
4-17	A Race with the Limited	Kalem	1,000
4-18	The Fight on Deadwood Trail	Kalem	1,000
4-20	The Secret Formula	Kalem	2,000
4-22	Gray Eagle's Last Stand	Kalem	2,000
4-24	A Salt Mackerel Mine	Kalem	1,000
4-25	The Nurse and the Counterfeiter	Kalem	1,000
4-27	The Dance of Death	Kalem	2,000
4-29	The Stolen Rembrandt	Kalem	2,000
5-2	A Secret Crime	Kalem	1,000
5-4	The Master Rogue	Kalem	2,000
5-6	The Detective's Sister	Kalem	2,000
5-9	The New Medicine Man	Kalem	1,000
5-11	Regeneration	Kalem	2,000
5-13	A Man's Soul	Kalem	2,000
5-16	The War Bonnet	Kalem	1,000
5-18	The Fringe on the Glove	Kalem	2,000
5-20	The Redskins and the Renegades	Kalem	2,000
5-23	The Vengeance of the Vaquero	Kalem	1,000
5-25	The Treasure Ship	Kalem	2,000
5-27	The Bottled Spider	Kalem	2,000
5-30	The Coming of Lone Wolf	Kalem	1,000
6-1	The Barrier of Ignorance	Kalem	2,000
6-3	The Call of the Tribe	Kalem	2,000
6-6	The Hour of Danger	Kalem	1,000
6-8	Nina of the Theater—First of the Alice Joyce Series	Kalem	2,000
6-10	The Quicksands	Kalem	2,000
6-13	The Squaw's Revenge	Kalem	1,000
6-15	Mrs. Peyton's Pearls	Kalem	2,000
6-16	The Missing Jewels	Kalem	1,000
6-17	Home Run Baker's Daughter	Kalem	2,000
6-20	Brought to Justice	Kalem	1,000
6-22	The Show Girl's Glove 2d of the Alice Joyce Series	Kalem	2,000
6-23	The Conductor's Courtship	Kalem	1,000
6-24	Through the Flames	Kalem	2,000
6-27	The Gypsy Gambler	Kalem	1,000
6-29	The Flaw in the Alibi	Kalem	2,000
6-30	The Wire Chief's Reward	Kalem	1,000
7-1	The Fatal Portrait	Kalem	2,000
7-4	The Political Boss	Kalem	1,000
7-6	The Weakling, 3rd of the Alice Joyce Series	Kalem	2,000
7-7	Kaintucky Bill	Kalem	1,000
7-8	A String of Pearls	Kalem	2,000
7-11	Lame Dog's Treachery	Kalem	1,000
7-13	A Diamond in the Rough	Kalem	2,000
7-14	Accused	Kalem	1,000
7-15	The Express Messenger	Kalem	2,000
7-18	The Fate of a Squaw	Kalem	1,000
7-20	In Wolf's Clothing, 4th of the Alice Joyce Series	Kalem	2,000
7-21	The Beast	Kalem	1,000
7-22	The Rival Railroad's Plot	Kalem	2,000
7-25	Defying the Chief	Kalem	1,000
7-27	The Identification	Kalem	2,000
7-28	The Man with the Glove	Kalem	1,000
7-29	The Indian Agent	Kalem	2,000
8-1	The Lad from Old Ireland	Kalem	1,000
8-3	The Vampire's Trail, 5th of the Alice Joyce Series	Kalem	2,000
8-4	The Chief of Police	Kalem	1,000
8-5	The Operator at Black Rock	Kalem	2,000
8-8	Gray Eagle's Revenge	Kalem	1,000
8-10	The Rajah's Vow	Kalem	2,000
8-11	Old Man Higgenbothan's Daughter	Kalem	1,000
8-12	At the End of the Rope	Kalem	2,000
8-15	Near Death's Door	Kalem	1,000
8-17	The Old Army Coat, 6th of the Alice Joyce Series	Kalem	2,000
8-18	The Storm at Sea	Kalem	1,000
8-19	The Bond Eternal	Kalem	2,000
8-22	Kidnapped by Indians	Kalem	1,000
8-24	The Primitive Instinct	Kalem	2,000
8-25	The Counterfeiter's Plot	Kalem	1,000
8-26	The Cave of Death	Kalem	2,000
8-29	The Car of Death	Kalem	1,000
8-31	The Brand	Kalem	2,000
9-1	The Hand of Fate, 7th of the Alice Joyce Series	Kalem	2,000
9-2	The Oil Well Conspiracy	Kalem	2,000
9-8	A Mother's Atonement	Kalem	1,000
9-5	The Gambler's Reformation	Kalem	1,000
9-7	The Devil's Dansant	Kalem	2,000
9-9	The Fuse of Death	Kalem	2,000
9-12	The Path to Ruin	Kalem	1,000
9-14	Mystery of the Sleeping Death, 8th of the Alice Joyce Series	Kalem	2,000
9-15	Into the Depths	Kalem	1,000
9-16	The Moonshiners	Kalem	2,000
9-19	The Cub Reporter's Assignment	Kalem	1,000
9-21	The Potter and the Clay	Kalem	1,000
9-22	The Green Rose	Kalem	1,000
9-23	The Vanishing Tribe	Kalem	2,000
9-26	Rory O'Moore	Kalem	1,000

EDUCATIONAL.

10-10	The Sea Scouts of America	Kalem	500
10-17	The Boston Floating Hospital	Kalem	500
10-29	Motion Picture Dancing Lessons	Kalem	2,000
10-31	The Granite Industry	Kalem	500
11-7	The Marble Industry	Kalem	500
12-12	Piano Manufacturing	Kalem	500
12-26	Talcum Powder	Kalem	500
1-9	Making Cut Glass	Kalem	500
1-30	Making High Grade Paper	Kalem	1,000
2-21	A Long Island Skunk Farm	Kalem	500
3-6	Beauty, the Educated Horse	Kalem	125
3-20	Cypress Logging in Florida	Kalem	500
3-27	Phosphate Mining	Kalem	500

SCENIC.

10-3	Historic Boston	Kalem	500
12-4	A Trip to the Famous Picnic Grounds, Arshyama, Japan	Kalem	250
4-3	Historic Tarrytown	Kalem	500
6-5	A Trip to Mt. Lowe	Kalem	500
7-10	In Old England	Kalem	200

TOPICAL.

10-27	Sports in Merrie England	Kalem	500
11-21	The Dublin Horse Show	Kalem	500
11-27	England's King at Liverpool	Kalem	500
12-5	Andrew Carnegie's Gift to the World	Kalem	500
12-19	Ulster Day in Belfast	Kalem	500
1-2	Cambridgeshire Race Meet	Kalem	500
1-16	The Lord Mayor of London	Kalem	500
1-23	Unveiling the Pilgrim Fathers' Monument	Kalem	500
2-14	Flood of the Dal River	Kalem	200
3-7	Unveiling the Maine Monument	Kalem	500
5-22	Advanced Styles for Fall & Winter, 1914-15	Kalem	275
6-26	Labor Demonstration in Hyde Park, London	Kalem	225
7-3	Trooping the Colors	Kalem	225

¶ Exhibitors will never find anything in Motography that they can't approve. It is the "safe and sane" publication—non-partisan and fair to all interests. It is not a "house organ."

George Kleine

116 N. State St., Chicago.

COMEDY.

2-3	The Marriage of Figaro	Ambrosia	2,000
3-2	Winning a Wife	Kleine-Celio	1,000

DRAMA.

12-2	Venomous Tongues	Celio	1,850
2-2	The Black Circle	Kleine-Celio	2,800
2-9	Life's Bitter Dregs	Kleine-Celio	3,500
2-17	The Artist's Model	Celio	2,000
3-2	The Club of the Black Mask	Kleine-Celio	3,000
3-23	The Land of Promise	Kleine-Celio	2,500
3-31	The Price of Silence	Kleine-Celio	2,000
6-9	The Trap-Door Clue	Kleine-Celio	2,000
6-16	His Symphony	Kleine-Celio	2,000
6-24	The Song of the Soul	Kleine-Celio	2,500
6-30	The Bondage of Evil	Kleine-Celio	2,000
7-6	Othello	Kleine	4,200
7-28	In Temptation's Toil	Kleine-Celio	2,000
8-11	The Forbidden Trail	Kleine-Celio	2,000

DRAMA.

10-7	The Flower of Destiny	Cines	2,000
10-20	The Switchman's Mistake	Kleine-Cines	1,750
10-21	The Wheels of Justice	Cines	2,000
11-4	Zuma the Gypsy	Cines	2,000
11-11	The Penalty	Cines	2,000
11-12	The Telltale Handkerchief	Kleine-Cines	2,000
11-18	For Love of a Toreador	Cines	2,000
12-5	Doctor Kean's Secret	Kleine-Cines	1,900
12-9	The Stolen Legacy	Cines	2,000
12-16	The Sunken Treasure	Cines	2,000
12-23	At Cross Purposes	Cines	2,000
12-30	When a Woman Wills	Cines	2,000
1-6	The Smuggler's Son	Cines	2,000
1-13	The Heart of a Gypsy	Cines	2,000
1-20	Who Was Guilty?	Cines	2,000
2-10	After Death	Cines	2,000
2-23	The Black Thread	Kleine-Cines	3,000
2-24	The Money-Sharks	Cines	3,000
3-3	The Diamond-Maker	Cines	2,000
3-9	The Banker's Wife	Kleine-Cines	2,900
3-10	The Greatest Gift	Cines	2,000
3-16	A Maze of Mystery	Kleine-Cines	4,000
3-17	Gypsy Love	Cines	2,000
3-24	The Barber of Seville	Kleine	2,300
4-7	A Son of the Sea	Cines	2,000
4-14	The Secret Vault	Cines	2,000
4-21	Her False Friend	Cines	2,000
4-28	The Wedding Present	Cines	2,000
5-5	The Broken Chain	Cines	2,000
5-12	The Toreador's Romance	Kleine-Cines	2,000
5-26	The Cigarette Maker of Seville	Kleine-Cines	2,000
9-1	The Voice of Innocence	Cines	2,000
9-22	The Master Force	Kleine Cines	2,000
6-23	A Midnight Guest	Kleine-Cines	2,000
7-7	Heirloom	Kleine-Cines	2,000
7-14	Rival Actresses	Kleine-Cines	2,000
7-21	The Stronger Tie	Kleine-Cines	2,000
8-1	European Armies in Action	Kleine-Cines	3,800
8-4	When War Threatens	Kleine-Cines	2,000
8-10	The Secret of the Ring	Kleine-Cines	3,000
8-18	When the Beacon Failed	Kleine-Cines	2,000
8-25	To Forgive Divine	Kleine-Cines	2,000
9-8	The Eyes of Genius	Kleine-Cines	2,000
9-15	When Youth Meets Youth	Kleine-Cines	2,000
9-29	A Shot from Ambush	Kleine-Cines	2,070

COMEDY.

11-17	A Dog Detective	Kleine-Eclipse	400
11-17	A Quiet Place to Read	Kleine-Eclipse	300
2-2	Troublesome Beauty	Kleine-Eclipse	1,051
2-16	Sammy at the Seaside	Kleine-Eclipse	600
2-23	A School-Girl Lark	Kleine-Eclipse	1,000
3-9	Uncle Dudley Butts In	Kleine-Eclipse	1,000
3-23	A Would-Be Movie Operator	Kleine-Eclipse	500

DRAMA.

10-14	The Last Minute	Eclipse	1,890
10-28	The Rajah's Diamond Rose	Eclipse	2,000
11-25	The Subterranean City	Eclipse	2,000
1-27	Wrecked in Mid-Air	Eclipse	2,000
2-16	Coals of Fire	Kleine-Eclipse	1,000
2-16	The Island of Terror	Kleine-Eclipse	2,000
5-7	Anne Boleyn	Kleine-Eclipse	3,052
5-19	Mystery of the Fast Mail	Kleine-Eclipse	2,000
6-2	Trapped by Wireless	Kleine-Eclipse	2,000
6-29	A Kingdom at Stake	Kleine-Eclipse	2,700

EDUCATIONAL.

11-17	A Study in Astronomy	Kleine-Eclipse	275
2-16	Picturesque Waterfalls of France	Kleine-Eclipse	300
3-23	On the Coast of the Bay of Biscay, Fr.	Kleine-Eclipse	385
3-30	Little Drops of Water	Kleine-Eclipse	800

Lubin Manufacturing Company

20th St. and Indiana Ave., Philadelphia, Pa.

COMEDY.

10-10	The Drummer's Narrow Escape	Lubin	500
10-10	Going Home to Mother	Lubin	500
10-18	The Highest Bidder	Lubin	500
10-18	A Sleepy Romance	Lubin	500
10-20	Father's Choice	Lubin	400
10-20	All On Account of Daisy	Lubin	600
10-28	Making Good	Lubin	500
10-28	Giving Bill a Rest	Lubin	500
11-7	Getting the Best of Dad	Lubin	500
11-15	Whose Is It?	Lubin	400
11-15	Badly Wanted	Lubin	600
11-17	The Two Fathers	Lubin	1,000
11-24	Just Cissy's Little Way	Lubin	1,000
11-25	Her Sick Father	Lubin	400
11-25	The Lost Switch	Lubin	600
12-5	Some Elopers	Lubin	400
12-5	An Interrupted Courtship	Lubin	600
12-13	A Pill Box Cupid	Lubin	600
12-13	The Real Impostor	Lubin	400
12-15	When the Well Went Dry	Lubin	400
12-15	A Masked Mix-up	Lubin	600
12-23	Between Dances	Lubin	400
12-23	A College Cupid	Lubin	600
1-2	A Corner in Popularity	Lubin	400
1-2	The Missing Diamond	Lubin	600
1-10	When the Doctors Failed	Lubin	400
1-10	Married Men	Lubin	600
1-12	Smiles of Fortune	Lubin	600
1-20	The Card of Mystery	Lubin	400
1-20	Match Making Dads	Lubin	600
1-30	An Unintentional Hero	Lubin	400
1-30	A Stage Door Flirtation	Lubin	600
2-3	The Catch of the Season	Lubin	1,000
2-7	Pat's Revenge	Lubin	600
2-7	Her Side-Show Sweetheart	Lubin	400
2-9	Antidotes for Suicide	Lubin	400
2-9	Taming Terrible Ted	Lubin	600
2-17	Getting Even	Lubin	400
2-17	An Innocent Victim	Lubin	600
2-21	A Winning Mistake	Lubin	400
2-21	The Female Book Agent	Lubin	600
2-24	The Lost Child	Lubin	400
2-24	The Rise of Officer Casey	Lubin	600
2-28	Coon Town Suffragettes	Lubin	400
2-28	Father's Temper	Lubin	600
3-3	The Best Man	Lubin	400
3-3	That Terrible Kid	Lubin	600
3-7	When Dooley Passed Away	Lubin	1,000
3-10	A Dangerous Case	Lubin	400
3-10	Slumberville's Scare	Lubin	600
3-14	Just a Note	Lubin	400
3-14	She Wanted a Count	Lubin	600
3-17	The Laziest Man	Lubin	1,000
3-21	So Long Count	Lubin	400
3-21	A Trip to the Moon	Lubin	600
3-24	A Deal in Real Estate	Lubin	1,000
3-28	Detective Short	Lubin	400
3-28	The Bottom of the Sea	Lubin	600
3-31	The Knave of Clubs	Lubin	400
3-31	In the Soup	Lubin	600
4-4	She Was a Peach	Lubin	400
4-4	The Eyes Have It	Lubin	600
4-7	All in the Air	Lubin	400
4-7	The Bully's Doom	Lubin	600
4-8	Lord Algy	Lubin	2,000
4-18	Guaranteed Rainproof	Lubin	400
4-18	A Strenuous Ride	Lubin	600
4-21	Outwitting Dad	Lubin	400
4-21	The Rube's Duck	Lubin	600
4-25	Little Breeches	Lubin	400
4-25	A Dream of the Circus	Lubin	600
4-28	The Tale of a Chicken	Lubin	750
4-28	Another Tale	Lubin	250
5-2	He Never Found Out	Lubin	1,000
5-5	A Blind Business	Lubin	400
5-5	Casey's Birthday	Lubin	600
5-9	Building A Fire	Lubin	400
5-9	With the Burglar's Help	Lubin	600
5-12	The Wallflower	Lubin	500
5-16	He Said He Could Act	Lubin	1,000
5-19	He Won a Ranch	Lubin	500
5-19	Her Horrid Honeymoon	Lubin	500
5-23	A Country Girl	Lubin	1,000
5-26	The Particular Cowboys	Lubin	500
5-26	For Two Pins	Lubin	500
5-30	A Tango Tragedy	Lubin	500
5-30	Circus Time in Toyland	Lubin	500
6-2	A Brewerytown Romance	Lubin	500
6-2	Summer Love	Lubin	500
6-3	Kiss Me Good-Night	Lubin	2,000
6-6	Fire! Fire!	Lubin	500
6-6	The Female Cop	Lubin	500
6-9	The Pie Eaters	Lubin	500
6-9	He Wore a Wig	Lubin	500
6-13	He Changed His Mind	Lubin	500
6-13	A Bargain Automobile	Lubin	500
6-16	Good Cider	Lubin	500
6-20	Getting Solid With Pa	Lubin	500
6-20	Long May It Wave	Lubin	500
6-23	Nice Nursey	Lubin	500
6-23	Brown's Big Brother	Lubin	500
6-27	Who's Boss	Lubin	500
6-27	His Sudden Recovery	Lubin	500
6-30	The Walko Sisters	Lubin	1,000
7-4	It's a Shame	Lubin	500
7-4	The Kidnaped Bride	Lubin	500
7-7	While Auntie Bounced	Lubin	500
7-7	Fooling Fanny's Father	Lubin	500
7-11	How He Lost His Trousers	Lubin	500
7-11	Mandy's Chicken Dinner	Lubin	500
7-14	He Was Bad	Lubin	500
7-14	Tough Luck	Lubin	500
7-18	She Wanted to Know	Lubin	500
7-18	All for Love	Lubin	500
7-21	Worms Will Turn	Lubin	500
7-21	Temper and Temperature	Lubin	500
7-25	A Matter of Record	Lubin	1,000
7-28	The Question and the Answer Man	Lubin	1,000
8-1	She Gave Him a Rose	Lubin	500
8-1	The Rise of the Johnsons	Lubin	500
8-4	The Fatal Card	Lubin	500
8-4	He Woke Up in Time	Lubin	500
8-6	A Daughter of Eve	Lubin	2,000

8-8	Love and Flames	Lubin	1,000
8-11	He Wanted Work	Lubin	500
8-11	The Cook Next Door	Lubin	500
8-15	They Bought a Boat	Lubin	500
8-15	The Puncture-Proof Sock Man	Lubin	500
8-18	Back to the Farm	Lubin	1,000
8-22	Sometimes It Works	Lubin	500
8-22	Making Auntie Welcome	Lubin	500
8-25	The Widow and the Twins	Lubin	500
8-25	The Lucky Rube	Lubin	500
8-29	The Kid's Nap	Lubin	1,000
9-1	Never Too Old	Lubin	500
9-1	The Green Alarm	Lubin	500
9-5	A Fool There Was	Lubin	1,000
9-12	He Nearly Won Out	Lubin	500
9-12	Too Many Aunts	Lubin	500
9-15	Rastus Knew It Wasn't	Lubin	500
9-15	She Made Herself Beautiful	Lubin	500
9-19	Pins Are Lucky	Lubin	500
9-19	The German Band	Lubin	500
9-22	The Wise Detectives	Lubin	500
9-22	A Six-Foot Romance	Lubin	500
9-26	Did He Save Her	Lubin	500
9-26	Between One and Two	Lubin	500

DRAMA.

10-2	The Special Officer	Lubin	2,000
10-3	The Scarf Pin	Lubin	1,000
10-4	For Her Brother's Sake	Lubin	1,000
10-6	The Counterfeiter's Fate	Lubin	1,000
10-7	The Two Cowards	Lubin	1,000
10-9	Breed of the North	Lubin	2,000
10-11	The Higher Law	Lubin	1,000
10-13	The Fiancee and the Fairy	Lubin	1,000
10-14	A Deal in Oil	Lubin	1,000
10-16	The Taking of Rattlesnake Bill	Lubin	2,000
10-17	The Mate of the Schooner Sadie	Lubin	1,000
10-21	Her First Offense	Lubin	1,000
10-23	The Evil Eye	Lubin	2,000
10-24	The Man in the Hamper	Lubin	1,000
10-25	Mother Love	Lubin	1,000
10-27	The Man of Him	Lubin	1,000
10-30	The Rattlesnake	Lubin	2,000
10-31	The Momentous Decision	Luhin	1,000
11-1	When the Prison Doors Opened	Lubin	1,000
11-3	The Double Chase	Lubin	1,000
11-4	Magic Melody	Lubin	1,000
11-6	The Price of Victory	Lubin	2,000
11-8	Hiawanda's Cross	Lubin	1,000
11-10	The Locked Room	Lubin	1,000
11-11	A Miracle of Love	Lubin	1,000
11-13	The Sea Eternal	Lubin	2,000
11-14	When the Clock Stopped	Lubin	1,000
11-18	Shadows	Lubin	1,000
11-20	Partners in Crime	Lubin	3,000
11-21	His Chorus Girl Wife	Lubin	1,000
11-22	The Harmless One	Lubon	1,000
11-27	A Waif of the Desert	Lubin	2,000
11-28	The Scapegrace	Lubin	1,000
11-29	Turning the Tables	Lubin	1,000
12-1	Melita's Sacrifice	Lubin	1,000
12-2	The Hazard of Youth	Lubin	1,000
12-4	When Mountain and Valley Meet	Lubin	2,000
12-6	Her Father	Lubin	1,000
12-8	The Smuggler's Daughter	Lubin	1,000
12-9	An Enemy's Aid	Lubin	1,000
12-11	His Best Friend	Lubin	1,700
12-12	Life, Love and Liberty	Lubin	1,000
12-16	When He Sees	Lubin	1,000
12-18	A Son of His Father	Lubin	2,000
12-19	Banty Tim	Lubin	600
12-20	A Love of '64	Lubin	1,000
12-22	Through Flaming Paths	Lubin	1,000
12-25	The Parasite	Lubin	3,000
12-26	The Death Trap	Lubin	1,000
12-27	The Doctor's Romance	Lubin	1,000
12-29	Her Boy	Lubin	1,000
12-30	Before the Last Leaves Fall	Lubin	1,000
1-1	The Inspector's Story	Lubin	1,900
1-3	The Circle's End	Lubin	1,000
1-5	The Story the Gate Told	Lubin	1,000
1-6	The Squire's Mistake	Lubin	1,000
1-8	Between Two Fires	Lubin	2,000
1-9	The Engineer's Revenge	Lubin	1,000
1-13	The Inscription	Lubin	1,000
1-15	A Question of Right	Lubin	2,000
1-16	In Mysterious Ways	Lubin	1,000
1-17	A Servant of the Rich	Lubin	1,000
1-19	The Eternal Duel	Lubin	1,000
1-22	The Man from the West	Lubin	2,000
1-23	The Moth	Lubin	1,000
1-24	The Blinded Heart	Lubin	1,000
1-26	The Windfall	Lubin	1,000
1-27	His Excellency	Lubin	1,000
1-29	Treasures on Earth	Lubin	2,000
1-31	The Pale of Prejudice	Lubin	1,000
2-2	Her Wayward Son	Lubin	1,000
2-5	Out of the Depths	Lubin	2,000
2-6	The Vagaries of Fate	Luhin	1,000
2-10	The Measure of a Man	Lubin	1,000
2-12	Fitzhugh's Ride	Lubin	2,000
2-13	The Sleeping Sentinel	Lubin	1,000
2-14	The Reward	Lubin	1,000
2-18	The Price of a Ruby	Lubin	2,000
2-19	The House of Fear	Lubin	2,000
2-20	In the Dredger's Claw	Lubin	1,000
2-25	Sealed Orders	Lubin	2,000
2-26	The Two Roses	Lubin	2,000
2-27	A Desperate Chance	Lubin	1,000
3-4	In the Gambler's Web	Lubin	2,000
3-5	His Wife	Lubin	2,000
3-6	A Romance of the Northwest	Lubin	1,000
3-11	A Cruel Revenge	Lubin	2,000
3-12	A Strange Melody	Lubin	2,000
3-13	The Tell-Tale Star	Lubin	1,000
3-18	The Weaker Brother	Lubin	2,000
3-19	The Secret Marriage	Lubin	2,000
3-20	The Price	Lubin	1,000
3-25	Above the Law	Lubin	2,000
3-26	The Game of Politics	Lubin	2,000
3-27	The Puritan	Lubin	1,000
4-1	The Fighting Blood	Lubin	2,000
4-2	The Mansion of Sobs	Lubin	2,000
4-3	A Man's Faith	Lubin	1,000
4-10	On the Brink	Lubin	1,000
4-11	At His Expense	Lubin	1,000
4-14	Business and Love	Lubin	400
4-14	The Peacemaker's Pay	Lubin	600
4-16	Strength of the Family Ties	Lubin	2,000
4-17	A Chance in Life	Lubin	1,000
4-22	The Klondike Bubble	Lubin	2,000
4-23	The Death Warrant	Lubin	2,000
4-24	Will Blood Tell?	Lubin	1,000
4-29	The Inventor's Wife	Lubin	2,000
4-30	A Pack of Cards	Lubin	2,000
5-1	The Getaway	Lubin	1,000
5-6	Behind the Footlights	Lubin	2,000
5-7	When Conscience Calls	Lubin	2,000
5-8	Vengeance is Mine	Lubin	1,000
5-13	In the Northland	Lubin	2,000
5-14	Madam Coquette	Lubin	2,000
5-15	The Signal	Lubin	1,000
5-21	A Leaf From the Past	Lubin	2,000
5-22	Life's Lottery	Lubin	1,000
5-28	The Trunk Mystery	Lubin	2,000
5-29	The Test of Courage	Lubin	1,000
6-4	A Girl of the Cafes	Lubin	2,000
6-5	Blotted Out	Lubin	1,000
6-10	The Changeling	Lubin	2,000
6-11	The Lures of the Pit	Lubin	2,000
6-12	Claim Number Three	Lubin	1,000
6-17	The Struggle Everlasting	Lubin	2,000
6-18	The House of Darkness	Lubin	2,000
6-19	The Parent Strain	Lubin	1,000
6-24	The Greatest Treasure	Lubin	2,000
6-25	The Candidate for Mayor	Lubin	2,000
6-26	A Practical Demonstration	Lubin	1,000
7-1	The Living Fear	Lubin	2,000
7-2	The Shadow of Tragedy	Lubin	2,000
7-3	The Doom of Duty	Lubin	1,000
7-8	The Incompetent	Lubin	2,000
7-9	The Debt	Lubin	2,000
7-10	The Tribunal of Conscience	Lubin	1,000
7-15	Codes of Honor	Lubin	2,000
7-16	The Cross of Crime	Lubin	2,000
7-17	The Lie	Lubin	1,000
7-22	Who Seeks Revenge	Lubin	2,000
7-23	The False Shadow	Lubin	2,000
7-24	A Traitor to His Country	Lubin	1,000
7-29	The Lure of the Car Wheels	Lubin	2,000
7-30	Three Men and a Woman	Lubin	2,000
7-31	Within the Noose	Lubin	1,000
8-5	The Man with a Future	Lubin	2,000
8-7	The Siren of the Desert	Lubin	1,000
8-12	The Downward Path	Lubin	2,000
8-13	The Heart Rebellious	Lubin	2,000
8-14	Latin Blood	Lubin	1,000
8-19	The Dreamer	Lubin	2,000
8-20	His Brother's Blood	Lubin	2,000
8-21	The Love of Oro San	Lubin	1,000
8-26	The Attorney's Decision	Lubin	2,000
8-27	The Aggressor	Lubin	2,000
8-28	The Better Man	Lubin	1,000
9-2	By Whose Hand	Lubin	2,000
9-3	The Face in the Crowd	Lubin	2,000
9-4	The Shell of Life	Lubin	1,000
9-9	As We Forgive Those	Luhin	2,000
9-10	On Lonesome Mountain	Lubin	2,000
9-11	Squaring the Triangle	Lubin	1,000
9-16	The Twin Brothers Van Zandt	Lubin	2,000
9-17	The Double Life	Lubin	2,000
9-18	For Repairs	Lubin	1,000
9-21	The Untarnished Shield	Lubin	1,000
9-23	Toys of Fate	Lubin	2,000
9-24	The Triumph of the Right	Lubin	2,000
9-25	The Investment	Lubin	1,000

EDUCATIONAL.

11-7	Cocoanut Industry	Lubin	500
12-19	Growing and Gathering Cocoa Beans	Lubin	400
1-1	Manufacturing Pearl Buttons	Lubin	300
1-12	Tobacco Industry	Lubin	400

INDUSTRIAL.

10-25	The Noodle Industry	Lubin	400

SCENIC.

12-11	Hydraulic Works on the Adda	Lubin	300

G. Melies

204 E. 38th St., New York.

COMEDY.

12-4	A Woman's Mission	Melies	750
1-8	The Somnambulist	Melies	1,000
1-15	Wooing the Saleslady	Melies	1,000
1-29	Batty Bill's Honeymoon	Melies	600
1-29	Winky Willy and the Fisherman	Melies	370
2-5	Playing With Fire	Melies	1,000
2-5	Winky Willy's Disappearing Stunt	Melies	1,000
2-5	Dippy on the Boston Dip	Melies	1,000
2-12	Suspense and Suspenders	Melies	500
2-12	Winky Willy's Birthday Gifts	Melies	500
2-19	A Fable and Its Moral	Melies	300
2-19	A Hobo Philosopher	Melies	700
2-26	Winky Willie's Arithmetic	Melies	300
2-26	Batty Billy and His Pal's Legacy	Melies	700

3-5	Winky Willie and the Telephone Crime	Melies	300
3-5	A Village Scandal	Melies	500
3-6	Misfortunes of Mr. and Mrs. Mott on Their Trip to Tahiti	Melies	700
3-12	Love's Oblivion	Melies	400
3-12	One on Batty Bill	Melies	600
3-19	Winky Willy's Private Show	Melies	700
3-19	Cupid's Window	Melies	700
3-26	Handsome Harry's Wooing	Melies	500
3-26	Batty Bill's House "Rough House"	Melies	500
4-6	Cabby's Nightmare	Melies	500
4-6	Bobby "Some" Spiritualist	Melies	500
4-9	Fine Feathers Make Fine Birds	Melies	500
4-9	Batty Bill Wins a Baby	Melies	500
4-13	The Three Geese	Melies	1,000
4-16	A Quack and the Would-Be Suicide	Melies	550
4-16	Batty Bill's Pertinacity	Melies	450
4-20	Batty as a Guardian Angel	Melies	500
4-20	Handsome Harry Minds the Shop	Melies	500
4-23	Winky Willie and the Cherries	Mellies	500
4-23	Batty Bill's Bustle Makes Everyone Hustle	Melies	500
4-27	Knockabout Kelly—Magician in Spite of Himself	Melies	400
4-27	Bobby and the Banker	Melies	600
4-30	Differences Between Tangoes	Melies	250
4-30	Batty Bill, Monkey and Pelican	Melies	650
5-4	A Cottage by the River	Melies	600
5-4	Winky Willy's First Cigar	Melies	400
5-7	Batty Bill and the Suicide Club	Melies	1,000
5-19	Like Father Like Son	Melies	1,000
5-26	A Hasty Judgment	Melies	1,000
5-28	Jack and His Motorcycle	Melies	500
5-28	Jack's Inheritance	Melies	500
6-2	Peter Loves Work	Melies	500
6-2	An Unfortunate Idea	Melies	500
6-4	A Good Excuse	Melies	500
6-4	Their First Quarrel	Melies	500
6-6	Who's Who	Melies	2,000
6-9	By Taxi to Fortune	Melies	500
6-9	Midday or Midnight	Melies	500
6-11	His Uncle's Deception	Melies	1,000
6-13	The Mummy	Melies	2,000
6-16	On the Beach	Melies	1,000
6-18	His Dream Fulfilled	Melies	500
6-18	Everybody's Doing It	Melies	500
6-20	Pills and Pills	Melies	2,000
6-23	A Good Time Spoiled	Melies	400
6-23	The Lottery Ticket	Melies	600
6-25	A Peculiar Inheritance	Melies	1,000
6-30	One Suit of Clothes	Melies	1,000
7-2	Womanly Curiosity	Melies	1,000
7-7	A Discolored Romance	Melies	1,000
7-14	Rags and Patriotism	Melies	1,000
7-23	Wanted, a Sweetheart	Melies	1,000
7-23	When Preachers Leave Town	Melies	2,000
7-30	The Trouserless Policeman	Melies	1,000
7-21	Music Hath Charms	Melies	1,000
7-28	Only a Dream	Melies	1,000
8-4	The Family Outing	Melies	500
8-4	Easy Come, Easy Go	Melies	500
8-6	A Matrimonial Advertisement	Melies	1,000
8-11	The Burglar Alarm	Melies	1,000
8-13	A King by Force	Melies	1,000
8-18	A Slight Mistake	Melies	1,000
8-20	A Surprising Encounter	Melies	1,000
8-25	Circumstantial Evidence	Melies	1,000
8-27	The Elopement of Eliza	Melies	1,000
8-29	The Man Who Smiled	Melies	2,000
9-1	Flee, You Are Discovered	Melies	1,000
9-3	A Case of Imagination	Melies	1,000
9-8	Hen Fruit	Melies	1,000
9-10	Uninvited	Melies	1,000
9-15	The Tramp's Revenge	Melies	1,000
9-17	The Scab Waiter	Melies	1,000
9-22	The $1,000 Pants	Melies	1,000
9-24	How Clarence Got His	Melies	1,000

DRAMA.

10-9	Cast Amid Boomerang Throwers	Melies	1,000
11-13	The Judgment of Buddha	Melies	2,000
1-9	Her Great Chance	Melies	1,000
1-16	The Kiss of Salvation	Melies	1,000
5-20	After Fifteen Years	Melies	1,000
5-23	The Buried Crime	Melies	1,800
5-27	Courting Death	Melies	1,000
5-30	The Stolen Formula	Melies	2,000
5-28	Terrible Alternative	Melies	2,000
6-3	Maud's Glove	Melies	1,000
6-4	Pauline's Necklace	Melies	2,000
6-10	The Love Story of Her Youth	Melies	1,000
6-11	Quits	Melies	2,000
6-17	At the Mercy of the Waves	Melies	1,000
6-18	Hidden Death	Melies	2,000
6-24	Mother	Melies	1,000
6-25	A Shadow on the Wall	Melies	2,000
7-1	The Monk's Sacrifice	Melies	1,000
7-2	The Prescription	Melies	1,600
7-4	Hidden Death	Melies	2,000
7-11	Good Fortune's Tardy Smile	Melies	1,000
7-11	A Friend's Forgiveness	Melies	1,700
7-15	Justly Punished	Melies	1,000
7-16	Test of True Love	Melies	1,000
7-18	The River's Secret	Melies	2,000
7-22	His Sense of Duty	Melies	1,000
7-25	Black Pearls	Melies	2,000
7-29	An Actress's Son	Melies	1,000
7-30	210 vs. 213	Melies	2,000
8-1	Honor Redeemed	Melies	2,000
8-5	A Mother's Error	Melies	1,000
8-6	Shield of Innocence	Melies	2,000
8-8	Gratitude	Melies	1,500
8-12	Sinews of the Dead	Melies	1,000
8-13	The Biltmore Diamond	Melies	2,000
8-15	Voice of Bells	Melies	2,000
8-19	Children of Fatality	Melies	1,000
8-20	The Bull Trainer's Revenge	Melies	2,000
8-22	The Telltale Photograph	Melies	2,000

EDUCATIONAL.

10-2	Things Japanese	Melies	1,000
10-25	Old and New Tahiti	Melies	850
10-31	A Japanese Wedding	Melies	500
10-30	A Japanese Shoemaker at Work	Melies	500

SCENIC.

10-18	Scenes of Saigon, Cochin China	Melies	1,000
10-23	Grand Opening of the Shichijio Bridge, Kyoto, Japan.	Melies	150
11-6	Sidney and its Harbor	Melies	1,000
11-20	Shooting the Famous Hoozo Rapids of Japan	Melies	500
11-20	A Lemon Plantation	Melies	500
11-29	The Japanese Judo	Melies	1,000
12-11	At Phnom Penh, Cambodia	Melies	750
12-11	Beautiful Angkor-Wat, Cambodia	Melies	250
	Japan	Melies	250
12-18	Cities of Japan	Melies	1,000
12-25	The Ruins of Angkor-Thom	Melies	1,000
1-1	Temples of Japan	Melies	1,000

TOPICAL.

5-1	The Home of Terns	Melies	339
7-17	A Chinese Funeral	Melies	500
9-18	A Japanese Funeral	Melies	500

Pathe Freres

1 Congress Street, Jersey City, N. J.

COMEDY.

10-3	A Clever Story	Patheplay	1,000
10-4	A Wall Street Wail	Patheplay	735
10-11	Talkative Tess	Patheplay	1,000
10-22	Dodging Matrimony	Patheplay	1,000
11-1	Too Many Tenants	Patheplay	1,000
11-4	The Vaudeville Star's Vacation	Patheplay	1,000
11-7	A Phoney Alarm	Patheplay	922
11-15	In the Same Boat	Patheplay	971
11-18	Mr. Gaston from Paris	Patheplay	820
11-19	By Impulse	Patheplay	1,000
11-26	The Elusive Turkey	Patheplay	1,000
12-4	Baseball's Peerless Leader	Patheplay	2,000
12-5	A Bear Escape	Patheplay	1,000
12-6	Col. Heeza Liar in Africa	Patheplay	617
12-13	Uncle John to the Rescue	Patheplay	1,000
12-16	The Couple Next Door	Patheplay	1,000
12-19	A Scandinavian Scandal	Patheplay	1,000
12-24	Two Up a Tree	Patheplay	1,000
12-30	The Sneak Thief	Patheplay	905
1-7	Dashing Dick's Dishwasher	Patheplay	741
1-14	Colonel Heeza Liar's African Hunt	Patheplay	656
1-21	Three Pairs and a Cat	Patheplay	748
1-27	A Two Family Affair	Patheplay	840
1-28	The Patched Adonis	Patheplay	1,000
2-3	Wooing the Cook	Pathe	1,000
2-4	The Fat Man's Burden	Pathe	1,000
2-11	All on Account of Polly	Pathe	508
2-17	Whiffle's Balcony Buds	Pathe	748
2-18	Won by a Nose	Pathe	500
2-25	September Morn	Pathe	1,000
3-4	Hogan's Alley	Pathe	1,000
3-17	Whiffles and the Diamond Pin	Pathe	1,000
3-18	Col. Heeza Liar Shipwrecked	Pathe	777
3-21	His Wife Wins	Pathe	2,000
3-25	Whiffles' New Profession	Pathe	771
4-1	Whiffles Picks a Partner	Pathe	1,000
4-7	Whiffles' Night Out	Pathe	500
4-8	The Grafters	Pathe	695
4-15	Whiffles' Affinity	Pathe	676
4-21	Whiffles Hunts the Swag	Pathe	708
4-22	Col. Heeza Liar in Mexico	Pathe	797
4-23	The Tango Craze	Pathe	2,000
4-25	Breaking Even	Pathe	1,607
4-27	Prof. Spuff's Romance	Pathe	1,036
4-28	The Deadliest of Nature Celebrities	Pathe	272
5-4	The Man Higher Up	Pathe	699
5-5	Max, the Lady Killer	Pathe	810
5-16	The Precious Twins	Pathe	2,000
5-19	Max's Vacation	Pathe	994
5-23	The Conquest of Claire	Pathe	2,135
5-25	Rastus' Riotus Ride	Pathe	1,000
5-30	The War of the Lilliputians	Pathe	1,850
6-1	Bricklayer's Joke	Pathe	374
6-1	When Dreams Come True	Pathe	333
6-15	Whiffles, the Spotter	Pathe	682
6-22	Max, the Magician	Pathe	692
8-4	A Basque Wedding	Pathe	500
8-10	A Rousing Reception	Pathe	333

DRAMA.

10-2	The Depths of Hate	Patheplay	2,063
10-8	The Smuggler	Patheplay	1,000
10-9	Two Mothers	Patheplay	2,000
10-10	The Millionaire's Ward	Patheplay	1,000
10-14	A Yankee in Mexico	Patheplay	682
10-15	Her Hour	Patheplay	1,000
10-16	In the Haunts of Fear	Patheplay	2,000
10-17	The Bullet's Mark	Patheplay	941
10-21	The Poisoned Stream	Patheplay	1,000
10-23	The Death Song	Patheplay	2,076
10-25	Gypsy Love	Patheplay	1,000
10-29	When Childhood Wins	Patheplay	879
10-30	In Love and War	Patheplay	2,106
10-31	Love's Deception	Patheplay	1,000
11-5	A Yellow Streak	Patheplay	1,043
11-6	Race Memories	Patheplay	2,000
11-13	A Slave of Satan	Patheplay	2,000
11-20	The Green-Eyed Monster of Jealousy	Patheplay	1,866
11-22	Kenton's Heir	Patheplay	1,000
11-25	The Shadow of Shame	Patheplay	1,000
11-27	The Faithless Friend	Patheplay	1,660

11-29	The Blight	Patheplay	1,000
12-3	A Break For Freedom	Patheplay	932
12-9	The Stolen Inheritance	Patheplay	1,000
12-10	You've Got to Pay	Patheplay	932
12-11	A Modern Portia	Patheplay	1,906
12-18	The Finger of Hate	Patheplay	2,000
12-20	The Fire Bride	Patheplay	1,000
12-23	An Indian Don Juan	Patheplay	1,000
12-25	Lady Madcap's Way	Patheplay	2,000
12-27	The Moth and the Flame	Patheplay	1,565
12-31	By the Two Oak Trees	Patheplay	876
1-1	When Strong Wills Clash	Patheplay	2,000
1-3	The Resurrection	Patheplay	2,000
1-6	Whom God Hath Joined	Patheplay	925
1-8	The Wards of Society	Patheplay	1,584
1-10	The Minister's Daughter	Patheplay	2,000
1-13	Down Lone Gap Way	Patheplay	1,000
1-15	A Thief of Hearts	Patheplay	2,000
1-17	Good Pals	Patheplay	1,912
1-22	A Sword of Damocles	Patheplay	2,000
1-24	God's Warning	Patheplay	1,981
1-29	The Power of Print	Patheplay	1,653
1-31	The Lunatic's Child	Patheplay	2,000
2-5	Behind Comedy's Mask	Pathe	1,873
2-7	In the Mesh of Her Hair	Pathe	2,000
2-10	Orphans of the Wild	Pathe	1,000
2-12	Broken Lives	Pathe	2,000
2-14	Chains of Honor	Pathe	2,000
2-19	Where the Heart Calls	Pathe	2,000
2-21	Victims of Vanity	Pathe	2,000
2-24	The Winning Hand	Pathe	1,000
2-26	The Devil's Assistant	Pathe	2,000
3-3	The Second Generation	Pathe	1,000
3-5	The Brother Counts	Pathe	2,000
3-7	On the Altar of Patriotism	Pathe	2,000
3-11	Abide With Me	Pathe	1,000
3-12	A Spoiled Life	Pathe	1,594
3-14	Against Heavy Odds	Pathe	1,502
3-19	The Wasted Years	Pathe	2,000
3-26	The Constancy of Jeanne	Pathe	1,840
3-28	A Leech of Industry	Pathe	3,000
4-2	His Sweetheart's Child	Pathe	2,135
4-4	In Tangled Web	Pathe	2,116
4-9	The Greater Love	Pathe	2,000
4-11	Detective Kelly	Pathe	2,000
4-16	A Mad Love	Pathe	2,000
4-18	The Ghost	Pathe	3,000
4-30	In Royal Bondage	Pathe	2,000
5-2	The Accusing Eye	Pathe	2,000
5-7	A Meddler with Fate	Pathe	2,000
5-9	The Marriage of Cupid	Pathe	2,000
5-11	Hearts Are Trumps	Pathe	1,000
5-14	The Strength of the Weak	Pathe	2,000
5-21	Antony and Cleopatra	Pathe	2,000
6-2	Dogs of War	Pathe	1,000
6-6	The Lost Heir	Pathe	2,000

EDUCATIONAL.

7-7	The Ice and Snow	Pathe	500
10-1	Oxygen	Patheplay	584
10-4	Riding the Flume	Patheplay	262
10-7	Plants Which Eat	Patheplay	361
10-7	How Mountains Grow	Patheplay	358
10-14	The Petrified Forests of Arizona	Patheplay	276
10-18	A Plant with Nerves, Mimosa Pudica	Patheplay	551
10-24	Breeding Trout by the Million	Patheplay	574
10-28	Spinners of Speech	Patheplay	1,043
11-8	Tortoises at Close Range	Patheplay	440
11-12	Lizard Lore	Patheplay	725
11-14	Butterfly Preservation	Patheplay	574
11-14	The Slate Industry	Patheplay	456
11-21	Natives of Australia	Patheplay	305
11-21	The Pond Snail	Patheplay	354
11-28	Making Eight-Ton Ropes	Patheplay	420
11-28	Fashion's Law in the Swiss Cantons	Patheplay	308
12-2	Edible Fish of the Mediterranean	Patheplay	453
12-6	Glimpses of Pond Life	Patheplay	380
12-12	Birds of the Inland Marsh	Patheplay	613
12-17	Insects that Sing	Patheplay	531
1-20	Insects that Mimic	Patheplay	617
1-20	Submarine Mysteries	Patheplay	348
1-21	At Home With Heron	Patheplay	295
3-10	The Hunting Spiders	Pathe	827
3-12	Making Lace Fans	Pathe	338
3-18	Madura and Its Pagodas	Pathe	272
3-24	Strange Sea Water Creatures	Pathe	469
4-15	Flowers That Bloom in Spring	Pathe	344
4-21	Straw Hat Industry in Fiesole	Pathe	295
4-22	Siamese Customs, Indo-China	Pathe	253
5-12	Wood Carving and Turning at St. Cloud, France	Pathe	500
5-12	The Jerboa	Pathe	479
5-26	Making Steel Rails, Donetzskiy, Russia	Pathe	656
6-1	Monaco	Pathe	397
6-23	The Marmot	Pathe	500
6-30	Venomous Serpents	Pathe	500
7-6	The Heart and the Circulation of the Blood	Pathe	500
7-6	Modes of Travel in Japan	Pathe	500
7-20	The Crayfish	Pathe	500
7-21	Life in Japan	Pathe	394
7-27	Hosts of the Sea	Pathe	500
7-27	Coffee Cultivation, Santos, India	Pathe	500
7-28	Hemp Throwing	Pathe	577
8-4	Training Army Dogs	Pathe	500
8-24	Edible Fishes of the English Channel	Pathe	581

SCENIC.

10-1	Along the Padras River in Borneo	Patheplay	443
10-18	St. Cloud and its Environs	Patheplay	436
10-24	Honfleur, an Old Coast Town of Northern France.	Patheplay	426
11-8	Egyptian Temples	Patheplay	348
11-8	Ice Cutting in Sweden	Patheplay	253
11-11	Winter Sports in Switzerland	Patheplay	672
11-11	Siberia's Holy Lake	Patheplay	371
11-12	The Coast of California Near Carmel	Patheplay	302
11-18	Flowers of Japan	Patheplay	207
11-21	In the Spanish Pyrenees	Patheplay	344
11-27	Old Nuremburg	Patheplay	285
11-28	The Capital of Malay States	Patheplay	256
12-2	The Geysers of New Zealand	Patheplay	276
12-12	A Journey to the Environs of Naples	Patheplay	358
12-17	Nice and Its Environs, France	Patheplay	462
1-7	Snow Effects in Austria	Patheplay	266
1-8	A Ramble in Pondichery, India	Patheplay	500
1-14	The Seventeen Mile Drive, California	Patheplay	333
1-27	The Oasis of Gabes, Tunis	Patheplay	190
1-29	Seringapatam, Southern India	Patheplay	407
2-11	Scenes Along the Canvery River, India	Pathe	266
2-11	A Typical Buddhist Temple	Pathe	249
2-17	Rambles in Bourges, France	Pathe	276
2-18	Monuments of Upper Egypt	Pathe	354
3-14	Along the Upper Nile, Assuan, Egypt	Pathe	531
3-24	Trichinology, India	Pathe	333
3-24	Workaday Scenes in a Flowery Land	Pathe	239
3-25	Old Streets of Cairo, Egypt	Pathe	272
3-31	Tivoli and Its Cascades	Pathe	371
3-31	A Visit to the Volcano Kilauca, Hawaii	Pathe	594
4-7	Ancient Ruins at Thebes, Egypt	Pathe	246
4-14	The Picturesque Coast of Catalonia	Pathe	390
4-14	The Ruins of Angkor, India	Pathe	500
4-28	A Few Minutes in Calcutta, India	Pathe	367
5-4	Manila, Capital of the Philippines	Pathe	699
5-5	A Winter Excursion to the Falls of Tanforsen Sweden	Pathe	243
6-22	Historic St. Cloud	Pathe	351
6-23	Glacier National Park in Winter	Pathe	472
6-29	Visit to Paris	Pathe	768
6-29	Rapids and Water Falls of New Zealand	Pathe	282
6-30	A French Village in Senegal, West Africa	Pathe	590
7-7	A Tiger Hunt	Pathe	500
7-28	The Straits of Bonifacio (Sardinia)	Pathe	351
8-24	Picturesque Normandy, France	Pathe	371
8-25	Rapids and Falls at Trondjen	Pathe	262
8-25	Picturesque France, Lower Brittany	Pathe	331
8-25	From Havre to Buc by Hydro-Aeroplane	Pathe	577

TOPICAL.

Pathe's Semi-Weekly, approximately 1,000 feet in length, released Monday and Thursday of each week. Nos. 54 to 80 inclusive, September 29 to December 29, 1913; Nos. 1 to 62 inclusive, Jan. 1 to Sept 23, 1914.

11-28	The Capital of Malay States	Patheplay	256
12-2	A Peasant Marriage in Hungary	Patheplay	289
12-27	Corfu, an Isle of the Ionian Sea	Patheplay	440
4-8	The Termite, the Insect Architect	Pathe	341
7-13	The Wine Industry, Marsala	Pathe	636
7-13	A Russian Boar Hunt	Pathe	446
7-20	In French Guinea	Pathe	446
7-21	A Badger Hunt	Pathe	610
8-3	Russian Zoo, Oskama-Nova	Pathe	500
8-3	Picturesque Gagrey	Pathe	500
8-10	From Grenoble to Aix Les Bains	Pathe	333
8-10	Typical Russian Dances	Pathe	333
8-11	The Art of the Furrier	Pathe	604
8-11	Iron and Steel Industry	Pathe	495

Selig Polyscope Company

20 East Randolph Street, Chicago.

COMEDY

10-8	The Dream of Dan McGuire	Selig	1,000
10-16	The Abduction of Pinkie	Selig	500
10-21	Dishwash Dick's Counterfeit	Selig	850
10-29	Two Sacks of Potatoes	Selig	500
10-29	A Muddle in Horse Thieves	Selig	500
10-30	Old Doc Yak and the Artist's Dream	Selig	1,000
11-6	The Conversion of Mr. Anti	Selig	1,000
11-7	The Schoolmarm's Shooting Match	Selig	700
11-10	Movin' Pitchers	Selig	1,000
11-14	A Cure for Carelessness	Selig	700
11-20	An Actor's Romance	Selig	1,000
11-26	Cupid in the Cow Camp	Selig	1,000
12-11	Physical Culture on the Quarter Circle V Bar	Selig	1,000
12-17	Buster's Little Game	Selig	1,000
12-24	A Dip in the Briny	Selig	1,000
12-25	Doc Yak's Christmas	Selig	1,000
1-2	At Cross Purposes	Selig	500
1-2	Buster and Sunshine	Selig	500
1-8	Pietro, the Pianist	Selig	1,000
1-13	Angel Paradise	Selig	1,000
1-23	Doc Yak, Moving Picture Artist	Selig	1,000
1-29	Bringing Up Hubby	Selig	1,000
2-6	Tony and Maloney	Selig	650
2-11	A Strenuous Scoop	Selig	1,000
2-19	Venus and Adonis	Selig	500
2-19	A Mad Marathon	Selig	500
2-24	Doc Yak, the Cartoonist	Selig	300
3-19	The Golden Patch	Selig	1,000
3-25	While Wifey Is Away	Selig	850
3-25	Doc Yak, the Poultryman	Selig	150
4-7	A Mix-up on the Plains	Selig	1,000
4-10	All Mixed Up	Selig	300
4-10	Red-Head Introduces Herself	Selig	700
4-17	Red-Head and Ma's Suitors	Selig	850
4-17	Doc Yak, Over the Fence and Out	Selig	150
4-24	Doc Yak, Artillery Man	Selig	250
4-24	Mike the Avenger	Selig	750
4-28	The Schooling of Mary Ann	Selig	1,000
5-1	A Knight of Trouble	Selig	500
5-1	The Plot That Failed	Selig	500
5-2	Little Miss Bountiful	Selig	1,000
5-5	Marrying Gretchen	Selig	850
5-5	Doc Yak, Bowling	Selig	150
5-8	The Mother of Seven	Selig	1,000
5-11	Doc Yak's Temperance Lecture	Selig	250
5-12	Doc Yak, the Marksman	Selig	150
5-12	Marian, the Holy Terror	Selig	850
5-15	At Last We Are Alone	Selig	1,000

5-19	A Ticket to Happiness	Selig	1,000
5-20	Teaching Father a Lesson	Selig	750
5-22	Music Hath Charms—Not	Selig	500
5-22	As Time Rolled On	Selig	500
5-26	The Clock Went Wrong	Selig	500
5-26	Simp Simpson and the Spirits	Selig	500
5-29	Second Childhood	Selig	1,000
6-5	Willie's Haircut	Selig	500
6-5	His First Ride	Selig	500
6-9	Eugenics at Bar "U" Ranch	Selig	1,000
6-12	Bombarded	Selig	500
6-12	Old Yak's Zoo	Selig	500
6-19	Peter's Relations	Selig	500
6-19	Chicken	Selig	500
6-23	The Servant Question Out West	Selig	750
6-23	Doc Yak and the Limited Train	Selig	250
7-3	Making Good with Her Family	Selig	775
7-3	Doc Yak Wishes	Selig	225
7-7	Algie's Sister	Selig	1,000
7-10	Did She Cure Him?	Selig	1,000
7-14	An Egyptian Princess	Selig	1,000
7-17	Wiggs Takes the Rest Cure	Selig	1,000
7-21	The Lure of the Ladies	Selig	1,000
7-27	A Five Hundred Dollar Kiss	Selig	2,000
7-31	When the Cook Fell Ill	Selig	1,000
8-7	The Skull and the Crown	Selig	1,000
8-10	Willie	Selig	2,000
8-14	Meller Drammer	Selig	650
8-14	The Day of the Dog	Selig	350
8-21	The Reveler	Selig	1,000
8-28	A Low Financier	Selig	500
8-28	Breaking Into Jail	Selig	500
9-2	To Be Called For	Selig	1,000
9-4	The House That Went Crazy	Selig	1,000
9-11	Oh! Look Who's Here!	Selig	1,000
9-15	The Eugenic Girl	Selig	1,000
9-18	The Lonesome Trail	Selig	1,000
9-25	You Never Can Tell	Selig	500
9-25	Who Got Stung	Selig	500

DRAMA

10-1	The Cattle Thief's Escape	Selig	700
10-2	Our Neighbors	Selig	1,000
10-3	John Bousall of the U. S. Secret Service	Selig	1,000
10-6	The Conscience Fund	Selig	2,000
10-7	The Missionary and the Actress	Selig	1,000
10-9	Saved from the Vigilants	Selig	1,000
10-10	Only Five Years Old	Selig	725
10-13	The Bridge of Shadows	Selig	2,000
10-14	The Silver Grindstone	Selig	1,000
10-15	As a Father Spareth His Son	Selig	1,000
10-16	The Golden Cloud	Selig	500
10-17	The Woman of the Mountains	Selig	1,000
10-20	The Finger Print	Selig	2,000
10-22	Dorothy's Adoption	Selig	1,000
10-23	Life for Life	Selig	1,000
10-24	Destiny of the Sea	Selig	1,000
10-27	The Pendulum of Fate	Selig	2,000
10-28	When May Weds December	Selig	1,000
10-31	The Dangling Noose	Selig	1,000
11-3	Hope	Selig	2,000
11-4	Slipping Fingers	Selig	1,000
11-5	The Probationer	Selig	1,000
11-10	Phantoms	Selig	2,000
11-12	Trying Out No. 707	Selig	1,000
11-13	The Child of the Prairie	Selig	1,000
11-17	The Escape of Jim Dolan	Selig	2,000
11-18	The Port of Missing Women	Selig	1,000
11-19	The Touch of a Child	Selig	1,000
11-21	Outwitted by Billy	Selig	1,000
11-24	The Quality of Mercy	Selig	2,000
11-25	Mounted Officer Flynn	Selig	1,000
11-27	A Message From Home	Selig	1,000
11-28	The Supreme Moment	Selig	1,000
12-1	The Cipher Message	Selig	2,000
12-2	The Rustler's Reformation	Selig	1,000
12-3	Within the Hour	Selig	1,000
12-4	Grandaddy's Boy	Selig	1,000
12-5	Northern Hearts	Selig	1,000
12-8	The Master of the Garden	Selig	1,900
12-9	An Equal Chance	Selig	1,000
12-10	Hilda of Heron Cove	Selig	1,000
12-12	The Mysterious Way	Selig	1,000
12-15	The Wolf of the City	Selig	1,100
12-16	With Eyes So Blue and Tender	Selig	1,000
12-18	Until the Sea	Selig	1,000
12-19	The Lure of the Road	Selig	1,000
12-22	The Open Door	Selig	2,000
12-23	Mother Love vs. Gold	Selig	1,000
12-26	His Sister	Selig	1,000
12-29	The Adventures of Kathlyn No. 1	Selig	2,700
12-30	The Stolen Heart	Selig	1,000
12-31	Father's Day	Selig	1,000
1-1	Good Resolutions	Selig	1,000
1-5	Unto the Third and Fourth Generation	Selig	2,000
1-6	The Living Wage	Selig	1,000
1-7	By Unseen Hand	Selig	1,000
1-9	On the Breast of the Tide	Selig	1,000
1-12	The Adventures of Kathlyn, No. 2	Selig	2,100
1-14	Conscience and the Temptress	Selig	1,000
1-15	Blue Blood and Red	Selig	1,000
1-16	A Message from Across the Sea	Selig	1,000
1-19	Too Late	Selig	2,000
1-20	His Guiding Spirit	Selig	1,000
1-21	The Charmed Arrow	Selig	1,000
1-22	A Friend in Need	Selig	1,000
1-26	The Adventures of Kathlyn No. 3	Selig	2,000
1-27	The Conspirators	Selig	1,000
1-28	The Old vs. The New	Selig	1,000
1-30	A Splendid Sacrifice	Selig	1,000
2-2	A Modern Vendetta	Selig	3,000
2-3	At the Eleventh Hour	Selig	1,000
2-4	The Heart of Maggie Malone	Selig	1,000
2-5	The Little Sister	Selig	1,000
2-9	The Adventures of Kathlyn, No. 4	Selig	2,000
2-10	Reconciled in Blood	Selig	1,000
2-12	The Mistress of His House	Selig	1,000
2-13	A Soldier of the C. S. A	Selig	1,000
2-16	The Uphill Climb	Selig	2,000
2-17	Through the Centuries	Selig	1,000
2-18	Thou Shalt Not Kill	Selig	1,000
2-20	Memories	Selig	1,000
2-23	The Adventures of Kathlyn No. 5	Selig	2,000
2-24	The Cynic	Selig	700
2-25	King Baby's Birthday	Selig	1,000
2-26	Tested by Fire	Selig	1,000
2-27	The Attic Above	Selig	1,000
3-2	The Tragedy of Ambition	Selig	2,000
3-3	The Smuggler's Sister	Selig	1,000
3-4	The Countess and the Burglar	Selig	1,000
3-5	Little Lillian Turns the Tide	Selig	1,000
3-6	The Renegade's Vengeance	Selig	1,000
3-9	The Adventures of Kathlyn No. 6	Selig	2,000
3-10	Suppressed News	Selig	1,000
3-11	The Speedway of Despair	Selig	875
3-12	Kid Pink and the Maharajah	Selig	1,000
3-13	Elizabeth's Prayer	Selig	1,000
3-16	The Better Way	Selig	2,000
3-17	The Story of Venus	Selig	1,000
3-18	The Cop on the Beat	Selig	1,000
3-20	Two Little Vagabonds	Selig	1,000
3-23	The Adventures of Kathlyn, No. 7	Selig	2,000
3-24	In Remembrance	Selig	1,000
3-26	Cupid's Caprice	Selig	1,000
3-27	The Story of Cupid	Selig	1,000
3-30	The Salvation of Nance O'Shaughnessy	Selig	2,000
3-31	The Midnight Call	Selig	800
4-1	When Thieves Fall Out	Selig	1,000
4-2	The Story of Diana	Selig	900
4-3	The Bond of Love	Selig	750
4-6	The Adventures of Kathlyn, No. 8	Selig	2,000
4-8	The Rube	Selig	1,000
4-9	The Fire Jugglers	Selig	1,000
4-13	The Cherry Pickers	Selig	2,000
4-14	A Romance of the Forest Reserve	Selig	1,000
4-15	A Page from Yesterday	Selig	1,000
4-16	A Flirt's Repentance	Selig	1,000
4-20	The Adventures of Kathlyn No. 9	Selig	2,000
4-21	The Second Wife	Selig	1,000
4-22	The Last Man's Club	Selig	1,000
4-23	In Spite of the Evidence	Selig	1,000
4-27	Shotgun Jones	Selig	2,000
4-29	The Pirates of Peacock Alley	Selig	1,000
5-4	The Adventures of Kathlyn, No. 10	Selig	2,000
5-6	The Evil She Did	Selig	1,000
5-9	Two Girls	Selig	1,000
5-11	On the Minute	Selig	1,750
5-13	A Pair of Stockings	Selig	1,000
5-16	The Taint of Madness	Selig	1,000
5-18	The Adventures of Kathlyn, No. 11	Selig	2,000
5-23	The Estrangement	Selig	1,000
5-25	The Baby Spy	Selig	2,000
5-27	Dawn	Selig	1,000
5-30	The Girl Behind the Barrier	Selig	1,000
6-1	The Adventures of Kathlyn, No. 12	Selig	2,000
6-2	The Sheep Runners	Selig	1,000
6-3	The Rummage Sale	Selig	1,000
6-6	Rose O' My Heart	Selig	1,000
6-8	Judge Dunn's Decision	Selig	2,000
6-10	The Doctor's Mistake	Selig	1,000
6-13	When the Night Call Came	Selig	1,000
6-15	The Adventures of Kathlyn, No. 13	Selig	1,850
6-16	How Lone Wolf Died	Selig	1,000
6-17	Castles in the Air	Selig	1,000
6-20	The Girl at His Side	Selig	1,000
6-22	Me An' Bill	Selig	2,000
6-24	Somebody's Sister	Selig	1,000
6-26	The Captain's Chair	Selig	1,000
6-27	The Right to Happiness	Selig	1,000
6-29	The Leopard's Foundling	Selig	2,000
6-30	Hearts of Men	Selig	1,000
7-1	The Empty Sleeve	Selig	1,000
7-4	The Little Hobo	Selig	1,000
7-6	Reporter Jimmie Intervenes	Selig	2,000
7-8	Caryl of the Mountains	Selig	1,000
7-11	His Fight	Selig	1,000
7-13	The Wilderness Mail	Selig	2,000
7-15	The Last Appeal	Selig	1,875
7-18	The Squatters	Selig	1,000
7-20	A Woman Laughs	Selig	2,000
7-22	The Sealed Package	Selig	1,000
7-24	The Substitute Heir	Selig	1,000
7-25	Footprints	Selig	1,000
7-28	Muff	Selig	1,000
7-29	The Mother Heart	Selig	1,700
8-1	Love vs. Pride	Selig	1,000
8-3	Etienne of the Glad Heart	Selig	2,000
8-4	The Ordeal	Selig	1,000
8-5	The Reporter on the Case	Selig	1,000
8-8	Carmelita's Revenge	Selig	1,000
8-11	The Jungle Samaritan	Selig	1,000
8-12	The Family Record	Selig	1,000
8-15	Nan's Victory	Selig	1,000
8-17	The Speck on the Wall	Selig	1,875
8-18	If at First You Don't Succeed	Selig	1,000
8-19	When a Woman's 40	Selig	1,850
8-22	What Became of Jane?	Selig	1,000
8-24	The White Mouse	Selig	2,000
8-25	The Sealed Oasis	Selig	1,000
8-26	The Decision of Jim O'Farrel	Selig	1,000
8-29	The Harbor of Love	Selig	1,000
8-31	Who Killed George Graves?	Selig	2,000
9-1	Life's Crucible	Selig	1,000
9-5	Pawn Ticket "913"	Selig	1,000
9-7	When the West Was Young	Selig	2,000
9-8	A Typographical Error	Selig	1,000
9-9	The Man in Black	Selig	1,000

9-12	The Missing Page	Selig	1,000
9-14	Ye Vengeful Vagabonds	Selig	1,930
9-16	Jim	Selig	975
9-19	As the Risk of His Life	Selig	1,000
9-21	The Livid Flame	Selig	2,000
9-22	For Love of Him	Selig	1,000
9-23	A Just Punishment	Selig	1,000
9-26	The Newsboy Tenor	Selig	1,000

EDUCATIONAL

10-1	The Elephant as a Workman, Rangoon, India	Selig	300

SCENIC.

10-10	A Ceylon Tea Estate	Selig	270
10-21	Surf and Sunset on the Indian Ocean	Selig	150
11-7	Views Along the Rhine	Selig	300
11-14	The Matterhorn, Switzerland	Selig	300
3-11	The Cathedral and Leaning Tower of Pisa	Selig	125
4-3	In Amalfi, Italy	Selig	250

TOPICAL.

The Hearst-Selig News Pictorial, approximately 1,000 feet in length, released Monday and Thursday of each week. Nos. 1 to 60 inclusive, February 23 to September 24.

2-6	Italian Games and Dances	Selig	350
5-20	A Korean Dance	Selig	250

Vitagraph Company of America

E. 15th St. and Locust Ave., Brooklyn, New York.

COMEDY.

10-3	The Treasure of Desert Isle	Vitagraph	1,000
10-8	When Friendship Ceases	Vitagraph	1,000
10-10	Cutey's Waterloo	Vitagraph	1,000
10-13	Mrs. Upton's Device	Vitagraph	1,000
10-15	Master Fixit	Vitagraph	500
10-17	Matrimonial Manoeuvers	Vitagraph	1,000
10-22	Sleuth's Unawares	Vitagraph	500
10-24	On Their Wedding Eve	Vitagraph	1,000
10-29	Father's Hatband	Vitagraph	1,000
10-31	Fatty's Affair of Honor	Vitagraph	500
10-31	Peggy's Burglar	Vitagraph	500
11-5	The Hoodoo Umbrella	Vitagraph	500
11-7	Flaming Hearts	Vitagraph	1,000
11-12	An Elopement at Home	Vitagraph	1,000
11-14	Fanny's Conspiracy	Vitagraph	1,000
11-19	Why I Am Here	Vitagraph	500
11-21	The Schemers	Vitagraph	1,000
11-26	Fellow Voyagers	Vitagraph	500
11-28	Betty in the Lion's Den	Vitagraph	1,000
12-3	A Pair of Prodigals	Vitagraph	500
12-5	A Lesson in Jealousy	Vitagraph	1,000
12-9	Deception	Vitagraph	1,000
12-10	That Suit at Ten	Vitagraph	700
12-12	The Life Saver	Vitagraph	1,000
12-16	Up in a Balloon	Vitagraph	500
12-17	Any Port in a Storm	Vitagraph	1,000
12-19	The Girl at the Lunch Counter	Vitagraph	1,000
12-26	The Golf Game and the Bonnet	Vitagraph	1,000
12-30	His Second Wife	Vitagraph	500
1-2	The Misadventures of a Mighty Monarch	Vitagraph	1,000
1-3	The Street Singers	Vitagraph	2,000
1-8	Their Interest in Common	Vitagraph	500
1-9	Bunny's Mistake	Vitagraph	1,000
1-14	Timing Cupid	Vitagraph	1,000
1-15	The Brute	Vitagraph	500
1-16	Cutey's Vacation	Vitagraph	1,000
1-21	Love's Old Dream	Vitagraph	1,000
1-23	The Perplexed Bridegroom	Vitagraph	500
1-28	Scotland Forever	Vitagraph	1,000
1-30	The Lucky Elopement	Vitagraph	1,000
2-4	How Burke and Burke Made Good	Vitagraph	1,000
2-6	Marrying Sue	Vitagraph	1,000
2-11	Sonny Jim in Search of a Mother	Vitagraph	1,000
2-12	Some Steamer Scooping	Vitagraph	700
2-13	Bunny's Birthday	Vitagraph	1,000
2-17	Back to Broadway	Vitagraph	2,000
2-18	Fatty on the Job	Vitagraph	600
2-20	His Little Page	Vitagraph	1,000
2-24	Doctor Polly	Vitagraph	2,000
2-25	The Hero	Vitagraph	750
2-27	A Change in Baggage Checks	Vitagraph	1,000
3-4	A Pair of Frauds	Vitagraph	1,000
3-6	The Speeder's Revenge	Vitagraph	1,000
3-11	Art for a Heart	Vitagraph	1,000
3-13	Mrs. Maloney's Fortune	Vitagraph	1,000
3-18	The Ghosts	Vitagraph	1,000
3-20	A Model Young Man	Vitagraph	1,000
3-23	The Woman in Black	Vitagraph	1,000
3-25	The Hall Room Rivals	Vitagraph	1,000
3-27	Millions for Defense	Vitagraph	1,000
3-28	Never Again	Vitagraph	2,000
4-1	Stage Struck	Vitagraph	1,000
4-2	Tommy's Tramp	Vitagraph	1,000
4-3	Bunny's Scheme	Vitagraph	1,000
4-6	Cherry	Vitagraph	500
4-6	Pups on the Rampage	Vitagraph	500
4-24	Tangled Tangoists	Vitagraph	1,000
4-29	Setting and Style	Vitagraph	1,000
5-1	Bunco Bill's Visit	Vitagraph	1,000
5-4	Cupid Versus Money	Vitagraph	1,000
5-5	The Old Fire Horse and the New Fire Chief	Vitagraph	2,000
5-6	Sandy and Shorty Start Something	Vitagraph	1,000
5-13	Buddy's First Call	Vitagraph	1,000
5-15	Bunny Buys a Harem	Vitagraph	1,000
5-18	Dorothy Danesbridge, Militant	Vitagraph	1,000
5-20	The Adventure of the Rival Undertakers	Vitagraph	1,000
5-22	Bunny's Swell Affair	Vitagraph	1,000
5-26	Cutey's Wife	Vitagraph	2,000
5-27	The Boys of the I. O. U.	Vitagraph	1,000
5-29	Mr. Bunnyhug Buys a Hat For His Bride	Vitagraph	1,000
6-1	Miss Raffles	Vitagraph	1,000
6-3	Wanted, a House	Vitagraph	1,000
6-4	A False Move	Vitagraph	1,000
6-5	The Maid from Sweden	Vitagraph	1,000
6-6	Too Many Husbands	Vitagraph	2,000
6-10	The Widow of Red Rock	Vitagraph	1,000
6-12	The Accomplished Mrs. Thompson	Vitagraph	1,000
6-16	A Wayward Daughter	Vitagraph	2,000
6-17	The Ladies' War	Vitagraph	1,000
6-19	The Persistent Mr. Prince	Vitagraph	1,000
6-20	Father's Flirtation	Vitagraph	2,000
6-24	The "Bear" Facts	Vitagraph	1,000
6-25	Happy-Go-Lucky	Vitagraph	1,000
6-26	The Old Maid's Baby	Vitagraph	1,000
6-27	His Wife and His Work	Vitagraph	2,000
7-1	The Circus and the Boy	Vitagraph	1,000
7-3	A Train of Incidents	Vitagraph	1,000
7-15	The Arrival of Josie	Vitagraph	1,000
7-17	Pigs Is Pigs	Vitagraph	1,000
7-22	Buddy's Downfall	Vitagraph	1,000
7-24	The Winning Trick	Vitagraph	1,000
7-25	Romantic Josie	Vitagraph	1,000
7-27	His Kid Sister	Vitagraph	1,000
7-29	Officer Kate	Vitagraph	1,000
7-31	Private Bunny	Vitagraph	1,000
8-3	Detective and Matchmaker	Vitagraph	1,000
8-5	Second Sight	Vitagraph	1,000
8-7	The Locked House	Vitagraph	1,000
8-11	David Garrick	Vitagraph	2,000
8-12	The New Stenographer	Vitagraph	1,000
8-14	Polishing Up	Vitagraph	1,000
8-19	Taken by Storm	Vitagraph	1,000
8-21	The Honeymooners	Vitagraph	1,000
8-25	Rainey, the Lion Killer	Vitagraph	2,000
8-26	Josie's Declaration of Independence	Vitagraph	1,000
8-28	Such a Hunter	Vitagraph	1,000
8-29	Josie's Coney Island Nightmare	Vitagraph	2,000
8-31	The Wrong Flat	Vitagraph	1,000
9-2	The Lost Cord	Vitagraph	1,000
9-4	The Barrel Organ	Vitagraph	1,000
9-5	Too Much Uncle	Vitagraph	2,000
9-9	The Band Leader	Vitagraph	1,000
9-11	A Study in Feet	Vitagraph	1,000
9-12	He Danced Himself to Death	Vitagraph	2,000
9-16	The Ageless Sex	Vitagraph	1,000
9-18	Father's Timepiece	Vitagraph	1,000
9-23	A Double Error	Vitagraph	1,000
9-25	A Horseshoe for Luck	Vitagraph	1,000
9-26	Hearts and Diamonds	Vitagraph	2,000

DRAMA.

10-1	Salvation Sal	Vitagraph	1,000
10-2	The Autocrat of Flapjack Junction	Vitagraph	1,000
10-4	The Mystery of the Silver Skull	Vitagraph	2,000
10-6	Ann of the Trails	Vitagraph	1,000
10-7	A Homespun Tragedy	Vitagraph	1,000
10-9	Heartbroken Shep	Vitagraph	1,000
10-11	The Test	Vitagraph	2,000
10-14	The Ballyhoo's Story	Vitagraph	1,000
10-16	The Outlaw	Vitagraph	1,000
10-18	The Pirates	Vitagraph	2,000
10-20	The White Feather	Vitagraph	1,000
10-21	Luella's Love Story	Vitagraph	1,000
10-23	The Doctor's Secret	Vitagraph	1,000
10-25	The Next Generation	Vitagraph	2,000
10-27	At the Sign of the Lost Angel	Vitagraph	1,000
10-28	In the Shadow	Vitagraph	1,000
10-30	Bianca	Vitagraph	1,000
11-1	The Warmakers	Vitagraph	2,000
11-3	The King's Man	Vitagraph	1,000
11-4	The Silver Bachelorhood	Vitagraph	1,000
11-6	A Broken Melody	Vitagraph	1,000
11-8	The Diver	Vitagraph	2,000
11-10	Thieves	Vitagraph	1,000
11-11	The Price of Thoughtlessness	Vitagraph	500
11-13	The Right Man	Vitagraph	1,000
11-15	Jerry's Mother-in-Law	Vitagraph	2,000
11-17	Tangled Threads	Vitagraph	1,000
11-18	His Last Fight	Vitagraph	1,000
11-20	The Sale of a Heart	Vitagraph	1,000
11-22	The Whimsical Threads of Destiny	Vitagraph	2,000
11-24	The Leading Lady	Vitagraph	1,000
11-25	Little Kaintuck	Vitagraph	1,000
11-27	The Cure	Vitagraph	1,000
11-29	The Golden Pathway	Vitagraph	2,000
12-1	A Game of Cards	Vitagraph	1,000
12-2	The Wreck	Vitagraph	3,000
12-4	The Swan Girl	Vitagraph	1,000
12-6	Beauty Unadorned	Vitagraph	2,000
12-8	'Mid Kentucky Hills	Vitagraph	1,000
12-11	Sacrifice	Vitagraph	1,000
12-13	Love's Sunset	Vitagraph	2,000
12-15	The Uprising of Ann	Vitagraph	1,000
12-18	The Face of Fear	Vitagraph	1,000
12-20	The Ancient Order of Goodfellows	Vitagraph	2,000
12-22	A Christmas Story	Vitagraph	1,000
12-23	Her Faith in the Flag	Vitagraph	1,000
12-24	The Honorable Algernon	Vitagraph	1,000
12-25	The Spirit of Christmas	Vitagraph	1,000
12-27	Heartease	Vitagraph	2,000
12-29	Her Husband's Friend	Vitagraph	1,000
12-31	The Education of Aunt Georgiana	Vitagraph	1,000
1-1	The Secret of the Bulb	Vitagraph	1,000
1-5	Francine	Vitagraph	1,000
1-6	Officer John Donovan	Vitagraph	2,000
1-7	Diana's Dress Reform	Vitagraph	1,000
1-10	Jerry's Uncle's Namesake	Vitagraph	2,000
1-12	The Right and the Wrong of It	Vitagraph	1,000
1-13	The Masked Dancer	Vitigraph	2,000
1-17	Local Color	Vitagraph	2,000
1-19	Quantrell's Son	Vitagraph	1,000
1-20	The Vavasour Ball	Vitagraph	2,000
1-22	Anne of the Golden Heart	Vitagraph	1,000
1-24	Hearts of Women	Vitagraph	2,000
1-26	The Return of Jack Bellew	Vitagraph	1,000
1-27	Pickles, Art and Saucrkraut	Vitagraph	2,000

Komic Company
New Rochelle, N. Y.

COMEDY.

10-2	It Happened in Haverstraw	Komic	1,000
10-9	An Overall Outing	Komic	500
10-9	Dobbs Forgot the Coal	Komic	500
10-16	The Birthday Party	Komic	500
10-16	Old Heads and Young Hearts	Komic	500
10-23	Caught in His Own Net	Komic	500
10-23	Deceiving Dad	Komic	500
10-30	Father and the Flies	Komic	500
10-30	The New Curate	Komic	500
11-6	Poor John	Komic	500
11-6	Caused by a Clock.	Comic	500
11-13	An Affair of Honor	Komic	500
11-13	Biddy on Her Mettle	Komic	500
11-20	Making Himself a Hero	Komic	500
11-20	Murphy's New High Hat	Komic	500
11-27	A Method in His Illness	Komic	500
11-27	The Man With a Razor	Komic	500
12-4	How He Won	Komic	500
12-4	The Actor Book Agent	Komic	500
12-11	How it Worked	Komic	500
12-11	The Wild Indian	Komic	500
1-1	The Bad Man from the East	Komic	500
1-1	Levi's Luck	Komic	500
1-8	Chasing Gloom	Komic	500
1-8	The Servant Problem	Komic	500
1-22	What the Burglar Got	Komic	500
1-22	The Wild Man from Borneo	Komic	500
1-29	The Physical Culture Bug	Komic	500
1-29	The Scheme That Failed	Komic	500
2-5	My Wife's Away	Komic	500
2-5	The Sleepy Head	Komic	500
2-12	That Spring Lock	Komic	500
2-12	The Plumber and Percy	Komic	500
2-19	A Birthday Present	Komic	500
2-19	Getting a Suit Pressed	Komic	500
3-5	The Imposter	Komic	1,000
3-12	The Yegg and the Eggs	Komic	1,000
3-18	He Who Laughs Last—Snowball Pete	Komic	1,000
3-25	After Her Dough	Komic	1,000
4-1	Victims of Speed	Komic	500
4-8	A Fatal Dress Suit	Komic	1,000
4-15	Right Dope	Komic	1,000
4-22	Nearly a Burglar's Bride	Komic	1,000
4-29	Izzy and the Bandit	Komic	1,000
5-10	The Scene of His Crime	Komic	500
5-10	A Race for a Bride	Komic	500
5-17	The Man in the Coach	Komic	1,000
5-24	Nell's Eugenic Wedding	Komic	1,000
5-31	An Exciting Courtship	Komic	1,000
6-7	The Last Drink of Whiskey	Komic	1,000
6-14	Hubby to the Rescue	Komic	1,000
6-21	The Deceiver	Komic	1,000
6-28	The Wild Girl	Komic	1,000
7-5	Bill No. 1	Komic	1,000
7-12	Wrong All Around	Komic	1,000
7-26	Leave It to Smiley	Komic	1,000
8-2	Bill Takes a Lady to Lunch—Never Again	Komic	1,000
8-9	Ethel's Teacher	Komic	1,000
8-16	Bill Saves the Day	Komic	1,000
8-23	A Physical Culture Romance	Komic	1,000
8-30	Bill No. 5	Komic	1,000
9-6	The Mascot	Komic	1,000
9-13	Bill Goes in Business for Himself	Komic	1,000
9-20	Foiled Again	Komic	1,000
9-27	Bill Manages a Prize Fighter	Komic	1,000

TOPICAL.

1-20	The Physical Culture Bug	Komic	500
4-1	The Vanderbilt Cup Race	Komic	500

Majestic Motion Picture Company
New Rochelle, New York.

COMEDY.

10-11	The Iceman	Majestic	1,000
10-18	The Wedding Write-up	Majestic	1,000
10-21	Always Together	Majestic	1,000
10-26	The Scenario Writer	Majestic	1,000
11-8	Levinsky's Holiday	Majestic	1,000
11-9	The Bravest Man	Majestic	1,000
11-25	A Warm Welcome	Majestic	1,000
12-14	The Rival Pitchers	Majestic	1,000
12-23	Mrs. Brown's Burglar	Majestic	1,000
12-27	The Pride of the Force	Majestic	1,000
12-28	Helen's Stratagem	Majestic	1,000
12-30	The Baby	Majestic	1,000
1-3	Educating His Daughters	Majestic	1,000
1-10	The Sorority Invitation	Majestic	1,000
1-13	Jake's Hoodoo	Majestic	1,000
1-31	A Riot in Rubeville	Majestic	1,000
2-28	The Rival Barbers	Majestic	1,000
4-28	Cigar Butts	Majestic	1,000
6-30	Suffragette Battle in Nuttyville	Majestic	1,000
9-1	The Milk-fed Boy	Majestic	1,000
9-19	Down the Hill to Creditville	Majestic	1,000

DRAMA.

10-4	The Man of the Wilderness	Majestic	1,000
10-7	The Heritage	Majestic	1,000
10-12	The Van Warden Rubies	Majestic	1,000
10-19	Through the Sluice Gates	Majestic	1,000
10-25	Revenge	Majestic	1,000
10-28	The Oath of O Tsuru San	Majestic	2,000
11-2	The Marriage of Niatana	Majestic	1,000
11-4	Ward of the Senior Class	Majestic	1,000
11-11	The Rivals	Majestic	1,000
11-15	The Pitch That Defiles	Majestic	1,000
11-16	The Tom-boy's Race	Majestic	1,000
11-18	Article 47	Majestic	2,000
11-23	The House on the Tree	Majestic	1,000
11-29	A Woman's Wit	Majestic	1,000
11-30	Hendrick's Divorce	Majestic	1,000
12-2	The Padre's Sacrifice	Majestic	1,000
12-6	The Helping Hand	Majestic	1,000
12-7	Rick's Redemption	Majestic	1,000
12-9	Romance and Duty	Majestic	1,000
12-16	The God of To-Morrow	Majestic	1,000
12-20	Man's Awakening	Majestic	1,000
12-21	The Prisoner of the Mountains	Majestic	1,000
1-4	Mollie and the Oil King	Majestic	1,000
1-6	The Ten of Spades	Majestic	1,000
1-11	A Ticket to Red Gulch	Majestic	1,000
1-17	The Lackay	Majestic	1,000
1-18	What the Crystal Told	Majestic	1,000
1-20	The Ring	Majestic	1,000
1-24	The Power of Mind	Majestic	1,000
2-1	The Vengeance of Najerra	Majestic	1,000
2-3	The Portrait of Anita	Majestic	2,000
2-8	A Turn of the Cards	Majestic	1,000
2-10	Just a Song at Twilight	Majestic	1,000
2-14	Fate's Decree	Majestic	1,000
2-15	The Orange Bandit	Majestic	1,000
2-17	The Clerk	Majestic	1,000
2-21	Higher Law	Majestic	1,000
3-3	The Glory of Whiney Durkel	Majestic	1,000
3-7	The Rector's Story	Majestic	1,000
3-8	The Stronger Hand	Majestic	2,000
3-10	His First Love	Majestic	1,000
3-14	The Moonshiner's Daughter	Majestic	1,000
3-15	His Little Pal	Majestic	1,000
3-17	The Woman Without a Soul	Majestic	1,000
3-21	The Coming of the Real Prince	Majestic	2,000
3-22	Atonement	Majestic	2,000
3-24	They Who Dig Pits	Majestic	1,000
3-27	The Warning Cry	Majestic	1,000
3-29	The Surgeon's Experiment	Majestic	1,000
3-31	In the Spider's Web	Majestic	1,000
4-3	The Warning Cry	Majestic	1,000
4-5	Texas Bill's Last Ride	Majestic	2,000
4-7	An Intercepted Getaway	Majestic	1,000
4-12	The Hunchback	Majestic	2,000
4-13	His Punishment	Majestic	1,000
4-19	The Tie That Binds	Majestic	2,000
4-21	An Unredeemed Pledge	Majestic	1,000
4-26	A Diamond in the Rough	Majestic	2,000
5-1	The Quicksands	Majestic	1,000
5-3	The Body in the Trunk	Majestic	2,000
5-5	The Different Man	Majestic	1,000
5-10	The Wheels of Destiny	Majestic	2,000
5-12	The Minature Portrait	Majestic	1,000
5-17	The Lover's Gift	Majestic	2,000
5-19	The Swindlers	Majestic	1,000
5-24	The Double Knot	Majestic	2,000
5-26	The Song of the Shore	Majestic	1,000
5-29	The Stolen Radium	Majestic	1,000
5-31	The Soul of Honor	Majestic	2,000
6-2	The Newer Woman	Majestic	1,000
6-7	The Intruder	Majestic	2,000
6-9	Her Birthday Present	Majestic	1,000
6-14	The Rebellion of Kitty Bell	Majestic	2,000
6-16	Their First Acquaintance	Majestic	1,000
6-21	The Severed Thong	Majestic	2,000
6-23	The Burden	Majestic	1,000
6-26	The Idiot	Majestic	1,000
6-28	The Tavern Tragedy	Majestic	2,000
7-5	Angel of Contention	Majestic	2,000
7-7	The Only Clue	Majestic	1,000
7-12	A City Beautiful	Majestic	2,000
7-14	The Old Derelict	Majestic	1,000
7-21	A Red Man's Heart	Majestic	1,000
7-24	Lest We Forget	Majestic	1,000
7-26	The Mystery of the Hindoo Image	Majestic	1,000
7-28	Down by the Sounding Sea	Majestic	1,000
8-2	Moonshine Molly	Majestic	2,000
8-11	The Saving Flame	Majestic	1,000
8-16	Her Mother's Necklace	Majestic	2,000
8-18	The Inner Conscience	Majestic	1,000
8-23	The Second Mrs. Roebuck	Majestic	2,000
8-25	Granny	Majestic	1,000
8-30	Frenchy	Majestic	2,000
9-6	For Those Unborn	Majestic	2,000
9-13	The Final Verdict	Majestic	2,000
9-8	Sierra Jim's Reformation	Majestic	1,000
9-15	Every Man Has His Price	Majestic	1,000
9-20	Her Awakening	Majestic	2,000
9-22	Meg of the Mines	Majestic	1,000
9-27	The Great God Fear	Majestic	2,000

Mutual Film Corporation
71 West 23rd St., New York, N. Y.

TOPICAL.

The Mutual Weekly, approximating 1,000 feet in length, released Thursday of each week, Nos. 40 to 91, inclusive, October 1, 1913, to September 24, 1914.

New York Motion Picture Company
Longacre Bldg., New York, N. Y.

COMEDY

3-18	Adventures of Shorty	Broncho	2,000
7-1	Shorty Gets Into Trouble	Broncho	2,000
7-22	Shorty and the Aridville Terror	Broncho	2,000
8-12	Shorty and the Fortune Teller	Broncho	2,000

DRAMA.

10-1	The Greenhorn	Broncho	2,000
10-8	A Forgotten Melody	Broncho	2,000
10-15	The Reaping	Broncho	2,000

10-22	The Black Sheep	Broncho	2,000
10-29	From Out of the Storm	Broncho	2,000
11-5	The Veteran	Broncho	2,000
11-12	The Imposter	Broncho	2,000
11-19	The War Correspondent	Broncho	2,000
11-26	The Reformation	Broncho	1,000
12-3	The Frame-Up	Broncho	2,000
12-10	The Woman	Broncho	2,000
12-17	The Open Door	Broncho	2,000
12-24	Her Father's Story	Broncho	2,000
12-31	The Woman	Broncho	2,000
1-7	A Military Judas	Broncho	3,000
1-14	The Cure	Broncho	1,000
1-21	Conscience	Broncho	2,000
1-28	Romance of Sunshine Alley	Broncho	1,000
2-4	New England Idyl	Broncho	2,000
2-11	Romance of the Sea	Broncho	2,000
2-18	Yellow Flame	Broncho	2,000
2-25	Repaid	Broncho	2,000
3-4	Mario	Broncho	2,000
3-11	The Barrier Royal	Broncho	2,000
3-25	The Relic	Broncho	2,000
4-1	Wolves of the Underworld	Broncho	2,000
4-8	Shorty's Sacrifice	Broncho	2,000
4-15	Captain Junior	Broncho	2,000
4-22	The Silent Witness	Broncho	2,000
4-29	Shorty Escapes Matrimony (First Part)	Broncho	2,000
5-6	Shorty Escapes Matrimony, (2nd Part)	Broncho	2,000
5-13	Shorty's Strategp	Broncho	2,000
5-20	Breed o' the North	Broncho	2,000
5-27	The Wharf Rats	Broncho	2,000
6-3	Shorty's Trip to Mexico	Broncho	2,000
6-10	A Tragedy of the Orient	Broncho	2,000
6-17	The Hour of Reckoning	Broncho	2,000
6-24	Desert Thieves	Broncho	2,000
6-24	Desert Thieves	Broncho	2,000
7-8	The Final Reckoning	Broncho	2,000
7-15	Shorty Turns Judge	Broncho	2,000
7-29	The Long Feud	Broncho	2,000
8-5	Jim Regan's Last Raid	Broncho	2,000
8-19	The Robbery at Pine River	Broncho	2,000
8-26	The Sheriff's Sister	Broncho	2,000
9-2	When America Was Young	Broncho	2,000
9-9	The Cruise of the Molly Anne	Broncho	2,000
9-16	A Tale of the Northwest Mounted	Broncho	2,000
9-23	Parson Larkin's Wife	Broncho	2,000

DRAMA.

10-9	God of Chance	Domino	2,000
10-16	Romance of Erin	Domino	2,000
10-23	The Heart of Kathleen	Domino	3,000
10-30	Widow Maloney's Faith	Domino	2,000
11-6	The Judgment	Domino	2,000
11-13	The Ghost	Domino	2,000
11-20	The Witch of Salem	Domino	2,000
11-27	The Belle of Yorktown	Domino	3,000
12-4	The Filly	Domino	2,000
12-11	Devotion	Domino	2,000
12-18	The Curse	Domino	2,000
12-25	Eileen of Erin	Domino	2,000
1-1	True Irish Hearts	Domino	3,000
1-8	The Harp of Tara	Domino	2,000
1-15	The Primitive Call	Domino	3,000
1-22	The Informer	Domino	2,000
1-29	Heart of Woman	Domino	2,000
2-5	O Mimi San	Domino	2,000
2-12	The Mystery Lady	Domino	2,000
2-19	The Play's the Thing	Domino	2,000
2-26	The Courtship of O San	Domino	2,000
3-5	The Wearing of the Green	Domino	2,000
3-12	The Silent Mesenger	Domino	2,000
3-19	The Bells of Austi	Domino	2,000
3-26	The Silent Messenger	Domino	2,000
4-9	The Colonel's Orderly	Domino	2,000
4-16	Thieves	Domino	2,000
4-23	A Common Mistake	Domino	2,000
4-30	Out of the Night	Domino	2,000
5-7	The Card Shark	Domino	2,000
5-14	Forest Vampires	Domino	1,000
5-21	The Fires of Ambition	Domino	2,000
5-28	The Ambassador's Envoy	Domino	2,000
6-4	The Latent Spark	Domino	2,000
6-11	A Relic of Old Japan	Domino	2,000
6-18	In the Southern Hills	Domino	2,000
6-25	Frontier Mother	Domino	2,000
6-25	Frontier Mother	Domino	2,000
7-2	His Hour of Manhood	Domino	2,000
7-9	The Curse of Humanity	Domino	2,000
7-16	Star of the North	Domino	2,000
7-30	The Curse of Caste	Domino	1,000
8-6	The Thunderbolt	Domino	2,000
8-13	A Romance of the Sawdust Ring	Domino	2,000
8-20	The Defaulter	Domino	2,000
8-27	The Village 'Neath the Sea	Domino	2,000
9-3	The Silver Bell	Domino	2,000
9-10	Mildred's Doll	Domino	2,000
9-17	A Tragedy of the North Woods	Domino	2,000
9-24	The Test of Flame	Domino	2,000

DRAMA.

10-3	The Loaded Dice	Kay Bee	1,000
10-10	The Bully	Kay Bee	1,000
10-17	A Venetian Romance	Kay Bee	1,000
10-24	A Woman's Wit	Kay Bee	1,000
10-31	Borrowed Gold	Kay Bee	1,000
11-7	An Indian's Honor	Kay-Bee	1,000
11-14	The Efficacy of Prayer	Kay-Bee	1,000
11-18	The Claim Jumper	Kay-Bee	1,000
11-21	The Days of '49	Kay-Bee	1,000
11-25	The Maelstrom	Kay-Bee	1,000
11-28	The Sign of the Snake	Kay-Bee	1,000
12-2	The Revelation	Kay Bee	1,000
12-5	The Long Portage	Kay-Bee	1,000
12-9	Her Legacy	Kay-Bee	1,000
12-12	Soul of the South	Kay-Bee	2,000
12-19	The Pitfall	Kay-Bee	2,000
12-26	The Harvest of Sin	Kay-Bee	2,000
1-2	Prince	Kay Bee	1,000
1-9	The Narcotic Spectre	Kay Bee	2,000
1-16	The Circle of Fate	Kay Bee	2,000
1-23	Kentucky Romance	Kay Bee	1,000
1-27	For Her Brother's Sake	Kay Bee	1,000
1-30	Divorce	Kay-Bee	2,000
2-6	The Secret Lode	Kay-Bee	1,000
2-10	The Colonel's Adopted Daughter	Kay-Bee	2,000
2-13	The Arrowmaker's Daughter	Kay-Bee	2,000
2-20	The Raiders	Kay-Bee	2,000
2-27	North of 53°	Kay-Bee	2,000
3-6	The Path of Genius	Kay-Bee	2,000
3-13	Desert Gold	Kay-Bee	2,000
3-20	The Trap	Kay-Bee	2,000
3-27	The Gringo	Kay-Bee	2,000
4-3	The Squire's Son	Kay-Bee	2,000
4-10	The Geisha	Kay-Bee	2,000
4-24	The Rightful Heir	Kay-Bee	2,000
5-1	Love's Sacrifice	Kay-Bee	2,000
5-8	The Substitute	Kay-Bee	2,000
5-15	In the Cow Country	Kay-Bee	2,000
5-22	A Social Ghost	Kay-Bee	2,000
5-29	The Embezzeler	Kay-Bee	2,000
6-5	Tennessee	Kay-Bee	2,000
6-12	From Out the Dregs	Kay-Bee	2,000
6-19	The Voice at the Phone, 1st Part	Kay-Bee	2,000
6-26	The Voice at the 'Phone, Part Two	Kay-Bee	2,000
6-26	The Voice at the Phone, Part 2	Kay-Bee	2,000
7-3	The Heart of a Crook	Kay-Bee	2,000
7-10	The Feud of Beaver Creek	Kay Bee	2,000
7-17	The City	Kay Bee	2,000
7-24	The Sheriff of Bisbee	Kay-Bee	2,000
7-31	An Eleventh Hour Reformation	Kay-Bee	2,000
8-7	The Gangsters and the Girl	Kay Bee	2,000
8-14	The Stigma	Kay-Bee	2,000
8-28	The Old Love's Best	Kay-Bee	2,000
9-4	Stacked Cards	Kay Bee	2,000
9-11	The Silver Candlestick	Kay Bee	2,000
9-18	No-Account Smith's Baby	Kay-Bee	2,000
9-25	The Death Mask	Kay-Bee	2,000

COMEDY.

10-2	Billy Dodge's Bills	Keystone	1,000
10-6	Across the Alley	Keystone	500
10-9	Schnitz, the Tailor	Peystone	1,000
10-13	Their Husbands	Keystone	1,000
10-16	A Healthy Neighborhood	Keystone	1,000
10-20	Two Old Tars	Keystone	1,000
10-23	A Quiet Little Wedding	Keystone	1,000
10-27	The Janitor	Keystone	500
10-30	The Speed King	Keystone	1,000
11-3	Fatty at San Diego	Keystone	1,000
11-6	Love Sickness at Sea	Keystone	1,000
11-10	A Small Town Act	Keystone	500
11-13	Wine	Keystone	1,000
11-17	Our Children	Keystone	1,000
11-20	A Muddy Romance	Keystone	1,000
11-24	Fatty Joins the Force	Keystone	1,000
11-27	Cohan Saves the Flag	Keystone	1,000
12-1	The Woman Haters	Keystone	1,000
12-4	The Rogue's Gallery	Keystone	500
12-8	A Ride For a Bride	Keystone	1,000
12-11	The Horse Thief	Keystone	1,000
12-15	The Gusher	Keystone	1,000
12-18	Fatty's Flirtation	Keystone	500
12-20	His Sister's Kids	Keystone	1,000
12-22	A Bad Game	Keystone	1,000
12-25	Some Nerve	Keystone	1,000
12-27	The Champion	Keystone	1,000
12-29	He Would a Hunting Go	Keystone	1,000
1-1	A Misplaced Foot	Keystone	500
1-3	Love and Dynamite	Keystone	1,000
1-5	Mabel's Stormy Love Affair	Keystone	1,000
1-8	The Under Sheriff	Keystone	1,000
1-12	A Flirt's Mistake	Keystone	1,000
1-15	Mabel's Stormy Love Affair	Keystone	1,000
1-15	How Motion Pictures Are Made	Keystone	1,000
1-19	Too Many Brides	Keystone	1,000
1-22	Won in a Closet	Keystone	1,000
1-24	Rebecca's Wedding Day	Keystone	1,000
1-26	Double Crossed	Keystone	1,000
1-29	Little Billie's Triumphs	Keystone	1,000
1-31	Mabel's Bare Escape	Keystone	1,000
2-2	Making a Living	Keystone	1,000
2-9	Mabel's Strange Predicament	Keystone	1,000
2-12	A Robust Romeo	Keystone	1,000
2-16	Raffles, Gentleman Burglar	Keystone	2,000
2-19	A Thief Catcher	Keystone	1,000
2-23	Twixt Love and Fire	Keystone	1,000
2-26	Little Billie's City Cousin	Keystone	1,000
2-28	Between Showers	Keystone	1,000
3-2	A Film Johnnie	Keystone	1,000
3-9	Tango Tangle	Keystone	1,000
3-12	His Favorite Pastime	Keystone	1,000
3-14	A Rural Demon	Keystone	1,000
3-16	His Favorite Pastime	Keystone	1,000
3-23	Across the Hall	Keystone	1,000
3-26	Cruel, Cruel Love	Keystone	1,000
3-30	A Back Yard Theater	Keystone	1,000
4-6	Mack at It Again	Keystone	1,000
4-13	A Bathouse Beauty	Keystone	1,000
4-20	Twenty Minutes of Love	Keystone	1,000
5-4	Caught in the Rain	Keystone	1,000
5-7	The Morning Paper	Keystone	500
5-7	A Busy Day	Keystone	500
5-9	A Suspended Ordeal	Keystone	1,000

5-11	Finnegan's Bond	Keystone	1,000
5-15	Down on the Farm	Keystone	1,000
5-18	The Water Dog	Keystone	1,000
5-21	When Ruben Fooled the Bandits	Keystone	1,000
6-22	An Eavesdropper	Keystone	1,000
6-29	Caught in Tights	Keystone	1,000
7-2	Fatty's Finish	Keystone	1,000
7-6	Row Boat Romance	Keystone	1,000
7-9	Laughing Gas	Keystone	1,000
7-11	Love and Salt Water	Keystone	500
7-16	Mabel's New Job	Keystone	2,000
7-18	The Sky Pirate	Keystone	1,000
7-20	The Fatal Sweet Tooth	Keystone	1,000
7-23	Those Happy Days	Keystone	1,000
7-25	The Great Toe Mystery	Keystone	1,000
7-27	Soldiers of Misfortune	Keystone	1,000
8- 1	The Property Man	Keystone	2,000
8- 6	A New York Girl	Keystone	2,000
8- 8	A Coat's Tale	Keystone	1,000
8-10	The Face on the Bar Room Floor	Keystone	1,000
8-13	Recreation—Yosemite	Keystone	1,000
8-15	Such a Cook	Keystone	1,000
8-17	That Minstrel Man	Keystone	2,000
8-20	Those Country Kids	Keystone	1,000
8-22	Caught in a Flue	Keystone	1,000
8-24	Fatty's Gift	Keystone	1,000
8-27	The Masquerader	Keystone	1,000
8-29	Her Last Chance	Keystone	1,000
8-29	His New Profession	Keystone	1,000
9- 3	The Baggage Smasher	Keystone	1,000
9- 5	A Brand New Hero	Keystone	1,000
9- 7	The Rounders	Keystone	1,000
9-10	Mabel's Latest Prank	Keystone	1,000
8-21	He Loved the Ladies	Keystone	1,000
8-24	The New Janitor	Keystone	1,000
8-26	Fatty's Debut	Keystone	1,000

EDUCATIONAL.

10-6	The Abelone Industry	Keystone	500
10-27	Making an Automobile Tire	Keystone	500
11-10	Milk We Drink	Keystone	500
5-23	Our Large Birds	Keystone	500
5-23	Acres of Alfalfa	Keystone	500

SCENIC.

9-1	Los Angeles Harbor	Keystone	500
1-1	A Glimpse of Los Angeles	Keystone	500

TOPICAL.

12-4	The San Francisco Celebration	Keystone	500
12-18	Protecting San Francisco from Fire	Keystone	500
7-11	World's Oldest Living Thing	Keystone	500

Princess Film Company
New Rochelle, N. Y.

COMEDY.

9-11	Sis	Princess	1,000
10-24	Lobster Salad and Milk	Princess	1,000
10-31	Algy's Awful Auto	Princess	1,000
11-7	Friday the Thirteenth	Princess	1,000
11-14	Bread upon the Waters	Princess	1,000
11-21	A Shot Gun Cupid	Princess	1,000
12-12	His Imaginary Family	Princess	1,000
12-26	Cupid's Lieutenant	Princess	1,000
1-2	A Rural Free Delivery Romance	Princess	1,000
1-16	When the Cat Came Back	Princess	1,000
2-13	The Tangled Cat	Princess	1,000
2-20	All's Well That Ends Well	Princess	1,000
3-13	Billy's Ruse	Princess	1,000
4-3	Her First Lesson	Princess	500
4-10	Too Much Turkey	Princess	1,000
4-24	His Reward	Princess	1,000
5-1	Politeness Pays	Princess	1,000
5-8	Forced to be Stylish	Princess	1,000
5-22	A Circus Romance	Princess	1,000
5-29	A Telephone Strategy	Princess	1,000
6-12	The Toy Shop	Princess	1,000
6-19	The Little Senorita	Princess	1,000
6-26	Professor Snaith	Princess	1,000
6-26	Professor Snaigh	Princess	1,000
7-10	The Girl of the Seasons	Princess	1,000
8-14	A Rural Romance	Princess	1,000
8-21	The Bell of the School	Princess	1,000
9-4	His Winning Way	Princess	1,000

DRAMA.

11-28	Her Right to Happiness	Princess	1,000
12-5	The Little Church Around the Corner	Princess	1,000
12-19	The Law of Humanity	Princess	1,000
1-9	A Circumstantial Nurse	Princess	1,000
1-23	The Vacant Chair	Princess	1,000
1-30	The Purse and the Girl	Princess	1,000
2-6	Where Paths Diverge	Princess	1,000
2-27	The Hold-Up	Princess	1,000
3-6	Her Way	Princess	1,000
3-20	The Grand Passion	Princess	1,000
3-27	Beautiful Snow	Princess	1,000
4-17	Her Awakening	Princess	1,000
4-18	The Stilletto	Reliance	2,000
5-15	In Her Sleep	Princess	1,000
6-5	His Enemy	Princess	1,000
7-3	The Decoy	Princess	1,000
7-17	The Veteran's Sword	Princess	1,000
7-17	The Veteran's Sword	Princess	1,000
7-17	Title not reported	Princess	
8-7	Her Duty	Princess	1,000
7-31	The Target of Destiny	Princess	1,000
8-28	The Keeper of the Light	Princess	1,000
9-18	The Master Hand	Princess	1,000
9-25	The Balance of Power	Princess	1,000

TOPICAL.

10-17	The Final Game	Princess	1,000

Carlton Motion Picture Laboratories
29 Union Square, New York, N. Y.

COMEDY.

10-20	Oh What a Night	Reliance	500
10-20	Two Men and a Mule (Series 1)	Reliance	500
10-29	Two Men and a Mule (Series 2)	Reliance	1,000
11-3	A Sure Cure	Reliance	1,000
11-8	Two Men and a Mule (Series 3)	Reliance	1,000
11-17	Two Men and a Mule (Series 4)	Reliance	1,000
12-31	His Awful Vengeance	Reliance	500
12-31	Seeing Stars and Stripes	Reliance	500
1-3	Some Rogues and a Girl	Reliance	1,000
2-7	For His Master	Reliance	2,000
2-11	Pat Flannagan's Family	Reliance	1,000
2-14	The Idler	Reliance	1,000
3-28	The Smugglers of Sligo	Reliance	2,000
4-4	The Mysterious Shot	Reliance	2,000
4-11	The Godfather	Reliance	2,000
4-17	Old Man	Reliance	1,000
4-25	The Return of Cal. Clausen	Reliance	2,000
5-2	Ashes of the Past	Reliance	2,000
5-6	The Broken Bottle	Reliance	1,000
5-9	The Deputy Sheriff's Star	Reliance	2,000
5-13	Dad's Outlaws	Reliance	1,000
5-15	The Girl in the Shack	Reliance	1,000
5-16	The Golden Dross	Reliance	2,000
5-20	Izzy the Operator	Reliance	1,000
5-23	For the Sake of Kate	Reliance	2,000
5-27	The Angel of the Gulch	Reliance	1,000
5-30	Silent Sandy	Reliance	2,000
6-3	A Pair of Cuffs	Reliance	1,000
6-6	The Rosebush of Memories	Reliance	2,000
6-10	The Cowboy's Chicken Dinner	Reliance	1,000
6-12	Dan Morgan's Way	Reliance	1,000
6-13	The Horse Wrangle	Reliance	2,000
6-17	The Peach Brand	Reliance	1,000
6-20	The Stolen Code	Reliance	2,000
6-24	Izzy's Night Off	Reliance	1,000
6-27	The Island of Bahama	Reliance	1,000
6-27	Bobbie's Plot	Reliance	1,000
7-1	Izzy, the Detective	Reliance	1,000
7-4	The Weaker Strain	Reliance	2,000
7-8	How Izzy Was Saved	Reliance	1,000
7-10	A Wife From the Country	Reliance	1,000
7-22	Izzy and the Diamond	Reliance	1,000
8-5	Izzy and His Rival	Reliance	1,000
8-19	Izzy Gets the Wrong Bottle	Reliance	1,000

DRAMA.

Our Mutual Girl, approximately 1,000 feet in length, released Monday of each week, Nos. 1 to 37 inclusive, January 19, 1914, to September 28, 1914.

10-1	Makers and Spenders	Reliance	1,000
10-4	Targets of Fate	Reliance	2,000
10-6	The Buffer	Reliance	1,000
10-8	Once Upon a Time	Reliance	1,000
10-11	The Rebellious Pupil	Reliance	1,000
10-13	Poor Old Mother	Reliance	1,000
10-15	The Flirt	Reliance	1,000
10-18	A Knight Errant	Reliance	1,000
10-22	The Heart of a Rose	Reliance	1,000
10-25	Hearts	Reliance	2,000
10-27	The Real Mother	Reliance	1,000
11-1	The Colonel's Oath	Reliance	1,000
11-5	The Dress of Lolita	Reliance	1,000
11-10	The Power of the Sea	Reliance	1,000
11-12	The Bracelet	Reliance	1,000
11-15	For Love of a Man	Reliance	2,000
11-19	A Man and a Woman	Reliance	1,000
11-22	Her Father's Daughter	Reliance	1,000
11-24	The Other Woman	Reliance	1,000
11-26	A Rough Diamond	Reliance	1,000
11-29	The Reporter's Scoop	Reliance	1,000
12-1	Tony's Sacrifice	Reliance	1,000
12-3	A Woman of Sin	Reliance	1,000
12-6	For Another's Crime	Reliance	2,000
12-8	Two Girls of the Hills	Reliance	1,000
12-10	Four $100 Bills	Reliance	1,000
12-13	"A Man's a Man"	Reliance	1,000
12-15	The Mighty Atom	Reliance	1,000
12-17	The Pseudo Prodigal	Reliance	1,000
12-22	The Fly Leaf of Fate	Reliance	1,000
12-24	The Alternative	Reliance	1,000
12-27	Giovanni's Gratitude	Reliance	2,000
12-29	Daybreak	Reliance	1,000
1-5	The Loafer	Reliance	1,000
1-7	The Sacrifice	Reliance	1,000
1-10	The Psychological Moment	Reliance	1,000
1-12	Slim Hogan's Getaway	Reliance	1,000
1-14	The Two Slaves	Reliance	1,000
1-17	The Faith of Her Fathers	Reliance	2,000
1-21	The Man	Reliance	1,000
1-24	The Hidden Clue	Reliance	1,000
1-28	Tricked by a Photograph	Reliance	1,000
1-31	Too Proud to Beg	Reliance	1,000
2-4	The Janitor	Reliance	1,000
2-18	A Working Girl's Romance	Reliance	1,000
2-21	An Interrupted Seance	Reliance	1,000
2-25	The Musician's Wife	Reliance	1,000
2-28	The Green Eyed Devil	Reliance	2,000
3-4	A Lesson in Bridge	Reliance	1,000
3-7	When Fate Frowns	Reliance	1,000
3-11	Caught in the Web	Reliance	1,000
3-14	Red the Mediator	Reliance	1,000
3-20	Messenger No. 845	Reliance	1,000
7-11	Blue Pete's Escape	Reliance	2,000
7-15	How Izzy Stuck to His Post	Reliance	1,000
7-18	The Vengeance of Gold	Reliance	2,000
7-25	The Saving of Young Anderson	Reliance	2,000
9-16	The High Grader	Reliance	1,000
9-19	How the Kid Went Over the Range	Reliance	2,000
7-29	The Sheriff's Prisoner	Reliance	1,000

8-1	The Gunman	Reliance	2,000
8-7	On the Border	Reliance	1,000
8-8	The Bank Burglar's Fate	Reliance	2,000
8-12	So Shines a Good Deed	Reliance	1,000
8-15	The Wagon of Death	Reliance	2,000
8-22	For the Last Edition	Reliance	2,000
8-26	The Stolen Ore	Reliance	1,000
8-29	Through the Dark	Reliance	2,000
9-2	The Miner's Baby	Reliance	1,000
9-4	Turned Back	Reliance	1,000
9-5	In the Nick of Time	Reliance	2,000
9-9	The Sheriff's Choice	Reliance	1,000
9-12	Broken Nose Bailey	Reliance	2,000
9-23	The Last Shot	Reliance	1,000
9-26	The Runaway Freight	Reliance	2,000

Royal Film Company

29 Union Square, New York, N. Y.

COMEDY.

4-4	Sadder but Wiser	Royal	1,000
4-11	Hubby's Surprise	Royal	500
4-11	It Came by Freight	Royal	500
4-18	Collecting the Rent	Royal	1,000
4-25	Two Hungry Tramps	Royal	500
4-25	The Tale of a Cat	Royal	500
5-2	Snookem's Birthday	Royal	500
5-2	Fickle Mary Jane	Royal	500
5-9	Mike Joins the Force	Royal	1,000
5-16	A Boy for a Day	Royal	500
5-16	I Should Worry	Royal	500
5-23	Three of a Kind	Royal	1,000
5-30	Bombsky and the Bombs	Royal	1,000
6-6	Tango Troubles	Royal	1,000
6-13	Handle With Care	Royal	1,000
6-20	Such a Business	Royal	500
6-20	The Busy Man	Royal	500
6-27	A Hasty Exit	Royal	1,000
7-4	Did She Run	Royal	1,000
7-11	Mistakes Will Happen	Royal	1,000
7-25	Milling the Militant	Royal	500
7-25	Servants Superseded	Royal	500
8-1	The Baker Street Mystery	Royal	1,000
8-8	Ringing the Changes	Royal	500
8-8	Miss Gladys' Vacation	Royal	500
8-29	A Run for His Money	Royal	1,000
9-5	Flanagan's Luck	Royal	1,000
9-12	The Prodigal Husband	Royal	1,000
8-22	His Long Lost Friend	Royal	1,000
9-19	The Horse Trader	Royal	1,000
9-26	Searecrow	Royal	1,000

DRAMA.

8-15	Cupid Dances a Tango	Royal	1,000
7-18	The New Housekeeper	Royal	1,000

Thanhouser Company

New Rochelle, N. Y.

COMEDY.

10-3	The Twins and the Other Girl	Thanhouser	1,000
10-5	Louie the Life Saver	Thanhouser	1,000
10-12	The Deep Sea Liar	Thanhouser	1,000
10-26	The Silver-Tongued Orator	Thanhouser	1,000
10-28	How Filmy Won His Sweetheart	Thanhouser	1,000
11-2	The Water Cure	Thanhouser	1,000
11-9	The Campaign Manageress	Thanhouser	1,000
11-15	He Couldn't Lose	Thanhouser	1,000
11-18	Baby's Joy Ride	Thanhouser	1,000
11-21	A Clothesline Quarrel	Thanhouser	1,000
11-23	Their Great Big Beautiful Doll	Thanhouser	1,000
11-30	The Hen-Pecked Hod Carrier	Thanhouser	1,000
12-7	The Milkman's Revenge	Thanhouser	1,000
12-9	A Beauty Parlor Graduate	Thanhouser	1,000
12-12	Uncle's Namesake	Thanhouser	1,000
12-14	Lawyer, Dog and Baby	Thanhouser	1,000
12-19	The Bushleaguer's Dream	Thanhouser	500
12-26	His Father's Wife	Thanhouser	1,000
12-29	The Head Waiter	Thanhouser	1,000
12-30	An Amateur Animal Tamer	Thanhouser	1,000
1-4	Mrs. Pankhurst's Proxy	Thanhouser	1,000
1-11	Two Little Dromios	Thanhouser	1,000
1-18	Turkey Trot Town	Thanhouser	1,000
1-25	The Elevator Man	Thanhouser	1,000
2-1	Why Reginald Reformed	Thanhouser	1,000
2-3	Twins and a Stepmother	Thanhouser	1,000
2-8	Percy's First Holiday	Thanhouser	1,000
2-22	A Can of Baked Beans	Thanhouser	1,000
3-8	Guilty or Not Guilty	Thanhouser	1,000
3-15	The Eugenic Boy	Thanhouser	1,000
3-22	The Cousin from England	Thanhouser	1,000
4-24	When Algy Froze Up	Thanhouser	1,000
5-3	Getting Rid of Algy	Thanhouser	1,000
5-10	Lost, A Union Suit	Thanhouser	1,000
5-17	The Somnambulist	Thanhouser	1,000
5-24	Algy's Alibi	Thanhouser	1,000
6-7	The Scrub Lady	Thanhouser	1,000
6-21	The Outlaw's Nemesis	Thanhouser	1,000
6-28	The Widow's Mite	Thanhouser	1,000
7-5	The Cooked Goose	Thanhouser	1,000
7-17	A Gentleman for a Day	Thanhouser	1,000
7-26	From Wash to Washington	Thanhouser	1,000
8-2	The Butterfly Bug	Thanhouser	1,000
8-9	The Telltale Star	Thanhouser	1,000
8-16	Arty the Artist	Thanhouser	1,000
8-30	Arty, the Artist	Thanhouser	1,000
9-6	Little Mischief	Thanhouser	1,000

DRAMA.

10-7	The Plot Against the Governor	Thanhouser	2,000
10-10	A Girl Worth While	Thanhouser	1,000
10-14	The Plot Against the Governor	Thanhouser	2,000
10-17	A Peaceful Victory	Thanhouser	1,000
10-21	The Mystery of the Haunted Hotel	Thanhouser	1,000
10-24	The Old Folks at Home	Thanhouser	1,000
10-31	A Twentieth Century Farmer	Thanhouser	1,000
11-4	The Junior Partner	Thanhouser	2,000
11-7	The Little Brother	Thanhouser	1,000
11-14	The Children's Hour	Thanhouser	1,000
11-25	The Blight of Wealth	Thanhouser	2,000
11-28	Curfew Shall Not Ring Tonight	Thanhouser	1,000
12-2	The Problem Love Solves	Thanhouser	1,000
12-5	What Might Have Been	Thanhouser	1,000
12-16	Peggy's Invitation	Thanhouser	1,000
12-19	Jack and the Beanstalk	Thanhouser	1,500
12-23	An Orphan's Romance	Thanhouser	2,000
1-2	Their Golden Wedding	Thanhouser	1,000
1-6	The Runaway Princess	Thanhouser	3,000
1-13	Adrift in a Great City	Thanhouser	1,000
1-16	Coals of Fire	Thanhouser	1,000
1-20	Her Love Letters	Thanhouser	1,000
1-23	An Elusive Diamond	Thanhouser	1,000
1-27	The Woman Pays	Thanhouser	3,000
2-6	The Success of Selfishness	Thanhouser	1,000
2-10	The Dancer	Thanhouser	2,000
2-15	The Skating Master	Thanhouser	1,000
2-17	The Leak in the Foreign Office	Thanhouser	2,000
2-24	The Golden Cross	Thanhouser	2,000
2-27	Their Best Friend	Thanhouser	1,000
3-1	The Scientist's Doll	Thanhouser	1,000
3-3	The Desert Tribesman	Thanhouser	2,000
3-8	Guilty or Not Guilty	Thanhouser	1,000
3-10	Kathleen, the Irish Rose	Thanhouser	2,000
3-17	Cat's Paw	Thanhouser	2,000
3-24	The Miser's Reversion	Thanhouser	1,000
3-29	Sorrow Fades	Thanhouser	1,000
3-31	Repentance	Thanhouser	2,000
4-5	The Tin Soldier and the Doll	Thanhouser	1,000
4-7	A Debut in the Secret Service	Thanhouser	2,000
4-12	An Hour of Youth	Thanhouser	1,000
4-14	The Musician's Daughter	Thanhouser	2,000
4-19	An Infant Heart Snatcher	Thanhouser	1,000
4-21	The Strike	Thanhouser	2,000
4-26	The Strategy of Conductor 786	Thanhouser	1,000
4-28	From the Flames	Thanhouser	1,000
5-5	A Woman's Loyalty	Thanhouser	1,000
5-12	A Mohammedan Conspiracy	Thanhouser	2,000
5-19	The Dog of Flanders	Thanhouser	2,000
5-22	The Legend of Snow White	Thanhouser	1,000
5-26	Was She Right in Forgiving Him?	Thanhouser	2,000
5-31	When the Wheels of Justice Clogged	Thanhouser	1,000
6-2	From the Shadows	Thanhouser	2,000
6-9	Rivalry	Thanhouser	2,000
6-14	The Girl Across the Hall	Thanhouser	1,000
6-16	Remorse	Thanhouser	2,000
6-19	The Man Without Fear	Thanhouser	1,000
6-23	For Her Child	Thanhouser	2,000
6-30	The Harlow Handicap	Thanhouser	2,000
7-7	Bevorah	Thanhouser	2,000
7-12	The Leaven of Good	Thanhouser	1,000
7-14	The Substitute	Thanhouser	1,000
7-21	The Pendulum of Fate	Thanhouser	2,000
7-28	The Messenger of Death	Thanhouser	2,000
8-4	The Guiding Hand	Thanhouser	2,000
8-11	Stronger Than Death	Thanhouser	2,000
8-14	In Peril's Path	Thanhouser	1,000
8-18	McCarn Plays Fate	Thanhouser	2,000
8-23	A Dog's Good Deed	Thanhouser	1,000
8-25	Conscience	Thanhouser	2,000
9-1	A Mother's Choice	Thanhouser	2,000
9-8	Jean of the Wilderness	Thanhouser	2,000
9-11	In Danger's Hour	Thanhouser	1,000
9-13	The Emperor's Spy	Thanhouser	1,000
9-15	Gold	Thanhouser	2,000
9-20	The Mettle of a Man	Thanhouser	1,000
9-22	The Varsity Race	Thanhouser	2,000
9-27	The Harvest of Regrets	Thanhouser	1,000

EDUCATIONAL.

10-19	The Beauty in the Seashell	Thanhouser	1,000

TOPICAL.

2-6	The Success of Selfishness	Thanhouser	1,000

Continental Feature Film Corporation

29 Union Sq., New York, N. Y.

A Dishonored Medal	Continental	4,000
Home, Sweet Home	Continental	6,000
The Battle of the Sexes	Continental	5,000
The Battle of Torreon	Continental	7,000
The Floor Above	Continental	4,000
The Wrath of the Gods	Continental	6,000
The Avenging Conscience	Continental	6,000

UNIVERSAL PROGRAM

Universal Film Manufacturing Company

1600 Broadway, New York, N. Y.

Animated Weekly, approximately 1,000 feet in length, released Wednesday of each week. Nos. 82 to 132, inclusive, October 1, 1913, to September 23, 1914.

DRAMA.

10-4	Good-for-Nothing Jack	Bison	2,000
10-7	The Girl and the Tiger	Bison	2,000
10-11	Fighters of the Plains	Bison	2,000
10-14	In the Wilds of Africa	Bison	2,000
10-18	Through Barriers of Fire	Bison	2,000
10-21	The She Wolf	Bison	3,000
10-25	The Cow Boy Magnate	Bison	2,000

10-28	The Black Masks	Bison	2,000
11-1	From Dawn Till Dark	Bison	2,000
11-4	Captain Kidd	Bison	3,000
11-8	The Prairie Trail	Bison	2,000
11-11	The Madonna of the Slums	Bison	2,000
11-15	Lasca	Bison	2,000
11-18	The Raid of the Human Tigers	Bison	3,000
11-22	Winona's Vengeance	Bison	2,000
11-25	The White Vacquero	Bison	2,000
11-29	The War of the Cattle Range	Bison	2,000
12-6	The White Squaw	Bison	2,000
12-13	The Werewolf	Bison	2,000
12-20	The God of Girzah	Bison	2,000
12-27	The Water War	Bison	2,000
1-3	The Gambler's Oath	Bison	2,000
1-10	At the Eleventh Hour	Bison	2,000
1-17	The Flash of Fate	Bison	2,000
1-24	For the Freedom of Cuba	Bison	2,000
1-31	The Mad Hermit	Bison	3,000
2-7	The Vagabond Soldier	Bison	3,000
2-14	Unjustly Accused	Bison	2,000
2-21	Her Father's Guilt	Bison	2,000
2-28	Legend of the Phantom Tribe	Bison	2,000
3-7	The Yaqui's Revenge	Bison	2,000
4-4	The Lamb, the Woman, the Wolf	"101" Bison	3,000
4-11	Dangers of the Veldt	"101 Bison"	3,000
4-18	Dolores d' Arada	"101 Bison"	2,000
4-25	Old California	"101" Bison	2,000
5-2	The Tragedy of Whispering Creek	"101" Bison	2,000
5-9	The Nation's Peril	"101" Bison	2,000
5-16	The Hills of Silence	"101" Bison	3,000
5-23	The Triumph of the Mind	"101" Bison	3,000
5-30	Cast Adrift in the South Seas	"101 Bison"	2,000
6-6	On the Verge of War	101 Bison	3,000
6-13	The Isle of Abandoned Hope	101 Bison	2,000
6-20	The Forbidden Room	"101 Bison"	3,000
6-27	The Old Cobbler	"101 Bison"	2,000
7-4	The Hopes of Blind Alley	"101 Bison"	3,000
7-18	A Mexican Spy in America	"101 Bison"	2,000
7-25	Clana of the South Seas	"101 Bison"	2,000
8-1	Tribal War in the South Seas	"101 Bison"	2,000
8-8	Rescued by Wireless	"101 Bison"	2,000
8-15	The Oubliette	"101 Bison"	3,000
8-22	The Lure of the Geisha	"101 Bison"	2,000
8-29	Law of the Lumberjack	"101" Bison	2,000
9-5	The Return of the Twin's Double	Bison	3,000
9-12	Our Enemy's Spy	"101 Bison"	3,000
9-19	The Higher Law	"101 Bison"	2,000
9-26	Richelieu	"101 Bison"	4,000

COMEDY

10-7	Dress Reform	Crystal	500
10-7	Baldy Belmont Wanted a Wife	Crystal	500
10-14	Pearl's Mistake	Crystal	500
10-14	Getting the Grip	Crystal	500
10-21	Willie's Great Scheme	Crystal	500
10-21	The Turkish Rug	Crystal	500
10-28	The Rich Uncle	Crystal	500
10-28	The Game That Failed	Crystal	500
11-4	Girls Will Be Boys	Crystal	500
11-4	It's a Shame to Take the Money	Crystal	500
11-11	Oh You Pearl	Crystal	500
11-11	Baldy Belmont Wins a Prize	Crystal	500
11-18	Her Secretaries	Crystal	500
11-18	Percy's New Mama	Crystal	500
11-25	Hubby's New Coat	Crystal	500
11-25	Baldy Belmont Lands a Society Job	Crystal	500
12-2	That Awful Maid	Crystal	500
12-2	The Installment Plan Marriage	Crystal	500
12-9	Pearl's Hero	Crystal	500
12-9	Baldy is a Wise Old Bird	Crystal	500
12-16	The Soubrette	Crystal	500
12-16	The Trained Nurse	Crystal	500
12-23	My Brudder Sylvest	Crystal	500
12-23	The Baby Question	Crystal	500
12-30	The Kitchen Mechanic	Crystal	500
12-30	Hubby's Night Out	Crystal	500
1-6	Shadowed	Crystal	500
1-6	Fighting Is No Business	Crystal	500
1-13	It May Come to This	Crystal	500
1-13	Baldy Belmont's Bumps	Crystal	500
1-20	Jones' Burglar Trap	Crystal	500
1-20	A Midnight Scare	Crystal	500
1-27	Oh! You Puppy	Crystal	500
1-27	His Vacation	Crystal	500
2-3	What Didn't Happen to Mary	Crystal	500
2-3	Gee, But It's Great to Be Stung	Crystal	500
2-10	Getting Reuben Back	Crystal	500
2-10	Baldy Belmont Picks a Peach	Crystal	500
2-15	A Sure Cure	Crystal	1,000
2-17	Some Doings	Crystal	500
2-17	Harold's Burglar	Crystal	500
2-22	McSweeney's Masterpiece	Crystal	1,000
2-24	That Infernal Machine	Crystal	500
2-24	Arabella's Romance	Crystal	500
3-1	How Mosha Came Back	Crystal	1,000
3-3	Some Pull	Crystal	500
3-8	Lizzie and the Ice Man	Crystal	1,000
3-10	Bimberg's Love Affair	Crystal	1,000
3-10	Baldy Belmont Breaks Out	Crystal	1,000
3-15	Kelly's Ghost	Crystal	1,000
3-17	Dazzle's Black Eye	Crystal	500
3-17	Baldy Belmont Almost a Hero	Crystal	500
3-22	The Fat and Thin of It	Crystal	1,000
3-24	Snookum's Last Racket	Crystal	500
3-24	Without Pants	Crystal	500
3-29	Auntie's Romantic Adventures	Crystal	1,000
3-31	Going Some	Crystal	500
3-31	One Happy Tramp	Crystal	500
4-5	They Lady Doctor	Crystal	1,000
4-7	Get Out and Get Under	Crystal	500
4-7	An Undesirable Suitor	Crystal	500
4-12	Lost, Strayed or Stolen	Crystal	1,000
4-14	Three Men and a Girl	Crystal	500
4-14	An Up-to-Date Cook	Crystal	500
4-19	How to Keep a Husband	Crystal	1,000
4-21	Charlie's Rival	Crystal	500
4-21	Si Puts One Over	Crystal	500
4-26	Almost a Bridegroom	Crystal	1,000
4-28	Spotted	Crystal	500
4-28	For the Love of Baldy	Crystal	500
5-3	Charlie and a Dog	Crystal	1,000
5-5	A Telephone Engagement	Crystal	500
5-5	Out On Business	Crystal	500
5-10	A Pair of Birds	Crystal	1,000
5-12	Charlie's New Suit	Crystal	500
5-12	Their Picnic	Crystal	500
5-17	Charlie's Waterloo	Crystal	1,000
5-19	The Dancing Craze	Crystal	500
5-19	The Mashers	Crystal	500
5-24	Their New Lodger	Crystal	1,000
5-26	Dead Broke	Crystal	500
5-26	A Change of Complexion	Crystal	500
5-31	Some Hero	Crystal	1,000
6-2	Easy Money	Crystal	500
6-2	A Midnight Supper	Crystal	500
6-9	His Lucky Day	Crystal	1,000
6-16	Boxes and Boxes	Crystal	500
6-16	Foolish Lovers	Crystal	500
6-23	In Wrong	Crystal	1,000
6-30	The Girl in Pants	Crystal	500
6-30	Her New Hat	Crystal	500
7-7	Nearly a Stepmother	Crystal	1,000
7-14	Vivian's Four Beaus	Crystal	500
7-14	What Pearl's Pearls Did	Crystal	500
7-21	Getting Vivian Married	Crystal	1,000
7-28	Their Parents' Kids	Crystal	500
7-28	Charlie's Toothache	Crystal	500
8-4	Some Cop	Crystal	1,000
8-11	Some Cooks	Crystal	500
8-11	Willie's Disguise	Crystal	500
8-18	Vivian's First Felloe	Crystal	1,000
8-25	Barreled	Crystal	500
8-25	Bashful Ben	Crystal	500
9-1	Curing a Lazy Wife	Crystal	1,000
9-8	The Bachelor's Housekeeper	Crystal	500
9-8	Was He a Hero?	Crystal	500
9-15	A Joke on the Joker	Crystal	1,000
9-22	East Lynn in Bugville	Crystal	1,000

DRAMA.

10-5	The Norwood Case	Crystal	1,000
10-12	The Woman and the Law	Crystal	1,000
10-19	Hearts Entangled	Crystal	1,000
10-26	Robert's Lesson	Crystal	1,000
11-2	A Hidden Love	Crystal	1,000
11-9	When Duty Calls	Crystal	1,000
11-16	Out of the Grave	Crystal	1,000
11-23	The Cabaret Singer	Crystal	1,000
11-30	The Convict's Daughter	Crystal	1,000
12-7	A Woman's Revenge	Crystal	1,000
12-14	First Love	Crystal	1,000
12-21	The Heart of an Artist	Crystal	1,000
12-28	The Lure of the Stage	Crystal	1,000
1-4	The Lifted Veil	Crystal	1,000
1-11	The Ring	Crystal	1,000
1-18	A Father's Devotion	Crystal	1,000
1-25	The Shadow of a Crime	Crystal	1,000
2-1	A Grateful Outcast	Crystal	1,000
2-8	For a Woman	Crystal	1,000

COMEDY.

10-5	Private Box No. 23	Eclair	500
10-12	Wife Must Follow Husband	Eclair	500
10-19	He Loves to Be Amused	Eclair	500
10-26	The Terrible Outlaw	Eclair	1,000
11-2	Success with De-feet	Eclair	500
11-9	Oh What a Dream	Eclair	500
11-16	Unforseen Metamorphoses	Eclair	500
11-16	Does Max Snore?	Eclair	500
11-23	Oh, you Rubber	Eclair	500
11-30	Roaring Bill	Eclair	500
11-30	One on Tooty	Eclair	500
12-7	Trouble on the Stage	Eclair	500
12-14	He Likes Things Upside Down	Eclair	500
12-14	Nutty Has a Romance	Eclair	500
12-21	Loaded	Eclair	500
12-28	"Apply to Janitor"	Eclair	500
12-28	Nutty Is Dead, Long Live Nutty	Eclair	500
1-4	Cue and Mis-Cue	Eclair	500
1-4	Nutty Has Big Ideas	Eclair	500
1-11	The Snake Charmers	Eclair	500
1-11	Nutty Delivers the Message to Garcia	Eclair	500
1-18	She Wrote a Play	Eclair	1,000
1-25	An Enchanted Voice	Eclair	500
1-25	He Does Not Care to Be Photographed	Eclair	500
2-11	The Good in the Worst of Us	Eclair	2,000
2-15	The Legend of the Lilacs	Eclair	1,000
2-18	The Cross in the Cacti	Eclair	2,000
2-25	The Devil Fox of the North	Eclair	2,000
3-1	The Heart of Carita	Eclair	1,000
3-4	The Diamond Master	Eclair	3,000
3-11	Into the Foothills	Eclaire	2,000
3-18	When God Wills	Eclair	2,000
3-22	A Tale of the Desert	Eclaire	1,000
3-25	Adrift	Eclair	2,000
4-12	Grandfather's Romance	Eclair	1,000
4-26	Willy and the Muse	Eclair	1,000
5-3	His Servant	Eclair	1,000
5-24	From Kandy to Colombo	Eclair	500
5-24	Mother Michael	Eclair	500
6-7	The Marriage for Money	Eclair	500
6-7	Society at Simpson Center	Eclair	500
6-14	Aunty's Money Bag	Eclair	1,000

SPECIAL UNIVERSAL FEATURES

"THE MASTER KEY"

Not the CHEAPEST Serial

But the GREATEST!

"THE MASTER KEY" is the most massive, the MOST EXPENSIVE serial ever made. Naturally, **it isn't the cheapest.** You will have to pay extra money for it, but you won't mind because (a) we didn't mind paying tremendous extra amounts on the production cost of every reel and (b) that extra expenditure has resulted in a picture that will get you EXTRA PROFITS. **And you don't mind paying for extra profits!** So cheerfully pay whatever figure your exchange man must ask because of **"MASTER KEY'S"** immense production cost, and be thankful that it's not the cheapest serial BUT THE GREATEST!



ROB'T LEONARD

Greatest, because John Fleming Wilson (its author) turned in a story that **he frankly thought we couldn't produce as a film.** Mr. Wilson honestly didn't think that we would undertake to put "THE MASTER KEY'S" feats, thrills and realism into an actual motion picture, where all those elements would have to be "acted out"—genuinely portrayed, thrill for thrill, stunt for stunt! When we **did undertake** to find the directors and actors who could do such a play, ARTHUR WILSON WAS THE MOST SURPRISED MAN IN THE WORLD. And when with the "first print" of Reel One, we proved to him that we had visualized his thrill-masterpiece, Mr. Wilson was so fascinated that we had to run that reel for him again and again!



ELLA HALL

The wonderful acting of Robert Leonard and Ella Hall completely captivated Author Wilson. He said that he found in them **the exact** types of hero and heroine he tried to describe in "THE MASTER KEY." He said that we had reproduced his entire weird theme WITH MORE REALISM THAN HIS WRITTEN STORY DID. Since there is a difference between writing of a thing AND PRODUCING IT IN ACTUAL MOTION PICTURES you will appreciate with Mr. Wilson, Universal's feat! "THE MASTER KEY" appears in fifteen weekly numbers. The leading newspaper of America prints the story. "THE MASTER KEY" starts week of November 16. See the nearest Universal exchange TO-DAY.

Universal Film Manufacturing Co.

"Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York **Carl Laemmle, President**

6-28	Prince Willy	Eclair	500
6-28	Nutty and His Father	Eclair	1,000
7-12	Willy and the Physicians	Eclair	500
7-12	Lily as a Little Mother	Eclair	500
9-6	No Show for the Chauffeur	Eclair	1,000

DRAMA.

10-1	Jacques the Wolf	Eclair	2,000
10-8	One of the Rabble	Eclair	2,000
10-15	From the Beyond	Eclair	3,000
10-22	Big Hearted Jim	Eclair	2,000
10-29	Cynthy	Eclair	2,000
11-5	The Reformation of Calliope	Eclair	2,000
11-12	Lady Babbie	Eclair	3,000
11-19	Partners	Eclair	2,000
11-26	A Son's Devotion	Eclair	2,000
12-3	When Pierrot Met Pierrette	Eclair	2,000
12-10	Over the Cliffs	Eclair	3,000
12-17	The Serpent in Eden	Eclair	2,000
12-24	The Highwayman's Shoes	Eclair	2,000
12-31	The Governor's Veto	Eclair	2,000
1-7	The Case of Cherry Purcelle	Eclair	3,000
1-14	The First Nugget	Eclair	2,000
1-21	Coming Home	Eclair	2,000
1-28	Just Kids	Eclair	2,000
2-1	At the Crossing	Eclair	1,000
2-4	Into the Wilderness	Eclair	3,000
2-8	St. Valentine's Day	Eclair	500
2-22	The Electric Girl	Eclair	500
3-8	Birds of Passage	Eclair	500
3-15	At the Court of Prince Make Believe	Eclair	1,000
3-29	A Slippery Spy	Eclair	1,000
4-1	The Caballero's Way	Eclair	3,000
4-5	In an Old Trunk	Eclair	1,000
4-8	The Drug Traffic	Eclair	2,000
4-15	The Heart's Highway	Eclair	2,000
4-19	The Price	Eclair	1,000
4-22	In the Shadow of the Mosque	Eclair	2,000
4-29	The Secret of the Well	Eclair	3,000
5-6	Whom God Hath Joined	Eclair	1,000
5-10	Suzanne	Eclair	1,000
5-13	In the Fangs of Jealousy	Eclair	2,000
5-17	Our Daughter	Eclair	1,000
5-20	In a Persian Garden	Eclair	2,000
5-27	The Link in the Chain	Eclair	3,000
5-31	The Bar Cross Liar	Eclair	1,000
6-3	The Stirrup Brother	Eclair	2,000
6-10	Wife	Eclair	1,000
6-17	The Mask of Affliction	Eclair	2,000
6-21	The Blunderer's Mark	Eclair	1,000
6-24	Dead Men's Tales	Eclair	3,000
7-1	Snowdrift	Eclair	2,000
7-5	The Greatest of These	Eclair	1,000
7-8	Duty	Eclair	1,000
7-15	Renunciation	Eclair	1,000
7-22	Allah 3311	Eclair	3,000
7-26	When Death Rode the Engine	Eclair	1,000
7-29	The Dupe	Eclair	2,000
8-2	In the Days of Old	Eclair	1,000
8-5	Firelight	Eclair	2,000
8-9	Moonlight	Eclair	1,000
8-12	The Price Paid	Eclair	2,000
8-16	A Pearl of Great Price	Eclair	1,000
8-19	Bransford in Arcadia	Eclair	3,000
8-26	The Character Woman	Eclair	2,000
8-30	Mesquite Pete's Fortune	Eclair	1,000
9-2	The Jackpot Club	Eclair	2,000
9-9	Boy	Eclair	2,000
9-13	For His Father's Life	Eclair	1,000
9-16	Adventures in Diplomacy	Eclair	3,000
9-20	Son	Eclair	1,000
9-23	The Aztec Treasure	Eclair	2,000
9-27	Fate's Finger	Eclair	1,000

EDUCATIONAL.

10-5	Polyps	Eclair	500
10-12	Rotifers	Eclair	500
10-19	Oxygen	Eclair	500
11-2	Organisms Which Inhabit Stagnant Water	Eclair	500
11-9	Amblystoma	Eclair	500
12-7	Magnetism—Magnets	Eclair	500
3-8	Orchids	Eclair	500

SCENIC.

12-21	Sunset in Many Lands	Eclair	500
2-8	The Black Sea	Eclair	500
2-22	Picturesque Colombo	Eclair	500

TOPICAL.

11-23	Soldiers Drilling in Turkestan	Eclair	500

COMEDY.

10-2	The Shop Girl's Big Day	Frontier	1,000
10-9	When Father Goes to Church	Frontier	1,000
10-11	Harmony and Discord	Frontier	1,000
10-16	Curing the Doctor	Frontier	1,000
10-23	Miss Fairweather Out West	Frontier	1,000
10-30	When Spirits Walk	Frontier	1,000
11-6	Slim Gets the Reward	Frontier	1,000
11-13	Caught at His Own Game	Frontier	1,00
11-20	Slim Becomes a Detective	Frontier	1,000
11-27	Slim Proposes, But—	Frontier	1,000
12-4	Slim and the Boys at Breezy Beach	Frontier	1,000
12-11	When Roaring Gulch Got Suffrage	Frontier	1,000
12-18	Slim and the Petticoats	Frontier	1,000
12-25	Slim Turns the Tables	Frontier	1,000
1-1	Slim's Last Trick	Frontier	1,000
1-8	Slim's Strategy	Frontier	1,000
1-15	Slim and the Money Pots	Frontier	1,000
1-22	Slim and the Indian	Frontier	1,000
1-29	Slim and the Dynamiters	Frontier	1,000
2-5	Slim Becomes an Editor	Frontier	1,000
2-12	Slim to the Rescue	Frontier	1,000
2-19	Slim Joins the Army	Frontier	1,000
2-26	Slim Becomes a Cook	Frontier	1,000
3-5	Pretzel Captures the Smugglers	Frontier	1,000
3-12	The Colonel of the Nuts	Frontier	1,000
3-19	Colonel Custard's Last Stand	Frontier	1,000
3-26	"Black Hands" and "Dirty Money"	Frontier	1,000
4-2	Why Kentucky Went Dry	Frontier	1,000
4-9	Pretzel's Baby	Frontier	1,000
4-16	That Cuckooville Horse Race	Frontier	1,000
4-23	A Neighborly Quarrel	Frontier	1,000
4-30	Cuckooville Goes Skating	Frontier	1,000
5-7	Whistling Hiram	Frontier	1,000
5-14	Dad's Allowance	Frontier	1,000
5-21	Johnnie from Jonesboro	Frontier	1,000
5-28	Haiam's Heroism	Frontier	1,000
5-28	The Joys of a Chaperon	Frontier	1,000

DRAMA.

10-4	A Girl of the Dance Halls	Frontier	1,000
10-18	The Brute	Frontier	1,000
10-25	Jim's Atonement	Frontier	1,000
11-1	His Conscience	Frontier	1,000
11-8	The Girl and the Bandit	Frontier	1,000
11-15	The Bond That Binds	Frontier	1,000
11-22	The Double Cross	Frontier	1,000
11-29	The Secret of Balanced Rock	Frontier	1,000
12-6	The Circuit Rider of the Hills	Frontier	1,000
12-13	Out of His Class	Frontier	1,000
12-20	His Better Self	Frontier	1,000
12-27	His Father	Frontier	1,000
1-3	The Winning Stroke	Frontier	1,000
1-10	Cross-Roads	Frontier	1,000
1-17	Her Brother	Frontier	1,000
1-24	Abide With Me	Frontier	1,000
1-31	The Turning-Point	Frontier	1,000
2-7	Put Yourself in His Place	Frontier	1,000
2-14	The Heart of Smiling Joe	Frontier	1,000
2-21	The Fatal Card	Frontier	1,000
2-28	So Shall Ye Reap	Frontier	1,000
3-7	The Mystery of Buffalo Gap	Frontier	1,000
3-14	His Younger Brother	Frontier	1,000
3-21	The Sheriff's Deputy	Frontier	1,000
3-28	The Girl Bandit	Frontier	1,000
4-4	Strange Evidence	Frontier	1,000
4-11	The Poison	Frontier	1,000
4-18	Man's Best Friend	Frontier	1,000
4-25	Nugget Nell's Ward	Frontier	1,000
5-2	The Runaway	Frontier	1,000
5-9	The Outlaw's Daughter	Frontier	1,000
5-16	Won by Wire	Frontier	1,000
5-23	The Sheriff's Story	Frontier	1,000
5-30	Brother For Brother	Frontier	1,000
6-4	The Girl Next Door	Frontier	1,000
6-7	The Girl and the Hobo	Frontier	1,000
6-14	A Shadow of the Past	Frontier	1,000
6-21	The Gunmen of Plumas	Frontier	1,000
6-28	On the Verge	Frontier	1,000
7-5	The Broken Barriers	Frontier	1,000
7-26	When Memory Recalls	Frontier	1,000
8-2	The Mind's Awakening	Frontier	1,000
8-9	A Frontier Romance	Frontier	1,000
8-16	Memories of Years Ago	Frontier	1,000
8-30	The Janitor's Son	Frontier	1,000
9-6	Under Arizona Skies	Frontier	1,000
9-13	Cattle	Frontier	1,000
9-20	A Rose of Yesterday	Frontier	1,000
9-27	The Man in the Attic	Frontier	1,000

COMEDY.

10-6	The Motor Bug	Gem	500
10-6	Our Baby	Gem	500
10-13	The Surf Maidens	Gem	1,000
10-20	His Double Surprise	Gem	500

SCENIC.

10-20	A Trip Through Tunis and Algiers	Gem	500

DRAMA.

12-2	Under the Black Flag	Gold Seal	3,000
12-9	Red Margaret—Moonshiner	Gold Seal	2,000
12-16	From Railsplitter to President	Gold Seal	2,000
12-23	Bloodhounds of the North	Gold Seal	2,000
12-30	The Buccaneers	Gold Seal	3,000
1-6	The Lie	Gold Seal	2,000
1-13	A War Time Reformation	Gold Seal	2,000
1-20	The Unsigned Agreement	Gold Seal	2,000
1-27	One of the Bravest	Gold Seal	2,000
2-3	In the Fall of '64	Gold Seal	2,000
2-10	The Bride of Mystery	Gold Seal	3,000
2-17	Honor of the Mounted	Gold Seal	1,000
2-24	Captain Jenny, S. A.	Gold Seal	3,000
3-3	By Radium's Rays	Gold Seal	2,000
3-10	The Twin's Double	Gold Seal	3,000
3-17	The Lamb, the Woman, the Wolf	Gold Seal	3,000
3-24	The Mysterious Leopard Lady	Gold Seal	2,000
3-31	The Embezzler	Gold Seal	2,000
4-7	The Mystery of the White Car	Gold Seal	2,000
4-14	"Lucile Love"—The Girl of Mystery	Gold Seal	2,000
4-21	Lucille Love No. 2	Gold Seal	2,000
4-28	Lucille Love, the Girl of Mystery, No. 3	Gold Seal	2,000
5-12	Lucille Love, the Girl of Mystery, No. 5	Gold Seal	2,000
5-19	Lucille Love, the Girl of Mystery, No. 6	Gold Seal	2,000
5-26	Lucille Love, the Girl of Mystery, No. 7	Gold Seal	2,000
6-2	Lucille Love, the Girl of Mystery, No. 8	Gold Seal	2,000
6-9	Lucille Love, the Girl of Mystery, No. 9	Gold Seal	2,000
6-16	Lucille Love, the Girl of Mystery, No. 10	Gold Seal	2,000
6-23	Lucille Love, the Girl of Mystery, No. 11	Gold Seal	2,000
6-30	Lucille Love, the Girl of Mystery, No. 12	Gold Seal	2,000
7-7	Lucille Love, the Girl of Mystery, No. 13	Gold-Seal	2,000
7-14	Lucille Love, the Girl of Mystery, No. 14	Gold-Seal	2,000
7-21	Lucille Love, the Girl of Mystery, No. 15	Gold-Seal	2,000
7-28	The Love Victorious	Gold-Seal	3,000

8-4	The Trey o' Hearts—Story No. 1	Gold-Seal	3,000
8-11	The Trey o' Hearts, Story No. 2	Gold-Seal	2,000
8-18	The Trey of Hearts No. 3	Gold Seal	2,000
8-25	The Trey of Hearts, Part 4	Gold Seal	2,000
9-1	The Trey of Hearts No. 5 (The Sunset Tide)	Gold Seal	2,000
9-8	The Trey O' Hearts, No. 6	Gold Seal	2,000
9-15	The Trey o' Hearts, No. 7	Gold Seal	2,000
9-22	The Trey o' Hearts No. 8	Gold Seal	2,000

COMEDY.

10-4	His Priceless Treasure	Imp	500
10-4	Whimsicalities by Hy Mayer	Imp	500
10-11	Thou Shalt Not Rubber	Imp	500
10-11	Hilarities by Hy Mayer	Imp	500
10-18	The Beggar and the Clown	Imp	500
10-18	Leaves from Hy Mayer's Sketch Book	Imp	500
10-27	Jane of Moth-Eaten Farm	Imp	1,000
11-13	Levi and McGinnis Running for Office	Imp	2,000
12-18	Mr. and Mrs. Innocence Abroad	Imp	1,000
1-1	Trials of Alexander	Imp	1,000
1-5	Sam Slam'em Slammed	Imp	1,000
1-15	Percy Needed a Rest	Imp	1,000
1-19	Getting Rid of His Mother-in-law	Imp	1,000
2-2	A Hot Finish	Imp	1,000
2-12	The Elixir of Love	Imp	1,000
2-16	The Box-Couch	Imp	1,000
2-26	Rounding Up Bowser	Imp	1,000
3-2	Testing Bill's Courage	Imp	1,000
3-12	Jealousy and Giant Powder	Imp	1,000
3-16	Skeemers of Squeedunk	Imp	1,000
3-26	For Life and Liberty	Imp	1,000
4-9	Where There's a Will There's a Way	Imp	1,000
4-27	Temper vs. Temper	Imp	1,000
5-21	Love and a Lottery Ticket	Imp	1,000
5-25	Lodge Loony Luther	Imp	1,000
6-22	Papa's Darling	Imp	1,000
7-2	The One Best Bet	Imp	1,000
7-16	Universal Boy, Series No. 1	Imp	1,000
7-30	Universal Boy, Series No. 2	Imp	1,000
8-13	Universal Boy No. 3	Imp	1,000

DRAMA.

10-2	Bleeding Hearts	Imp	3,000
10-6	The Stolen Love	Imp	2,000
10-9	Their Parents	Imp	1,000
10-13	Hidden Fires	Imp	1,000
10-16	The Daredevil Mountaineer	Imp	2,000
10-20	The Big Sister	Imp	2,000
10-23	The Anarchist	Imp	1,000
10-30	His Hour of Triumph	Imp	2,000
11-3	The Temptation of Jane	Imp	2,000
11-6	The Old Parlor	Imp	1,000
11-10	On Pine Mountains	Imp	1,000
11-17	Who Killed Olga Carew?	Imp	2,000
11-20	The Child Stealers of Paris	Imp	1,000
11-24	Jane's Brother, the Paranoiac	Imp	1,000
11-27	Night Shadows of New York	Imp	3,000
12-1	Love Versus Law	Imp	2,000
12-4	Plain Jane	Imp	1,000
12-8	The Return of Tony	Imp	1,000
12-11	Time is Money	Imp	2,000
12-15	The Story of David Graig	Imp	2,000
12-22	The Actor's Christmas	Imp	1,000
12-25	Love or a Throne	Imp	2,000
12-29	King, the Detective in the Jarvis Case	Imp	2,000
1-8	The Watchdog of the Deep	Imp	2,000
1-12	The Militant	Imp	3,000
1-26	A Doctor's Deceit	Imp	2,000
2-5	King, the Detective in Formula 879	Imp	2,000
2-9	Jane Eyre	Imp	2,000
2-19	The Price of Sacrilege	Imp	3,000
2-23	The Touch of a Child	Imp	2,000
3-5	The Opal Ring	Imp	2,000
3-9	The Flaming Diagram	Imp	2,000
3-19	The Silver Loving Cup	Imp	2,000
3-23	King, the Detective in the Marine Mystery	Imp	2,000
3-30	Forgetting	Imp	1,000
4-6	Out of the Far East	Imp	2,000
4-16	The Sea Coast of Bohemia	Imp	2,000
4-2	The Blood Test	Imp	2,000
4-20	Miss Nobody From Nowhere	Imp	2,000
4-23	The Stranger at Hickory-Nut Gap	Imp	1,000
4-30	Through the Eyes of the Blind	Imp	2,000
5-4	The Dawn of Romance	Imp	1,000
5-7	Vasco the Vampire	Imp	2,000
5-11	Through the Snow	Imp	1,000
5-14	On the Chess Board of Fate	Imp	1,000
5-18	Beneath the Mask	Imp	2,000
5-28	An Old Rag Doll	Imp	1,000
6-1	His Last Chance	Imp	2,000
6-8	The Man Who Lost But Won	Imp	2,000
6-11	Across the Atlantic	Imp	3,000
6-15	The Baited Trap	Imp	2,000
6-18	The Fatal Step	Imp	1,000
6-25	The Skull	Imp	2,000
6-29	Adventures of a Girl Reporter	Imp	2,000
7-6	The Lady of the Island	Imp	2,000
7-13	When the World Was Silent	Imp	3,000
7-20	In the Sultan's Garden	Imp	1,000
7-23	The Gateway of Regret	Imp	1,000
7-27	When Romance Came to Anne	Imp	2,000
8-3	A Normandy Romance	Imp	1,000
8-6	When the Heart Calls	Imp	2,000
8-10	In All Things Moderation	Imp	2,000
8-17	Love's Refrain	Imp	1,000
8-20	On the High Seas	Imp	2,000
8-27	Universal Boy in the Chinese Mystery	Imp	1,000
8-24	Jim Webb, Senator	Imp	3,000
9-3	Tempest and Sunshine	Imp	2,000
8-31	Mr. Burglar, M. D.	Imp	1,000
9-7	The Silent Valley	Imp	2,000
9-10	The Universal Boy in the Juvenile Reformer	Imp	1,000
9-14	Sweetheart Days	Imp	1,000
9-17	The Man Who Was Misunderstood	Imp	2,000
9-21	Redemption	Imp	2,000
9-24	Universal Boy—The Newsboy's Friend	Imp	1,000

COMEDY

10-25	The Cheese Special	Joker	1,000
10-29	The Tramp Dentists	Joker	1,000
11-1	Throwing the Bull	Joker	1,000
11-5	Mike and Jake at College	Joker	1,000
11-8	Love and Limburger	Joker	1,000
11-12	Mike and Jake Among the Cannibals	Joker	1,000
11-15	Almost an Actress	Joker	1,000
11-19	Mike and Jake at the Beach	Joker	1,000
11-22	The Stinger Stung	Joker	1,000
11-26	Mike and Jake Go Fishing	Joker	500
12-3	Mike and Jake in the Wild West	Joker	1,000
12-6	A Pair of Bears	Joker	500
12-10	Mike and Jake in Mexico	Joker	1,000
12-13	The Joy Riders	Joker	500
12-17	Mike and Jake as Heroes	Joker	1,000
12-20	For Art and Love	Joker	500
12-24	Mike and Jake as Pugilists	Joker	1,000
12-27	She Should Worry	Joker	500
12-31	Mike and Jake in Society	Joker	1,000
1-3	Their Little Ones	Joker	500
1-7	Mike and Jake Close to Nature	Joker	1,000
1-10	Some Nightmare	Joker	1,000
1-14	Saving the Child	Joker	1,000
1-17	The Mystery of the Taxicab	Joker	1,000
1-21	Mike and Jake Join the Army	Joker	1,000
1-24	Heaven Will Protect the Working Girl	Joker	1,000
1-28	A Freak Temperance Wave	Joker	1,000
1-31	In the Year 2014	Joker	500
2-4	Love and Politics	Joker	1,000
2-7	A Midnight Alarm	Joker	1,000
2-14	The Chicken Chasers	Joker	1,000
2-18	The Lightweight Champion	Joker	500
2-20	Scooped by a Hen-Coop	Joker	1,000
2-21	The Tender-Hearted Sheriff	Joker	1,000
2-25	Pa and Ma Play Poker	Joker	1,000
2-28	Traffic in Soles	Joker	1,000
3-4	Sheridan's Pride	Joker	1,000
3-7	A Mexican Mix	Joker	1,000
3-14	Tom's Choice	Joker	1,000
3-18	Won in the First	Joker	500
3-21	Mike and Jake Go in for Matrimony	Joker	1,000
3-25	Pay the Rent	Joker	1,000
3-28	The Head Waiter	Joker	1,000
4-1	The Luck of Hog Wallow Gulch	Joker	1,000
4-8	Shultz, the Paper Hanger	Joker	1,000
4-11	Mike and Jake in the Clutch of Circumstances	Joker	1,000
4-15	The Sharps Want a Flat	Joker	1,000
4-18	How Green Lost His Wife	Joker	1,000
4-22	Luggie's Lovers	Joker	1,000
4-25	The Sharps Want a Flat	Joker	1,000
4-29	A Boarder's Mishaps	Joker	500
5-2	The Bucket Sharpers	Joker	1,000
5-6	Roll Your Peanut	Joker	1,000
5-9	Schultz, the Barber	Joker	1,000
5-13	How Green Saved His Wife	Joker	1,000
5-16	The Fascinating Eye	Joker	1,000
5-20	Their Vacation	Joker	1,000
5-23	Mike Searches for His Long Lost Brother	Joker	1,000
5-23	The Strenuous Life	Joker	1,000
5-27	The Cure	Joker	1,000
5-30	The Fatal Letter	Joker	1,000
6-3	Their First Anniversary	Joker	1,000
6-6	Bess, the Detectress	Joker	1,000
6-20	A Quiet Day at Murphy's	Joker	1,000
6-24	Willy Walrus, Detective	Joker	1,000
6-27	Love and Electricity	Joker	1,000
7-1	Bess, the Detective	Joker	1,000
7-4	Captain Kidd's Priceless Treasure	Joker	1,000
7-8	Bess, the Detectress, or, The Dog Watch	Joker	1,000
7-11	Love, Roses and Trousers	Joker	1,000
7-15	Willy Walrus and the Awful Confession	Joker	1,000
7-18	His Wife' Family	Joker	1,000
7-22	Jimmy Kelly and the Kidnapper	Joker	1,000
7-25	The Polo Champions	Joker	1,000
7-29	Wooing of Bessie Bumpkin	Joker	1,000
8-1	Wifey's Busy Day	Joker	1,000
8-5	The Third Party	Joker	1,000
8-8	That's Fair Enough	Joker	1,000
8-12	Her Twin Brother	Joker	1,000
8-15	What Happened to Schultz	Joker	1,000
8-19	Pass Key No. 2	Joker	1,000
8-22	The Diamond Nippers	Joker	1,000
8-26	The Little Autogomobile	Joker	1,000
8-29	Well! Well!!	Joker	1,000
9-2	Father's Bride	Joker	1,000
9-5	Oh! What's the Use	Joker	1,000
9-9	The Monkey Cabaret	Joker	500
9-9	Beau and Hobo	Joker	500
9-12	Jam and Jealousy	Joker	500
9-16	For the Hand of Jane	Joker	500
9-19	Love and Graft	Joker	500
9-23	Jane's Lovers	Joker	500

EDUCATIONAL.

2-18	Fishing Industry of the Great Lakes	Joker	500
4-29	Poisonous Insects	Joker	500
9-19	The Hemp Industry of Yucatan, Mexico	Joker	500

SCENIC.

11-26	The Bally Bunion in Ireland	Joker	500
12-6	Views of Yellowstone Park	Joker	500
12-13	Waterfalls of Yosemite Valley	Joker	500
12-20	Impressions of Corsica	Joker	500
12-27	St. Milo to Dinan	Joker	500
1-3	The Gorges of the Bowne	Joker	500
1-31	Historic Bremen	Joker	500

3-18	A Visit to Mt. St. Michael—France	Joker	500
9-12	The San Clemente Island	Joker	500
9-16	Heringsdorf	Joker	500
9-23	The Statuesque Beauty	Joker	500

COMEDY.

10-3	His Brothers' Wives	Nestor	1,000
10-10	The Simple Life	Nestor	1,000
10-15	Patsy's Luck	Nestor	1,000
10-17	Their Two Kids	Nestor	1,000
10-24	Hawkeye's Great Capture	Nestor	500
10-24	What the Wild Waves Did	Nestor	500
10-31	"Curses" Said the Villain	Nestor	1,000
11-7	His Wife's Burglar	Nestor	1,000
11-14	Love, Luck and a Paint Brush	Nestor	1,000
11-21	An Elephant on His Hands	Nestor	1,000
11-26	When He Lost to Win	Nestor	1,000
12-5	Locked Out at Twelve	Nestor	1,000
12-12	Her Friend, the Butler	Nestor	1,000
12-19	Teaching Dad a Lesson	Nestor	1,000
1-2	And the Villain Still Pursued Her	Nestor	1,000
1-9	When Ursus Threw the Bull	Nestor	1,000
1-16	Cupid's Close Shave	Nestor	1,000
1-30	When Billy Proposed	Nestor	1,000
2-6	'Twixt Love and Flour	Nestor	1,000
2-13	His Royal Pants	Nestor	1,000
2-27	One of the Finest	Nestor	1,000
3-13	What a Baby Did	Nestor	1,000
3-20	Those Persistent Old Maids	Nestor	1,000
3-27	The Wrong Miss Wright	Nestor	1,000
4-3	Such a Villain	Nestor	1,000
4-10	Her Moonshine Lover	Nestor	1,000
4-17	When the Girls Joined the Force	Nestor	2,000
4-24	Their Honeymoon	Nestor	1,000
5-1	Her Husbands	Nestor	1,000
5-8	His Strenuous Honeymoon	Nestor	1,000
5-15	The Newlyweds' Dilemma	Nestor	1,000
5-29	Captain Bill's Warm Reception	Nestor	1,000
6-5	Sophie of the Films, No. 1	Nestor	1,000
6-12	Sophie of the Films, No. 2	Nestor	1,000
6-19	Sophie of the Films, No. 3	Nestor	1,000
6-26	Sophie of the Films, No. 4	Nestor	1,000
7-3	Those College Days	Nestor	1,000
7-10	The Great Universal Mystery	Nestor	1,000
7-17	When Eddie Went to the Front	Nestor	1,000
7-24	All at Sea	Nestor	1,000
7-31	Maggie's Honest Lover	Nestor	1,000
8-7	Detective Dan Cupid	Nestor	1,000
8-21	A Lucky Deception	Nestor	2,000
8-28	For the Love of Money	Nestor	1,000
9-4	A Baby Did It	Nestor	1,000
9-11	Feeding the Kitty	Nestor	1,000
9-18	The Troublesome Wink	Nestor	1,000
9-25	Fruits and Flowers	Nestor	1,000

DRAMA.

10-1	Beyond the Law	Nestor	1,000
10-6	The Trail of the Lonesome Mine	Nestor	1,000
10-8	The Love Trail	Nestor	1,000
10-13	Roger, the Pride of the Ranch	Nestor	1,000
10-20	The Outlaw's Sister	Nestor	1,000
10-22	Under Western Skies	Nestor	1,000
10-29	A Man of the People	Nestor	1,000
11-5	Western Hearts	Nestor	1,000
11-12	In the End	Nestor	1,000
11-19	The Golden Princess Mine	Nestor	1,000
11-26	Hilda of the Mountains	Nestor	1,000
12-3	The Brothers	Nestor	1,000
12-10	Retribution	Nestor	1,000
12-17	A Woman's Story	Nestor	1,000
12-24	The Lightning Bolt	Nestor	1,000
12-26	A Tale of the West	Nestor	1,000
12-31	A Hopi Legend	Nestor	1,000
1-7	The Dead Line	Nestor	1,000
1-14	The Intruder	Nestor	1,000
1-21	Countess Betty's Mine	Nestor	1,000
1-23	The Snobbery	Nestor	1,000
1-28	The Wheel of Life	Nestor	1,000
2-4	Fires of Conscience	Nestor	1,000
2-11	The Greater Devotion	Nestor	1,000
2-18	A Flash in the Dark	Nestor	1,000
2-25	Breed o' the Mountains	Nestor	1,000
3-4	The Voice of the Viola	Nestor	1,000
3-6	She Was Only a Working Girl	Nestor	2,000
3-11	The Mexican's Last Raid	Nestor	1,000
3-18	The Way of a Woman	Nestor	1,000
3-25	The Mountaineer	Nestor	1,000
4-1	Cupid Incognito	Nestor	1,000
4-8	A Gypsy Romance	Nestor	1,000
4-15	The Test	Nestor	1,000
4-22	The Fruit of Evil	Nestor	1,000
4-29	Women and Roses	Nestor	1,000
5-6	The Quack	Nestor	1,000
5-13	The Siren	Nestor	1,000
5-20	The Man Within	Nestor	1,000
5-27	The Passing of the Beast	Nestor	1,000
6-3	Children of Fate	Nestor	1,000
6-10	A Wife on a Wager	Nestor	1,000
6-17	'Cross the Mexican Line	Nestor	1,000
6-24	The Den of Thieves	Nestor	1,000
7-1	The Lost Arrow	Nestor	1,000
7-8	A Ranch Romance	Nestor	1,000
7-15	Her Grave Mistake	Nestor	1,000
7-22	By the Sun's Rays	Nestor	1,000
7-29	An Indian Eclipse	Nestor	1,000
8-5	For Old Times' Sake	Nestor	1,000
8-12	.38 Calibre Friendship	Nestor	1,000
8-14	On Rugged Shores	Nestor	1,000
8-19	The Creeping Flame	Nestor	500
8-26	The Miner's Romance	Nestor	1,000
9-2	The Foreman's Treachery	Nestor	1,000
9-9	A Daughter of the Plains	Nestor	1,000
9-16	The Danger Line	Nestor	1,000
9-23	The Half Breed	Nestor	1,000

SCENIC.

9-10	Views of Stockholm	Nestor	500

TOPICAL.

8-19	Strange Friends	Nestor	500

COMEDY.

10-1	A House Boat Elopement	Powers	1,000
10-8	Chivalry Days	Powers	1,000
10-22	The Kid	Powers	1,000
11-3	The Lesson the Children Taught	Powers	1,000
11-17	The Doctor's Orders	Powers	500
11-24	Jimmy's Deception	Powers	1,000
12-1	When Joe Went West	Powers	1,000
12-8	How Freckles Won His Bride	Powers	1,000
12-15	Freckles Fight for His Bride	Powers	1,000
12-22	What Happened to Freckles	Powers	1,000
12-26	The Unhappy Pair	Powers	1,000
12-29	Three Children	Powers	1,000
1-12	Just Mother	Powers	500
1-19	Too Many Cooks	Powers	1,000
1-23	A Deuce and Two Pair	Powers	1,000
1-26	The Saint and the Singer	Powers	1,000
2-2	The Germ in the Kiss	Powers	1,000
2-9	An Academy Romance	Powers	1,000
2-16	Almost a White Hope	Powers	1,000
2-23	The Rival Dentists	Powers	1,000
2-27	Tightwad Buys a Laundry	Powers	500
3-2	The Tale of a Dog	Powers	500
3-9	A Murderous Elopement	Powers	1,000
3-16	Hawkeye and the Cheese Mystery	Powers	1,000
3-23	Too Much Married	Powers	1,000
3-27	Her First Arrest	Powers	500
3-30	A Bad Egg	Powers	1,000
4-6	The Seat of the Trouble	Powers	1,000
4-10	The Baseball Fan	Powers	500
4-13	Lured From Squash Center	Powers	1,000
4-27	The Old Maids' Triumph	Powers	500
5-4	The Hungry Soldiers	Powers	500
5-4	Exposing the Handcuff King	Powers	500
5-11	The Adventures of Limburger and Schweitzer	Powers	2,000
5-18	The Count's Infatuation	Powers	1,000
5-25	Family Troubles	Powers	500
6-1	All the Dog's Fault	Powers	500
7-31	The Tangle	Powers	1,000
8-14	The Barnstormers	Powers	2,000
8-28	This Is the Life	Powers	1,000

DRAMA.

10-3	The Trap	Powers	1,000
10-10	The Pilgrim—Messenger of Love	Powers	1,000
10-15	The Escape	Powers	1,000
10-17	His Pal's Request	Powers	1,000
10-24	A Man in the World of Men	Powers	2,000
10-27	Playmates	Powers	1,000
11-7	The Heart of a Cracksman	Powers	1,000
11-14	The Cracksman's Reformation	Powers	1,000
11-21	A Stolen Identity	Powers	2,000
11-28	A Seaside Samaritan	Powers	1,000
12-5	Cross Purposes	Powers	1,000
12-12	His Own Blood	Powers	2,000
12-19	A Cracksman Santa Claus	Powers	1,000
1-2	An Evil of the Slums	Powers	1,000
1-5	Them Ol' Letters	Powers	1,000
1-9	Whoso Diggeth a Pit	Powers	1,000
1-16	Trust Begets Trust	Powers	1,000
1-30	A Coincidental Bridegroom	Powers	1,000
2-6	Into the Lion's Pit	Powers	2,000
2-13	Withered Hands	Powers	1,000
2-20	My Mother's Irish Shawls	Powers	1,000
2-27	Regeneration	Powers	500
3-6	The Hand that Rules the World	Powers	1,000
3-13	The Faith of Two	Powers	1,000
3-20	Hands Invisible	Powers	1,000
4-3	The Romance of an Actor	Powers	2,000
4-17	Pitfalls	Powers	1,000
4-20	The Skeleton	Powers	1,000
4-24	The Taint of an Alien	Powers	1,000
5-1	The Two-Gun Man	Powers	3,000
5-8	Stolen Glory	Powers	1,000
5-15	The Transformation of Prudence	Powers	1,000
5-22	The Pearl of the Sea	Powers	1,000
5-22	Sisters	Powers	1,000
5-29	The Last of Their Race	Powers	2,000
5-29	The Spark of Manhood	Powers	2,000
6-5	Heart Strings	Powers	1,000
6-8	The Undertow	Powers	1,000
6-12	The Masked Rider	Powers	1,000
6-19	The Brand of Cain	Powers	1,000
6-26	The Love Victorious	Powers	2,000
7-3	Pearl of the Sea	Powers	1,000
7-17	The Severed Head	Powers	3,000
7-24	Kate Waters of the Secret Service	Powers	2,000
8-7	The Man of Her Choice	Powers	2,000
8-21	The Divorcee	Powers	1,000
9-4	The Storm Bird	Powers	500
9-11	Angel of the Camp	Powers	1,000
9-18	A Modern Melnotte	Powers	2,000
9-25	Be Neutral	Powers	500

EDUCATIONAL.

10-31	The Bee Industry	Powers	1,000
11-10	From Mine to Mint	Powers	1,000
4-10	Protecting New York's Millions from Fire	Powers	500
4-27	In the Barracks of the Royal Northwest Mounted police	Powers	500
5-25	U. S. Government Inspection of Mutton and Pork	Powers	500
6-1	The Arsenal of Lloyd at Trieste	Powers	500

SCENIC.

10-23	New Messina	Powers	500
1-12	In Lapland	Powers	500
3-2	Trieste to Porto Rose. Austria	Powers	500
9-4	Beautiful Corsica	Powers	500

TOPICAL.

10-30	President Taft's Home	Powers	500
3-27	U. S. Government's Instructions to Young Farmers	Powers	500
9-25	Our Land of Gold	Powers	500

COMEDY.

10-5	Like Darby and Joan	Rex	1,000
11-9	The Haunted Bride	Rex	1,000
11-16	The Blood Brotherhood	Rex	1,000
11-23	His Old-Fashioned Dad	Rex	1,000
11-30	The Boob's Dream Girl	Rex	1,000
12-21	A Wife's Deceit	Rex	1,000
1-4	A Fool and His Money	Rex	1,000
1-22	A Mud Bath Elopement	Rex	1,000
2-1	The Fourth Proposal	Rex	1,000
2-19	The Boob's Honeymoon	Rex	1,000
4-16	The Boob Incognito	Rex	1,000
4-19	On Suspicion	Rex	1,000
5-10	The Career of Waterloo Peterson	Rex	500
5-10	The Tango Dance	Rex	500
5-17	A Boob There Was	Rex	1,000
6-14	The Sherlock Boob	Rex	1,000
6-21	The Boob Detective	Rex	1,000
6-28	Lost by a Hair	Rex	1,000
7-26	An Awkward Cinderella	Rex	1,000
9-6	The Boob's Nemesis	Rex	1,000
9-20	A Prince of Bavaria	Rex	2,000

DRAMA.

10-2	His Brand	Rex	1.000
10-9	Shadows of Life	Rex	2.000
10-12	The Echo of a Song	Rex	1,000
10-16	Memories	Rex	1,000
10-19	The Criminals	Rex	2,000
10-23	The Thumb-Print	Rex	2,000
10-26	When Death Unites	Rex	1,000
10-30	The One	Rex	1,000
11-2	Jewels of Sacrifice	Rex	1,000
11-6	The Primeval Test	Rex	2,000
11-13	The Missionary Box	Rex	1,000
11-20	The Fires of Fate	Rex	2,000
11-27	The Tale of a Lonely Coast	Rex	1,000
12-4	Two Thieves and the Cross	Rex	2,000
12-7	James Lee's Wife	Rex	1,000
12-11	By Fate's Decree	Rex	1,000
12-14	The Mask	Rex	1,000
12-18	A Jew's Christmas	Rex	3,000
12-25	The Dream	Rex	1,000
12-28	His Faithful Servant	Rex	1,000
1-1	The Female of the Species	Rex	2,000
1-8	An Arrowhead Romance	Rex	1,000
1-11	The Cycle of Adversity	Rex	1,000
1-15	Michael Arnold and Dr. Lynn	Rex	2,000
1-18	The Option	Rex	1,000
1-25	The Leper's Coat	Rex	1,000
1-29	From Father to Son	Rex	2,000
2-5	A Race With Death	Rex	1,000
2-8	The Coward Hater	Rex	1,000
2-12	The Law of His Kind	Rex	2,000
2-15	An Old Locket	Rex	1,000
2-22	Woman's Burden	Rex	1,000
2-26	For the Family Honor	Rex	2,000
3-1	The Weaker Sister	Rex	1,000
3-5	The House Across the Street	Rex	1,000
3-8	A Modern Fairy Tale	Rex	1,000
3-12	Heart of the Hills	Rex	2,000
3-15	The Senator's Bill	Rex	1,000
3-19	A Kidnaped Pugilist	Rex	1,000
3-22	The Menace of Carlotte	Rex	1,000
3-26	The Spider and Her Web	Rex	2,000
3-29	In the Days of His Youth	Rex	1,000
4-2	In the Eye of the Law	Rex	1,000
4-5	The Baby's Doll	Rex	1,000
4-9	The Ruby Circle	Rex	2,000
4-12	The End of the Feud	Rex	1,000
4-13	Notoriety	Rex	1,000
4-23	Risen from the Ashes	Rex	1,000
4-26	Mountain Law	Rex	1,000
4-30	An Episode	Rex	1,000
5-3	A Man, a Girl, and Another Man	Rex	1,000
5-7	Aurora of the North Pole	Rex	2,000
5-14	The Unlawful Trade	Rex	1,000
5-21	The Fox	Rex	2,000
5-24	The Woman in Black	Rex	1,000
5-24	Avenged	Rex	1,000
5-28	The Pursuit of Hate	Rex	1,000
5-31	The Awakening	Rex	1,000
6-4	Swede Larson	Rex	3,000
6-7	Closed Gates	Rex	1,000
6-11	The Awakening	Rex	1,000
6-18	A Law Unto Himself	Rex	2,000
7-2	The House Discordant	Rex	1,000
7-5	On the Rio Grande	Rex	1,000
7-9	When Fate Disposes	Rex	2,000
7-16	The Sob Sister	Rex	2,000
7-23	At the Foot of the Stairs	Rex	1,000
7-30	Circle 17	Rex	2,000
8-2	Behind the Veil	Rex	1,000
8-6	The Symphony of Souls	Rex	1,000
8-9	A Midnight Visitor	Rex	1,000
8-13	Through the Flames	Rex	2,000
8-16	The Hedge Between	Rex	1,000
8-20	A Bowl of Roses	Rex	1,000
8-23	The Whole in the Garden Wall	Rex	1,000
8-27	For the Secret Service	Rex	2,000
8-30	Out of the Depths	Rex	1,000
9-3	Daisies	Rex	1,000
9-10	Helping Mother	Rex	3,000
9-13	Her Bounty	Rex	1,000
9-17	The Mystery of Deadwood Basin	Rex	1,000
9-24	Little Sister	Rex	1,000
9-27	As the Wind Blows	Rex	2,000

COMEDY.

4-23	Love and Vengeance	Sterling	2,000
4-30	The Fatal Wedding	Sterling	1,000
5-7	Sergeant Hofmeyer	Sterling	1,000
5-14	Papa's Boy	Sterling	1,000
5-21	Neighbors	Sterling	1,000
5-28	Hearts and Swords	Sterling	2,000
6-4	Snitz Joins the Force	Sterling	1,000
6-11	Smaltz Lives	Sterling	1,000
6-15	The Flirt	Sterling	1,000
6-18	A Jealous Husband	Sterling	1,000
6-25	The Crash	Sterling	1,000
6-29	It's a Boy	Sterling	1,000
7-6	Billy's Vacation	Sterling	1,000
7-9	Snookee's Flirtation	Sterling	1,000
7-13	Almost Married	Sterling	1,000
7-16	A Beach Romance	Sterling	1,000
7-23	Love and Lunch	Sterling	1,000
7-27	A Wild Ride	Sterling	2,000
8-3	A Race for Life	Sterling	1,000
8-6	Dramatic Mistake	Sterling	1,000
8-10	A Strong Affair	Sterling	1,000
8-13	At Three O'clock	Sterling	2,000
8-17	His Wife's Flirtation	Sterling	1,000
8-20	Lost in the Studio	Sterling	1,000
8-24	A Rural Affair	Sterling	1,000
8-27	Snookie's Disguise	Sterling	1,000
9-3	A Bogus Baron	Sterling	1,000
9-7	The Broken Doll	Sterling	1,000
9-14	Trapped in a Closet	Sterling	1,000
9-21	In and Out	Sterling	1,000
9-24	A Shooting Match	Sterling	1,000

DRAMA.

7-20	The Circus	Sterling	1,000
8-31	The Tale of a Hat	Sterling	1,000

COMEDY.

3-3	Universal Ike Gets a Goat	Universal	1,000
3-10	Universal He's Wooing	Universal	1,000
3-17	Universal Ike Has One Foot in the Grave	Universal	1,000
3-24	Universal Ike in the Battle of Little Tin Horn	Universal	1,000
3-31	Why Universal Ike Left Home	Universal	1,000
4-7	Universal Ike Has Ups and Downs	Universal Ike	1,000
4-14	Universal Ike Makes a Monkey of Himself	Universal Ike	1,000
4-21	When Universal Ike Set	Universal Ike	1,000
4-28	Universal Ike and a School Belle	Universal Ike	1,000
5-5	Universal Ike Almost a Hero	Universal Ike	1,000
5-12	Universal Ike Gets a Line On His Wife	Universal Ike	1,000
5-19	Universal Ike in Pursuit of the Eats	Universal Ike	1,000
5-26	Universal Ike Is Kept From Being An Actor	Universal Ike	1,000
6-2	Universal Ike in a Battle Royal	Universal Ike	1,000
6-9	Universal Ike, Jr., Is Kept from Being an Actor	Universal Ike	1,000
6-16	Universal Ike, Jr., Bearly Won Her	Universal Ike	1,000
6-23	Universal Ike, Jr., In a Case on the Doctor	Universal Ike	1,000
6-30	Universal Ike, Jr., and the Vampire	Universal Ike	1,000
7-7	The Triangle Marriage	Universal Ike	1,000
7-14	The New Cook	Universal Ike	1,000
7-21	Universal Ike, Jr., in Cupid's Victory	Universal Ike	1,000
7-28	Universal Ike, Jr., in His City Elopement	Universal Ike	1,000
8-4	Universal Ike, Jr.'s, Legacy	Universal Ike	1,000
8-11	Universal Ike, Jr., in the Dangers of a Great City	Universal Ike	1,000
8-18	Universal Ike, Jr., on His Honeymoon	Universal Ike	1,000
8-25	Universal Ike at the Dance of the Little L. O.	Universal Ike	1,000
9-1	Universal Ike Jr. Almost Gets Married	Universal Ike	1,000
9-8	Universal Ike, Jr., Nearly Gets Married	Universal Ike	1,000
9-15	The Scarecrow and the Chaperone	Universal Ike	1,000
9-22	The "Dear" Hunter	Universal Ike	1,000

COMEDY.

10-3	The Closed Door	Victor	2,000
10-10	The Winner	Victor	2,000
10-17	The Girl of the Woods	Victor	2,000
10-24	For Old Love's Sake	Victor	1,000
10-27	The Restless Spirit	Victor	3,000
10-31	The Spender	Victor	2,000
11-3	The Ring of Sorrow	Victor	1,000
11-7	The End of the Road	Victor	2,000
11-10	The Passerby	Victor	2,000
11-14	His Wife's Child	Victor	2,000
11-17	Forgotten Women	Victor	1,000
11-21	Where the Hop Vines Twine	Victor	1,000
11-24	Back to Life	Victor	2,000
11-28	Unto the Third Generation	Victor	2,000
12-1	The Barrier of Bars	Victor	1,000
12-5	Influence of Sympathy	Victor	2,000
12-8	The Dread Inheritance	Victor	2,000
12-15	Incognito	Victor	1,000
12-19	A Girl and Her Money	Victor	2,000
12-22	Rory of the Bogs	Victor	3,000
12-26	Miracle Mary	Victor	3,000
12-29	The Field Foreman	Victor	1,000
1-2	The Coryphee	Victor	2,000
1-5	The Magic Skin	Victor	2,000
1-16	The Romance of a Photograph	Victor	2,000
1-19	The Man Who Lied	Victor	2,000
1-23	A Dangerous Experiment	Victor	2,000
1-30	The False Bride	Victor	3,000
2-2	The Old Knife Grinder	Victor	1,000
2-9	The Man Who Slept	Victor	1,000
2-13	The Law's Decree	Victor	2,000

2-20	Love's Victory	Victor	2,000
2-23	Remember Mary Magdalene	Victor	1,000
2-27	The Stepmother	Victor	2,000
2-28	A Counterfeit Courtship	Victor	1,000
3-2	The Man Between	Victor	2,000
3-6	The Nemesis that Passed	Victor	1,000
3-9	Hearts and Flowers	Victor	1,000
3-16	The Acid Test	Victor	2,000
3-20	The Power of Prayer	Victor	2,000
3-23	A Woman's Honor	Victor	1,000
3-27	Diplomatic Flo	Victor	3,000
3-30	Sealed Orders	Victor	2,000
4-3	Granddaddy's Granddaughter	Victor	1,000
4-6	Scooped by Cupid	Victor	1,000
5-1	Who's Who?	Victor	1,000
6-19	A Singular Cynic	Victor	2,000
6-29	A Twentieth Century Pirate	Victor	1,000
7-24	Irene's Busy Week	Victor	1,000
9-11	A Mysterious Mystery	Victor	2,000
9-7	Little Meg and I	Victor	1,000
9-25	Elsie's Uncle	Victor	1,000

DRAMA.

1-9	Admission Two Pins	Victor	1,000
1-12	The Imp Abroad	Victor	1,000
2-6	Irene, the Onion Easter's Daughter	Victor	1,000
2-16	Votes for Men	Victor	2,000
3-13	The Honeymooners	Victor	2,000
3-28	That Boy from Missouri	Victor	1,000
4-10	The Little Mail Carrier	Victor	2,000
4-13	The Bolted Door	Victor	3,000
4-20	The Lion	Victor	1,000
4-24	The Daughter of a Crook	Victor	3,000
4-27	Broken Vows	Victor	2,000
5-4	As Fate Willed	Victor	2,000
5-8	The Pawns of Destiny	Victor	3,000
5-11	Toilers of the Sea	Victor	1,000
5-16	A Million in Pearls	Victor	2,000
5-18	The Call Back	Victor	1,000
5-22	Disenchantment	Victor	2,000
5-25	The Sheep Herder	Victor	2,000
6-1	The Golden Ladder	Victor	1,000
6-5	The Doctor's Testimony	Victor	2,000
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6-26	The Slavey's Romance	Victor	1,000
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7-6	At Mexico's Mercy	Victor	1,000
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7-31	The Mad Man's Ward	Victor	2,000
8-3	Man and His Brother	Victor	2,000
8-7	The Coast Guard's Bride	Victor	2,000
8-10	Simple Faith	Victor	1,000
8-14	Honor of the Humble	Victor	2,000
8-17	Weights and Measures	Victor	2,000
8-21	The Slavey's Romance	Victor	1,000
8-24	There Is a Destiny	Victor	1,000
8-28	Counterfeiters	Victor	2,000
8-31	The Man from No-Where	Victor	2,000
9-4	The Derelict and the Man	Victor	2,000
9-18	The Girl and the Smuggler	Victor	1,000
9-14	A Gentleman from Kentucky	Victor	2,000

EDUCATIONAL.

12-12	Hydraulic Mining	Victor	1,000
4-17	U. S. Govt. Inspection of Beef	Victor	1,000
6-8	Uncle Sam in Mexico	Victor	1,000

TOPICAL

1-26	Dances of Today	Victor	1,000
7-17	The Panama Pacific Exposition Up to Date	Victor	1,000
9-21	Rome	Victor	1,000

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The Sky Monster		Universal	4,000
The Spy		Universal	4,000
Washington at Valley Forge		Universal	4,000

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Gaumont Company

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COMEDY.

10-2	Tiny Tim in Society	Gaumont	500
10-9	A Matrimonial Raffle	Gaumont	500
10-16	Simple Simon's Grisley Hug	Gaumont	1,000
10-23	Tiny Tim Kidnaps a Baby	Gaumont	1,000
11-6	Monty and Mollie Seek a Divorce	Gaumont	1,000
11-18	Leonce and the Milkmaid	Gaumont	1,000
11-20	Oscar Finances a Theater	Gaumont	1,000
11-27	Gymnastics	Gaumont	500
12-4	Oscar the Hermit	Gaumont	1,000
12-11	Poupette's Mean Revenge	Gaumont	1,000
12-18	Oscar in Search of a Wife	Gaumont	1,000
12-23	Dollar Bills at a Cent Apiece	Gaumont	1,000
12-25	Leonce and His Guardian	Gaumont	1,000
12-30	Simple Simon Has a Fright	Gaumont	1,000
1-1	The Suffragette's Revenge	Gaumont	500
1-1	Tiny Tim Frightens His Mother	Gaumont	500
1-6	An Amateur Sportsman	Gaumont	1,000
1-8	Tiny Tim's Sweetheart	Gaumont	1,000
1-13	Mother-in-law Pays a Visit	Gaumont	1,000
1-15	Simple Simon's Honeymoon	Gaumont	500
1-15	Tiny Tim the Fisherman	Gaumont	500
1-27	Calino as a Stage Prompter	Gaumont	1,000
1-29	Miss America	Gaumont	1,000
2-5	Oscar Wins the Shopgirl	Gaumont	1,000

DRAMA.

10-7	A Chorus Girl's Romance	Gaumont	1,000
10-14	Snatched from Death	Gaumont	1,000
10-21	Dolly's Stratagem	Gaumont	1,000
10-25	The Gambler's Ruin	Gaumont	2,000
10-28	The Accusing Eyes	Gaumont	1,000
10-30	Mexican Pearl Smugglers	Gaumont	1,000
11-4	The Interrupted Message	Gaumont	1,000
11-8	The Duke's Heiress	Gaumont	2,000
11-11	The Bank Messenger	Gaumont	1,000
11-13	The Heart of a Doll	Gaumont	1,000
11-25	Mary Saves the Sculptor	Gaumont	1,000
11-27	The Little Peacemaker	Gaumont	500
12-2	The Living Doll	Gaumont	1,000
12-9	Dolly Saves Her Grandmother	Gaumont	1,000
12-16	A Terrible Dream	Gaumont	1,000
2-3	The Obsession	Gaumont	1,000

EDUCATIONAL.

1-27	Excursion in Old Paris	Gaumont	1,000

SCENIC.

10-9	Casblance, in Picturesque Morocco	Gaumont	500

Great Northern Film Company

110 W. 40th St., New York.

COMEDY.

10-11	Caught in His Own Trap	Great Northern	500
10-25	A Family Mixup	Great Northern	982
11-1	A Dilemma	Great Northern	777
11-8	A Bogus Hero	Great Northern	998

DRAMA.

10-4	A Good Catch	Great Northern	1,000
10-1	At the Wheel	Great Northern	2,752
10-15	The Rival Brothers	Great Northern	3,028
10-18	A Husband's Strategy	Great Northern	960
10-25	The Secret of the Old Cabinet	Great Northern	3,891
11-15	In the Bonds of Passion	Great Northern	2,926
11-22	Hard Luck	Great Northern	1,000
1-1	Princess Elena's Prisoner	Great Northern	4,096
1-20	A Daughter of Eve	Great Northern	2,642
1-20	The Ghost of the White Lady	Great Northern	3,475
2-14	A Paradise Lost	Great Northern	3,897
3-5	The Gambler's Penalty	Great Northern	3,000
3-15	The Convict's Son	Great Northern	2,948
4-1	Acquitted	Great Northern	3,731
4-6	Darkness and Dawn	Great Northern	2,959
4-20	Count Zarka	Great Northern	2,985
5-1	The Monomaniac	Great Northern	2,838
5-15	A Fallen Idol	Great Northern	2,903
5-20	The Golden Heart	Great Northern	2,858
6-1	The Opium Smoker	Great Northern	2,645
6-5	His Highness, the Prince	Great Northern	2,718
6-15	Atlantis	Great Northern	6,090
6-20	In the Hour of Temptation	Great Northern	2,513
7-7	Storms of the Heart	Great Northern	3,854
8-20	The Midnight Sun	Great Northern	3,725
9-1	Lay Down Your Arms	Great Northern	3,976
9-1	The Fatal Oath	Great Northern	2,710

EDUCATIONAL.

10-11	The Baltic Sea	Great Northern	500
11-1	An Isle in the Baltic Sea	Great Northern	223

R. Prieur

110 W. 40th St., New York.

COMEDY.

10-3	Mary's Neighbor	Lux	895

DRAMA.

10-10	The New Governor	Lux	1,000

Solax Company

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COMEDY.

10-1	The Tale of a Cat	Solax	1,000
10-8	The Little Hunchback	Solax	1,000
10-10	Handcuffed for Life	Solax	1,000
10-17	Fisherman's Luck	Solax	1,000
10-24	Ish Ga Bibble	Solax	1,000
10-31	The Movies	Solax	1,000

DRAMA.

10-3	The Lame Man	Solax	1,000

FEATURE PROGRAMS.

All Star Feature Corporation

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Dan		All Star	5,000
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The Nightingale		All Star	5,000
The Education of Mr. Pip		All Star	5,000

Ambrosio American Company

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The Angel of the Mine	Ambrosio	3,000
The Magic Note	Ambrosio	4,000
The Vampire's Tamer	Ambrosio	2,050
The Mystery of the Glass Cage	Ambrosio	2,000

Apex Film Company

145 W. 45th St., New York, N. Y.

An Alpine Tragedy	Apex	5,000
Brother Against Brother	Apex	4,000
Detective Hayes and the Duchess' "Diamonds"	Apex	4,000
In the Hands of London Crooks	Apex	5,000
Not Guilty	Apex	3,000
Queen of the Forty Thieves	Apex	4,000
Should a Woman Tell	Apex	4,000
The Clue of the Scarab	Apex	4,000
The Dare Devil Detective	Apex	4,000
The Devil's Eye	Apex	4,000
The Dead Man Who Killed	Apex	4,000
The Evil Eye	Apex	4,000
Through Fire to Fame	Apex	4,000
The Midnight Marriage	Apex	4,000
The Secret Seven	Apex	4,000
The Warden's Crime	Apex	4,000
The Suicide Club	Apex	4,000
Queen of the Counterfeiters	Apex	4,000
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A Blinkhorn

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The Mistress of the Air	Blinkhorn	3,000
The Murdock Trial	Blinkhorn	4,000
The Old Curiosity Shop	Blinkhorn	5,000
The Whirl of the Spinning Wheel	Blinkhorn	2,000
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The Terror of the Air	Hepworth	2,000
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Bosworth, Incorporated

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Martin Eden	Bosworth	5,000
The Valley of the Moon	Bosworth	6,000
The Odyssey of the North	Bosworth	6,000
Burning Daylight	Bosworth	5,000
The Pursuit of the Phantom	Bosworth	5,000

Eclectic Film Company

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All Love Excelling	Eclectic	3,000
A Pearl of the Punjab	Eclectic	3,000
Detective Craig's Coup	Eclectic	5,000
Faithful Unto Death	Eclectic	4,000
Giants-White Sox World Tour	Eclectic	6,000
Jealousy	Eclectic	4,000
Leaves of Memory	Eclectic	4,000
Loyalty	Eclectic	5,000
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The Hand of Destiny	Eclectic	4,000
The Last Volunteer	Eclectic	5,000
The Lion's Bride	Eclectic	3,000
The Masked Motive	Eclectic	5,000
The Reign of Terror	Eclectic	6,000
The Reckoning	Eclectic	4,000
The Royal Impostor	Eclectic	5,000
The Siren	Eclectic	5,000
The Stain	Eclectic	6,000
The Tempting of Justice	Eclectic	5,000
The Tramp	Eclectic	3,000
The Waif	Eclectic	6,000
When Rome Ruled	Eclectic	5,000
War is Hell	Eclectic	4,000
Detective Swift	Eclectic	3,000
In the Lion's Den	Eclectic	3,000
The Woman Without a Heart	Eclectic	3,000
The Money Lender	Eclectic	4,000
While Fire Raged	Eclectic	5,000
The Pawn of Fortune	Eclectic	5,000
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When Honor Calls	Eclectic	4,000
The Colonel's Wife	Eclectic	3,000
War Stricken Louvain	Eclectic	1,000

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A Woman's Treachery	American Kineto	3,000

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Kronstadt	Gaumont	3,000
The Curse of the Scarabee Ruby	Gaumont	3,000
The False Magistrate	Gaumont	3,000
The Iron Man	Gaumont	3,000
The Opium Smugglers	Gaumont	3,000
The Staircase of Death	Gaumont	3,000
The White Lie	Gaumont	3,000

The Claws of Greed	Ramo	3,000
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Thou Shalt Not	Ramo	4,000
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213 W. 26th St., New York, N. Y.

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A Woman's Triumph	Famous Players	4,000
One of Our Girls	Famous Players	4,000
The Better Man	Famous Players	4,000
The Brute	Famous Players	4,000
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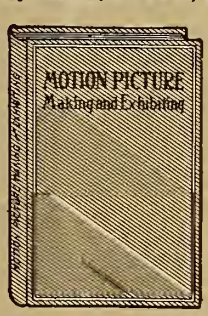
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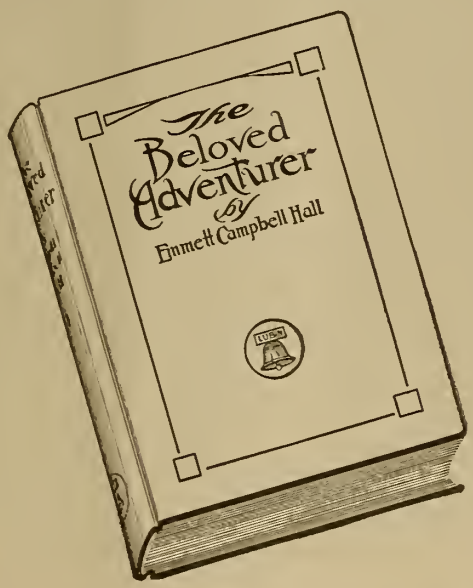
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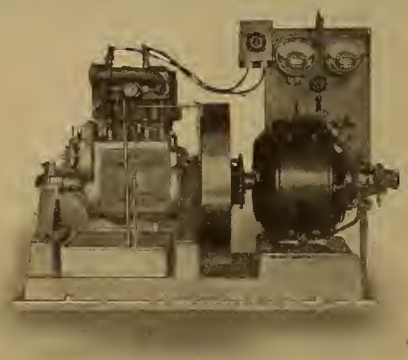
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The world famous originator of "Broncho Billy" is presented in

"THE TELL-TALE HAND"

THE LATEST AND GREATEST WESTERN DRAMA (In 3 Acts)

By Frank Blighton. Author of "What Happened to Mary?" and "Who Will Marry Mary?"

This is the third of the complete PRIZE MYSTERY dramas produced in conjunction with THE LADIES' WORLD. The complete story will appear in the magazine for December, with the exception of one paragraph. Big prizes are offered by the magazine for the best written lost paragraph. It can be found only in the Essanay photo play. 5,000,000 readers will look for it to solve the mystery. The play is filled with dramatic incidents, It touches the depths of human emotion.

Released November 19th through the feature department of the General Film Company.

Released Monday, November 16

"Countess Sweedie"

Sweedie breaks into society by pretending to be a countess; is discovered and ousted by the police.

Released Tuesday, November 17

"The Servant Question"

A baron poses as a chef to win the hand of a maid, who is in reality an heiress. He spoils the dinner; both are recognized, introduced and go out for a square meal.

Released Wednesday, November 18

The Fable Proving That Spongers Are Found in a Drug Store

By GEORGE ADE

One of the inimitable humorist's fables that compels irresistible laughter.

Released Thursday, November 19

"A Horse on Sophie"

The Deacon rides away with Sophie while Slippery Slim and Mustang Pete fight for her hand.

Released Friday, November 20

"The Means and The End"

(In 2 acts)

A strong, virile dramatic presentation of the grim battle waged between capital and the underworld.

Released Saturday, November 21

"Broncho Billy's Scheme"

(Reg. in U. S. Patent offices)

Broncho outwits a bandit and rescues a kidnapped girl. Featuring MR. G. M. ANDERSON.

MR. FRANCIS X. BUSHMAN is presented in

"In the Glare of the Lights"

AND

"The Plum Tree"

(In 3 acts)

These first two of the Essanay complete prize mystery dramas are filling theatres everywhere. If you have not already booked them, do so now.

Released through the feature department of the General Film Co.

"ONE WONDERFUL NIGHT"

(In 4 acts)

Is "packing 'em in" all over the country. It is called the "one wonderful picture," featuring **MR. FRANCIS X. BUSHMAN**

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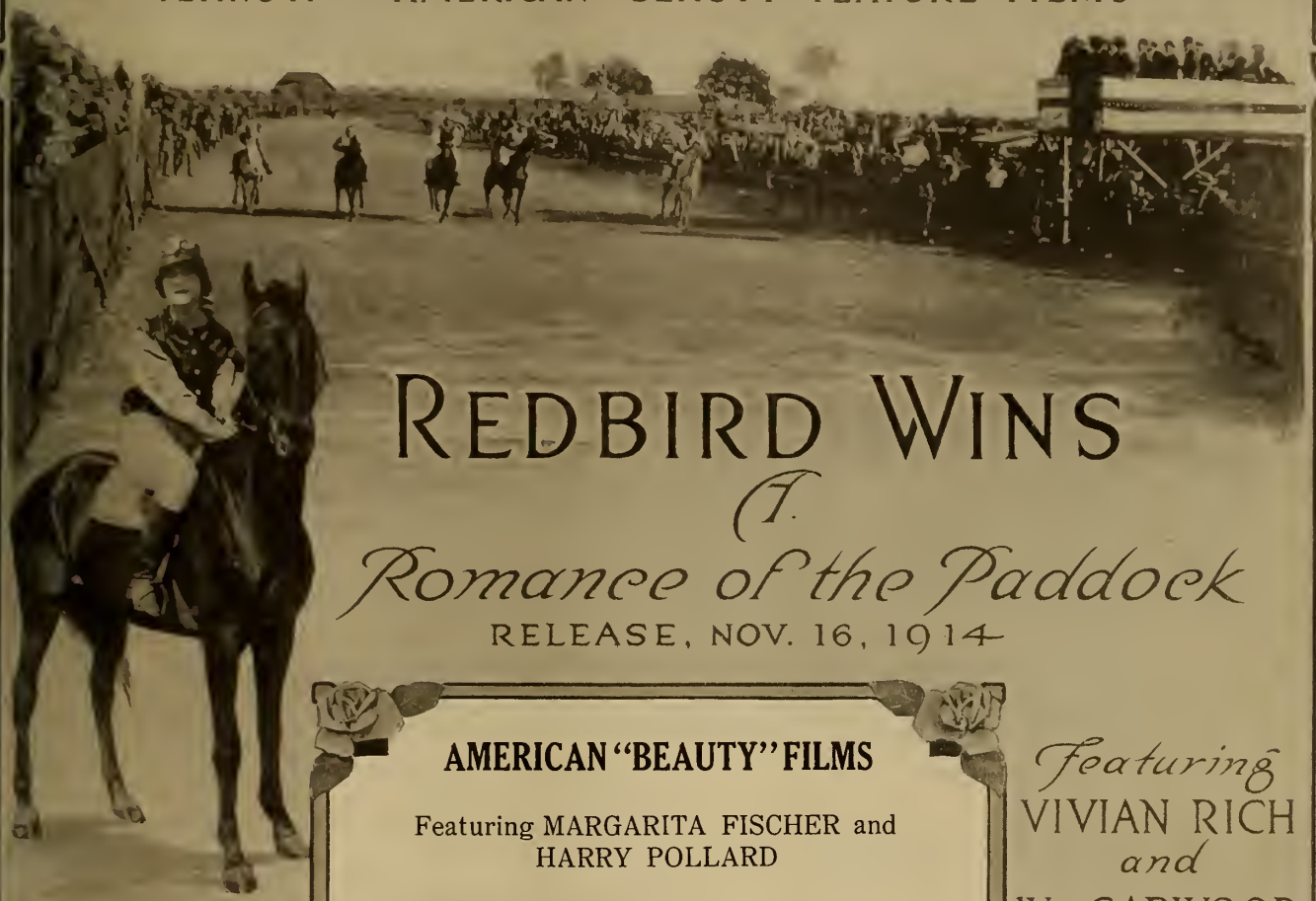
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You Cannot Afford to Miss It.

Release Tuesday, November 17, 1914

Featuring
VIVIAN RICH
and
Wm. GARWOOD



"FLYING A" FEATURES

"Beppo"

A Human Interest Drama

Direction of Henry Otto

Release Wednesday, November 18, 1914

"Old Enough to be Her Grandpa"

A Light Comedy Sure to Please

Direction of Thos. Ricketts

Release Friday November 20, 1914

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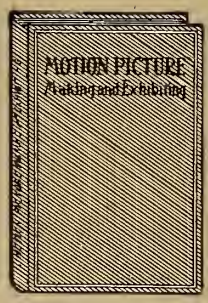
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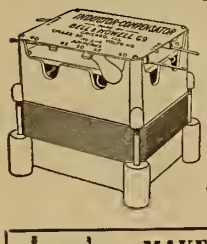
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(By Arrangement with Fred Mace)

EVELYN NESBIT THAW and her son Russell William Thaw in

5 Reel Drama — **"THREADS OF DESTINY"** — Direction—**Joseph W. Smiley** — By William H. Clifford

3 Reel Drama — **"STONEWALL JACKSON'S WAY"** — Direction—**Edgar Jones** — By Emmett Campbell Hall

READY FOR EARLY RELEASE

EDWIN ARDEN in

5 Reel Drama — **"EAGLE'S NEST"** — Direction—**Romaine Fielding** — By Edwin Arden

RAYMOND HITCHCOCK

In a 5 Reel Comedy Drama by LAWRENCE McCLOSKEY

Direction—**George W. Terwilliger**

ROSE COGHLAN and Ethel Clayton in

6 Reel Comedy Drama — **"THE SPORTING DUCHESS"** — Direction—**Barry O'Neil** — By Cecil Raleigh

3 Reel Drama — **"THE SPY'S FATE"** — Direction—**Joseph W. Smiley** — By W. H. Lippert

IN PREPARATION

5 Reel Comedy — **"THE COLLEGE WIDOW"** — Featuring **Ethel Clayton** and **George Soule Spencer.** Direction—**Barry O'Neil** — By George Ade

SIX REGULAR RELEASES EACH WEEK

"THE BELOVED ADVENTURER"
Ninth of Series "LORD CECIL PLAYS A PART" ..... Drama ..... Monday, November 9th
"BUTT-ING IN" ..... } Split Reel Comedies ..... Tuesday, November 10th
"A BARGAIN TABLE CLOTH" ... }
"THE QUACK" ..... Drama, Two Reel ..... Wednesday, November 11th
"IN THE HILLS OF KENTUCKY" .. Drama, Two Reel ..... Thursday, November 12th
"THE TRAP" ..... Drama ..... Friday, November 13th
"BEATING THE BURGLAR" ..... } Split Reel Comedies .... Saturday, November 14th
"MAGAZINE COOKING" ..... }

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Known all around the world as "BRONCHO BILLY" is presented in

"THE TELL-TALE HAND"

By Frank Blighton.
Author of "What Happened to Mary?" and "Who Will Marry Mary?"

This is the latest and greatest western drama. It is the third Essanay complete prize mystery play produced in conjunction with The Ladies' World. The complete story will appear in the magazine for December with the exception of one paragraph. Big prizes are offered by the magazine for the best written lost paragraph. It can be found only in the Essanay film. 5,000,000 readers will look for it to solve the mystery.

Released November 19 through the feature department of the General Film Company

---

Released Monday, November 23

"Sweedie at the Fair"

Sweedie's donkey fails to take any blue ribbons at the fair.

Released Tuesday, November 24

"Beyond Youth's Paradise"

After being separated for years from the woman he loved, an army officer finds her by chance. Adapted from The Munsey Magazines.

Released Wednesday, November 25

The Fable of

"Aggie and the Aggravated Attacks"

By GEORGE ADE

How Aggie kept her parents guessing what she was going to do next.

Released Thursday, November 26

"Snakeville's Reform Wave"

Snakeville goes dry by a large majority.

Released Friday, November 27

"Scars of Possession"

(In 2 acts)

A dramatic love story in which a young man wins the hand of an heiress by saving her life by transfusion of blood. Adapted from The Munsey Magazines.

Released Saturday, November 28

"Broncho Billy's Double Escape"

(Reg. in U. S. Patent office)

A Western drama featuring MR. G. M. ANDERSON.

MR. FRANCIS X. BUSHMAN

The man who was voted the world's most popular photoplayer, is presented in

"In the Glare of the Lights"

AND

"The Plum Tree"

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Under direction of Thos. Ricketts.

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"As a Man Thinketh"

(SO HE IS)

A Superb Psychological Drama

Release Tuesday, Nov. 24, 1914

"The Archaeologist"

A Love Drama Featuring WINNIFRED GREENWOOD and ED COXEN

Under direction of Henry Otto

Release Wednesday, November 25, 1914

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Wednesday,	" 25th.	The Temple of Moloch	Drama,	1,000 feet
Friday,	" 27th.	The King's Move in the City. In two parts	Drama,	2,000 feet
Saturday,	" 28th.	The Last of the Hargroves	Drama,	1,000 feet
Monday,	" 30th.	Wood B. Wedd Goes Snipe Hunting	Comedy,	1,000 feet

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3 Reel Drama — **"STONEWALL JACKSON'S WAY"** — Direction—**Edgar Jones** — By Emmett Campbell Hall

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EDWIN ARDEN in

8 Reel Drama — **"EAGLE'S NEST"** — Direction—**Romaine Fielding** — By Edwin Arden

RAYMOND HITCHCOCK in

5 Reel Comedy Drama — **"THE RINGTAILED RHINOCEROS"** — Direction—**George W. Terwilliger** — By Lawrence McCloskey

ROSE COGHLAN and Ethel Clayton in

7 Reel Comedy Drama — **"THE SPORTING DUCHESS"** — Direction—**Barry O'Neil** — By Cecil Raleigh

3 Reel Drama — **"THE SPY'S FATE"** — Direction—**Joseph W. Smiley** — By W. H. Lippert

IN PREPARATION

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SIX REGULAR RELEASES EACH WEEK

"THE BELOVED ADVENTURER" Tenth of Series "LORD CECIL KEEPS HIS WORD".....Drama.....Monday, November 16th

"SHE WAS THE OTHER"..... } Split Reel Comedies.....Tuesday, November 17th
"CHEAP TRANSPORTATION".... }

"THE MARRIAGE WAGER".....Two Reel Drama.....Wednesday, November 18th

"ON SUSPICION".....Two Reel Drama.....Thursday, November 19th

"THE UNKNOWN COUNTRY".....Drama.....Friday, November 20th

"THE TALE OF A COAT"..... } Split Reel Comedies .... Saturday, November 21st
"THE DADDY OF THEM ALL".... }

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"An American Heiress"
5th of Series—
"The Girl from the West"
6th of Series—
"The Golden Hope"
7th of Series—
"The Holdup"
8th of Series—
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SIX-A-WEEK

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Essanay

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Known all around the world as the originator of "BRONCHO BILLY" is presented in

"THE TELL-TALE HAND"

The latest and greatest western drama, written by Frank Blighton, Author of "What Happened to Mary?" and "Who Will Marry Mary?"

This drama is filled with human interest. It touches the tenderest emotions of the heart and stirs the soul. It is replete with dramatic incidents, gun play, a posse hunt, a murder trial, a hand-to-hand fight on racing steeds. It is the third of Essanay's complete prize mystery plays produced in conjunction with The Ladies' World. The complete story appears in the December number of the magazine, with the exception of one paragraph. Big prizes are offered by the magazine for the best written lost paragraph. It can be found only in the Essanay film. 5,000,000 readers will look for it to solve the mystery.

Released November 19 through the feature department of The General Film Company

---

Released Monday, November 30

"A Maid of War"

(With Sweedie)

This time Sweedie gets into an awful mix-up over the war but explains herself out of it.

Released Tuesday, December 1

"The Buffer"

A child buries the hatchet in a war between a capitalist and a district attorney.

Released Wednesday, December 2

The Fable of "The Club Girls and the Four Times Veteran"

By GEORGE ADE

In which the widow upsets all the old maids' theories about husbands.

Released Thursday, December 3

"Sophie's Fatal Wedding"

That famous trio of funsters—Sophie, Slim and Mustang—who put Snakeville on the photoplay map, in a screaming farce comedy.

Released Friday, December 4

"The Place, the Time and the Man"

(Two Acts)

A thrilling drama of a battle with the "Wolves of Wall Street." Adapted from The Munsey Magazines. With Richard C. Travers and Gerda Holmes.

Released Saturday, December 5

"Broncho Billy's Judgment"

(Reg. U. S. Patent Office)

Broncho quits the office of sheriff rather than arrest a man for killing a wife beater.

MR. FRANCIS X. BUSHMAN

Who was voted the world's most popular photoplayer, is presented in

"In the Glare of the Lights"

AND

"The Plum Tree"

Millions are being thrilled by these plays. They are the first two of Essanay's complete prize mystery dramas, produced in conjunction with The Ladies' World, and are filling theatres everywhere.

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CHICAGO, ILLINOIS.

Motography's Exhibitors Directory

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ALABAMA.

EUFAULA (4,259) **Nsw Eufaula Thsater,** permanent, investment $13,500. Nine shows, ¾hr. Changes daily. Screen 18x20, throw 55 ft. Piano. Seats 834 @ 10c. Weeden & Barr, owners. 31.

EUFAULA (4,259) **Amuzu Theater,** 204 Broad St., remodeled. Seven shows, (v) 40 min. Changes six times a week. Screen 10x12, throw 57 ft. Piano. Seats 250 @ 5-10c. R. F. Valentine, S. W. Strickland and M. C. Valentine, owners. Employs 4. 51.

GREENVILLE (3,377) **Iris Theater,** remodeled 24x90, investment $4,000. Ten shows, (v) 40 min. Changes six times a week. Screen 10x12, throw 54 ft. 6 in. Electric Piano. Seats 225 @ 10c. Sam Morris, owner. Employs 5. 42.

MOBILE (51,521) **Star Photo-Play Parlor,** remodeled 40x100, investment $3,500. Eight shows, 25 min. Changes daily. Screen 12x13, throw 74 ft. 6 in. Seats 76 @ 5c. Henry S. Delprange, owner. Employs 5. 101.

TROY (4,961) **Lyric Photoplay,** remodeled. Nine shows, ¾ hr. Changes six times a week. Screen 8x10, throw 70 ft. Piano. Seats 175 @ 5-10c. M. M. Pender, owner. Employs 3. 31.

ARIZONA.

FLAGSTAFF (1,633) **Majestic Theater,** 15 Aspen St., permanent 75x60, investment $4,000. One show, (v) 1¼ hrs. Changes four times. Screen 15x15, throw 50 ft. Orchestra. Seats 500 at 10-15-25c. Geo. F. Ryan, mgr. Employs 5.

TUCSON (13,193) **Peoples Theater,** permanent 60x120, investment $2,500. Two shows, (v) 1¼ hrs. Changes two times a week. Screen 10x20, throw 60 ft. Orchestra. Seats 700 @ 10-15-25c. M. K. Smith, mgr. Employs 8. 42.

ARKANSAS.

HOPE ( ) **Electric Theater,** remodeled 30x90, investment $1,600. One show, (v) 45 min. Changes six times a week. Screen 12x14, throw 60 ft. Electric Piano. Seats 300 @ 5-10c. W. T. Neal, owner. 52.

LITTLE ROCK (45,941) **Best Theater,** remodeled 23x100, investment $6,000. Ten shows, 1 hr. Changes three times a week. Screen 10x13, throw 76 ft. Orchestra. Seats 340 @ 10c. H. A. Peckham, owner. Employs 9. 31.

NEWPORT (3,557) **Newport Opera House.** Three shows, 1 hr. Changes six times a week. Screen 9x12, throw 60 ft. Orchestra. Seats 600 @ 5-10c. B. H. White, mgr. Employs 10. 22.

PARAGOULD (5,248) **Lyric Theater,** remodeled 75x125, investment $6,000. Two shows, (v) 1½ hrs. Changes daily. Screen 10x13, throw 50 ft. Orchestra. Seats 750 @ 10c. J. D. King, owner. Employs 7. 22.

RUSSELLVILLE (2,936) **Electric Theater,** remodeled 45x100, investment $5,000. Four shows, 1¼ hrs. Changes six times a week. Screen 12x15, throw 80 ft. Orchestra. Seats 425 @ 5-10c. E. H. Butler, owner. Employs 6. 31.

STAMP ( ) **Stamp Theater,** remodeled 30x90, investment $1,600. One show, (v) 45 min. Changes six times a week. Screen 12x14, throw 52 ft. Electric Piano. Seats 300 @ 5-10c. W. T. Neal, owner. 52.

WARREN (2,057) **Pastime Theater,** remodeled 60x100, investment $25,000. Three shows, 50 min. Changes daily. Screen 12x16, throw 50 ft. Piano. Seats 375 @ 5-10c. H. D. Wharton, mgr. Employs 6.

CALIFORNIA.

ANTIOCH (1,076) **Casino Theater,** remodeled 40x100, investment $9,000. Two shows, (v) 1½ hrs. Changes daily. Screen 12x16, throw 80 ft. Piano. Seats 553 @ 10c. Stamm & Beede, owners. Employs 5. 101.

COLUSA (1,582) **Criterion Theater,** remodeled 35x60, investment $1,500. Two shows, (v) 1 hr. Changes six times a week. Screen 11x14, throw 45 ft. Piano. Seats 200 @ 10c. Bennett A. Pryor, owner. Employs 4. 31.

HOLLISTER (2,308) **Opal Theater,** permanent 60x100, investment $30,000. Two shows, (v) 1½ hrs. Changes four times a week. Screen 14x18, throw 90 ft. Orchestra. Seats 800 @ 10c. Elmer Tompkins, owner. Employs 12. 52.

LONG BEACH (17,809) **Art Theater,** 314 Pike St., permanent 30x45, investment $3,000. Five shows, 1 hr. Changes three times a week. Screen 10x11, throw 40 ft. Piano. Seats 200 @ 5c. G. R. Livingston, owner. Employs 3. 52.

LOS ANGELES (319,198) **Art Theater,** 508 S. Broadway, remodeled 18x110, investment $2,500. Eighteen shows, 40 min. Changes two times a week. Screen 9 ft. 8 in.x11 ft. 6 in., throw 65 ft. Electric Piano. Seats 168 @ 5c. Harry W. Hahn, owner. Employs 6. 91.

LOS ANGELES (319,198) **Horne's Nickelodeon Theater,** S. Spring St., remodeled 25x120, investment $9,000. Fifteen shows, 45 min. Changes two times a week. Screen 13 ft. 6 in.x10, throw 71 ft. Piano. Seats 350 @ 10c. Employs 10. 41.

LOS ANGELES (319,198) **Tally's Broadway Theater,** 833 S. Broadway, remodeled 60x155, investment $50,000. Three shows, 1 hr. 40 min. Changes two times a week. Screen 18x20, throw 105 ft. Orchestra. Seats 850 @ 10-15-20c. Tally & Tally, owners. Employs 17. 31.

LOS GATOS (2,232) **Photoplay Theater,** Main St., remodeled 40x65, investment $1,400. Two shows, 1 hr. Changes four times a week. Screen 10x14, throw 55 ft. Electric Piano. Seats 225 @ 5-10c. G. K. O'Leary, owner. Employs 2. 51.

MARYSVILLE (5,430) **Lyric Theater,** 213 D St., remodeled 20x80, investment $4,000. Eight shows, 1¼ hrs. Changes daily. Screen 14x18, throw 65 ft. Seats 200 @ 10c. Piano. F. E. Smith and W. B. Grow, props. Employs 5.

MERCED (3,102) **Merced Theater,** remodeled 22x80, investment $1,000. Four shows, (v) 1 hr. Changes daily. Screen 14x20, throw 60 ft. Piano. Seats 350 @ 5c. Mr. Sol Shockley, owner. Employs 4. 31.

MODESTO (4,034) **Dreamland Theater,** 915 First St., remodeled 24x100, investment $3,500. Three shows, 1¼ hrs. Changes daily. Screen 12x14, throw 100 ft. Piano. Seats 402 @ 10c. R. B. Stevenson, owner. Employs 6. 41.

MONTEREY (4,923) **Monterey Theater,** remodeled 60x150. Three shows, (v) 1½ hrs. Changes four times a week. Throw 130 ft. Piano. Seats 800 @ 10c. Clancy & Cornell, owners. Employs 6. 31.

OAKLAND (150,174) **DeLuxs Theater,** 2002 25th Ave., remodeled 25x125. Three shows, (v) 2 hrs. Changes daily. Screen 18x20, throw 100 ft. Seats 400 @ 5-10c. Piano. H. Bunkers, prop. Employs 5.

RIVERBANK ( ) **Dreamland Theater,** permanent 24x70, investment $2,200. Two shows per week, (v) 1 hr. Changes two times a week. Screen 12x16, throw 60 ft. Graphophone. Seats 250 @ 10c. J. Wilson Wright, owner. Employs 4. 52.

ROSEVILLE (2,608) **Doris Theater,** permanent, 48x76, investment $5,000. Two shows, (v) 1 hr. Changes four times a week. Screen 8x12, throw 52 ft. Piano. Seats 380 @ 10c. A. M. Rutlidge and B. F. Rutledge, owners. Employs 5.

SAN BERNARDINO (12,799) **Leonard's Unique Theater,** 343 30th St., permanent 80x120, investment $5,000. One show, (v) 2 hrs. Changes two times a week. Screen 18x24, throw 90 ft. Orchestra. Seats 1,000 @ 10-20-25c. J. W. Leonard, owner. Employs 3. 31.

SAN FRANCISCO (416,912) **Peoples Theater,** 3507 Mission St., permanent 35x125, investment $4,000. Nine shows @ 5c. Changes daily. Screen 12x15, throw 93 ft. Piano. Seats 400 @ 5c. J. F. Cella, prop. Employs 8.

SAN FRANCISCO (416,912) **York Theater,** 2885 24th St., permanent 25x80, investment $1,500. Four shows. Changes daily. Screen 12x16, throw 60 ft. Seats 234 @ 5c. A. L. Bray and R. C. Bosseiman, props. Employs 5.

SAN FRANCISCO (416,912) **Silver Palace Theater,** 729 Market St., remodeled 30x165. Fourteen shows, 50 min. Changes daily. Screen 12x15, throw 118 ft. Seats 480 @ 5c. Organ. Alfred Kahn, owner. Employs 11.

SAN FRANCISCO (416,912) **Davis Theater** 2507 Mission St., permanent 25x110. Five shows, (v) 45 min. Changes three times a week. Piano. Seats 400 @ 5c. Davis Bros., owners. Employs 9. 31.

SAN JOSE (28,946) **Empire Theater,** N. Second St., permanent 50x100, investment $4,900. Seven shows, 1 hr. Changes daily. Screen 16x19, throw 86 ft. Piano and trap drums. Seats 800 @ 5c. G. G. Tonascia, owner. Employs 6. 51.

SAN LUIS OBISPO (5,157) **San Luis Theater,** permanent 27x100. Two shows, (v) 1¼ hrs. Changes three times a week. Screen 18x18, throw 90 ft. Orchestra. Seats 450 @ 10c. J. Holler, owner. 31.

TULARE (2,758) **Majestic Theater,** Box 513, remodeled 50x120, investment $13,000. Two shows, (v) 1¼ hrs. Changes four times a week. Screen 9 ft. 6 in.x13, throw 60 ft. Piano. Seats 500 @ 10-15c. S. J. Greenwood, owner. Employs 5. 41.

WATSONVILLE (4,446) **Opera Houss,** permanent 64x70. Two shows, 1 hr. Changes three times a week. Screen 12x16, throw 65 ft. Orchestra. Seats 600 @ 10c. Jas. G. Piratsky, mgr. Employs 12. 41.

CANADA.

ALBERTA, CALGARY ( ) **Monarch Theater,** Eighth Ave., permanent 24x110, investment $10,000. Seven shows, 1 hr. Changes three times a week. Screen 16 ft., throw 110 ft. Orchestra. Seats 450 @ 15c. J. Allen, mgr. Employs 10. 31.

ALBERTA, EDMONTON ( ) **New Bijou Theater,** permanent 50x105, investment $12,000. Five shows, 1¼ hrs. Changes two times a week. Screen 14½x18, throw 48 ft. Orchestra. Seats 840 @ 10c. A. R. Lawrence, owner. Employs 18. 52.

ALBERTA, EDMONTON ( ) **New Bijou Theater,** permanent 50x135, investment $12,000. Five shows, 1¼ hrs. Changes two times a week. Screen 12x15, throw 44 ft. Orchestra. Seats 800 @ 10c. A. R. Lawrence, owner. Employs 14. 31.

B. C., VANCOUVER ( ) **Princess Theater,** 57 Hastings St., East. permanent 30½x120, investment $18,000. Eleven shows, 1 hr. Changes three times a week. Screen 10½x14, throw 104 ft. Orchestra. Seats 550 @ 10c. W. P. Dewees, owner. Employs 12. 51.

MANITOBA, WINNIPEG ( ) **Grand Opera House,** Main and Jarvis, permanent 55x175, investment $125,000. Seven shows, 1¼ hrs. Changes three times a week. Screen 200x200, throw 80 ft. Piano and drums. Seats 985 @ 10c. Popham & MacLeod, owners. Employs 10. 52.

ONT., LINCHAY ( ) **Wonderland Theater,** remodeled 24x80, investment $2,000. Two shows, 1 hr. Changes six times a week. Screen 12x14, throw 75 ft. Piano. Seats 275 @ 5c. F. E. Edmont, owner. Employs 6 31.

ONT., TORDNTO ( ) **La Plaza Theater,** Cor. Queen and Lewis Sts., permanent 55x132, investment $60,000. Two shows, (v) 1½ hrs. Changes three times a week. Screen 18x22, throw 80 ft. Orchestra. Seats 900 @ 10c. C. A. Welsman, owner. Employs 14. 101.

ONT., WDODSTOCK ( ) **Woodstock Opera House,** Dundas St., P. O. Box 707, permanent 80x130. Two shows, (v) 1½ hrs. Changes six times a week. Screen 14x20, throw 52 ft. Orchestra. Seats 1,100 @ 5-10-15c. W. H. Wilcox, owner. Employs 14 31.

SASKATCHEWAN, SASKATOON ( ) **Bijou Theater,** remodeled 25x80, investment $11,000. Five shows, 1 hr. 20 min. Changes three times a week. Screen 14x10, throw 80 ft. Piano. Seats 350 @ 5-10c. Hoffman & Horn, owners. Employs 5. 52.

WINNIPEG ( ) **Columbia Theater,** 606 Main St., permanent 35x120, investment $35,000. Twelve shows, 1 hr. Changes three times a week. Screen 13½x17½, throw 102 ft. Orchestra. Seats 750 @ 10c. W. S. Jones, mgr. Employs 19. 52.

Information Blank for Motography's Exhibitors Directory

Name of Theater.....

Address.....

Town..... State.....

Are you Incorporated?..... Investment.....

What other houses do you operate?.....

.....

When was the house built?.....

Frontage and depth of house in feet?.....

Seating Capacity?.....

Admission Price?.....

How many shows per day?.....

Length of each show?.....

Do you show Vaudeville?.....

First run film?.....

What program?.....

How many changes per week?.....

How many employes in your theater?.....

Size of screen?.....

Length of throw?.....

House built for theater or remodeled?.....

What music do you use?.....

What Competition have you?.....

Date.....

Signed.....

Proprietor or Manager.

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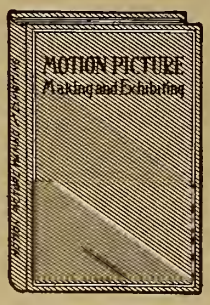
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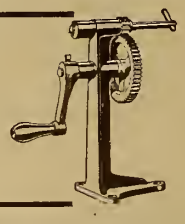
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EDWIN ARDEN in

8 Reel Drama — **"EAGLE'S NEST"** — Direction—**Romaine Fielding** — By Edwin Arden

RAYMOND HITCHCOCK in

5 Reel Comedy Drama — **"THE RINGTAILED RHINOCEROS"** — Direction—**George W. Terwilliger** — By Lawrence McCloskey

ROSE COGHLAN and Ethel Clayton in

7 Reel Comedy Drama — **"THE SPORTING DUCHESS"** — Direction—**Barry O'Neil** — By Cecil Raleigh

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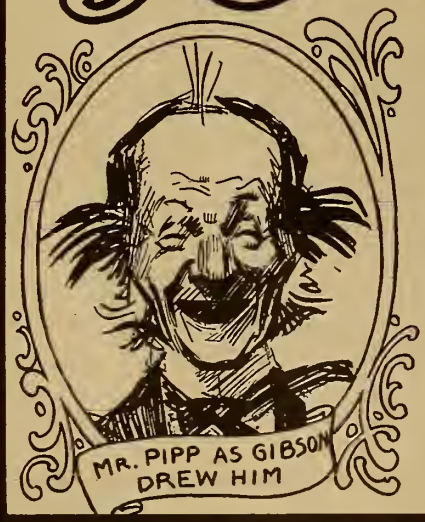
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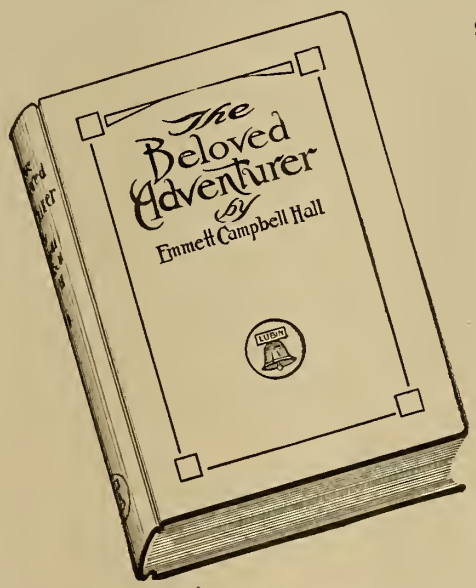
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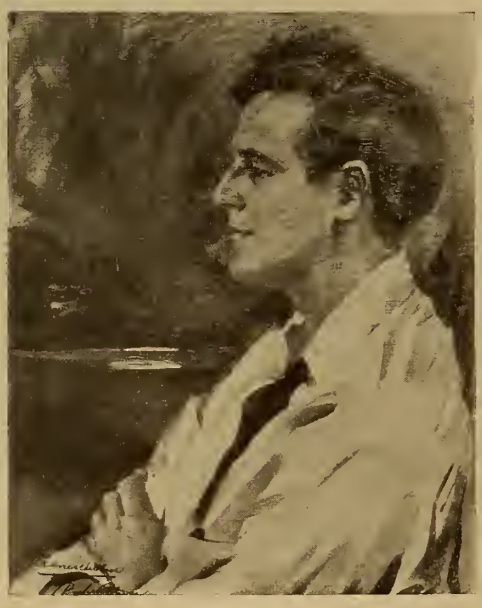
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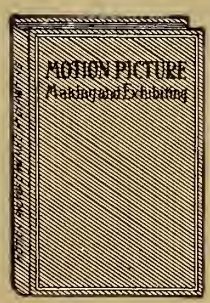
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Motography's M. P. Theater Directory

The information appearing on this page and that which will follow in subsequent editions of MOTOGRAPHY has been secured by co-operation with our subscribers. We have thousands of similar reports which should be of great value to the motion picture trade field. Corrections and additions are invited.

COLORADO.

ANTONITO (681) **Star Theater,** remodeled 75x25. Two shows, (v) 45 min. Changes daily. Screen 12x12, throw 60 ft. Piano. Seats 200 @ 10c. Mrs. E. M. Joyce, owner. Employs 5. 41.

BRUSH (997) **Enterprise Theater,** remodeled 20x80, investment $800. Two shows, (v) 1 hr. Changes six times a week. Screen 8x10, throw 56 ft. Piano. Seats 150 @ 10c. W. E. McKinney, mgr. Employs 4. 41.

COLORADO SPRINGS (29,078) **Printers' Homs Auditorium,** P. O. Box 43, Union Printers' Home, permanent 40x60. Changes once a week. Screen 14x14, throw 60 ft. Violin and Piano. Seats 250. Chas. Deacon, mgr. Employs 4. 41.

DENVER (213,381) **Crescent Theater,** 2715 Welton, remodeled 22x85, investment $2,500. Six shows, 40 min. Changes daily. Screen 9x12, throw 70 ft. Orchestra. Seats 260 @ 5c. R. R. Dunkin, owner. Employs 8. 31.

DENVER (213,381) **Casino Theater,** Lakeside Park, permansnt 80x140, investment $700,000. Two shows, (v) 2 hrs. Changes three times a week. Screen 28x24, throw 52 ft. Orchestra. Seats 1,700 @ 10c. Lakeside Realty & Amusement Company, owners. Employs 26. 31.

DENVER (213,381) **Royal Theater,** 243 Broadway, 50x100, investment $4,000. Piano and Drum. Seats 650 @ 5c. D. J. Meyerpeter, owner. Employs 5. 31.

FORT MORGAN (2,800) **Isis Theater,** 315 Main St., remodeled 25x90, investment $2,000. Six shows, 1 hr. Changes six times a week. Screen 12x14, throw 60 ft. Piano. Seats 250 @ 10c. Isis Theater Company, owners. Employs 1. 31.

GRAND JUNCTION (7,754) **Majestic Theater,** 540 Main St., permanent, 50x125, investment $5,000. Three shows, (v) 1¼ hrs. Changes four times. Screen 14x16, throw 75 ft. Seats 500 @ 10-20c. Piano and Drums. L. B. Sturtevant, mgr.

GUNNISON (1,026) **Electric Theater,** remodeled 30x100. One show, (v) 1 hr. Changes six times a week. Screen 12x14, throw 80 ft. Piano. Seats 320 @ 10c. J. C. Butts, owner. Employs 3. 101.

IOAHO SPRINGS (2,154) **Opera House,** permanent 44x100, investment $12,000. Two shows, 50 min. Changes daily. Screen 10x14, throw 80 ft. Piano. Seats 500 @ 10c. Edw. Schoellkopf, owner. Employs 5. 101.

LAMAR (2,977) **Dreamland Theater,** 111 S. Maine St., permanent 50x85. Two shows, (v) 50 min. Changes six times a week. Screen 12x14, throw 60 ft. Piano and Drum. Seats 500 @ 10c. Butts Bros., owners. Employs 5. 31.

LAS ANIMAS (2,008) **I. O. O. F. Theater,** permanent 45x75, investment $2,000. Two shows, 1 hr. Changes daily. Screen 12x14, throw 60 ft. Orchestra. Seats 350 @ 5-10c. Karl Prewitt, owner. Employs 8. 31.

LOVELAND (3,651) **Majestic Theater,** permanent 60x120. Two shows, (v) 1 hr. Changes four times a week. Screen 14x18, throw 65 ft. Orchestra. Seats 600 @ 10c. Longfellow & Beebe, owners. Employs 7. 111.

MONTROSE (3,254) **Crystal Theater,** Box 423, remodeled 25x75. Three shows, 1 hr. Changes three times a week. Screen 9x16, throw 60 ft. Piano and Drum. Seats 288 @ 10c. Edw. J. Cooper, mgr. Employs 4. 31.

MONTROSE (3,254) **Montrose Opera House,** Box 423, remodeled 35x125, investment $5,000. Two shows, (v) 1 hr. Changes three times a week. Screen 14x20, throw 95 ft. Piano and Drums. Seats 750 @ 10c. F. E. Ashburn and Edw. J. Cooper, owners. Employs 8. 51.

MONTROSE (3,254) **Crystal Theater,** 230 Main St., remodeled 25x70, investment $3,000. Two shows, (v) 1 hr. Changes daily. Screen 10x13, throw 60 ft. Seats 285 @ 5-10c. Orchestra. S. I. Shafer, mgr. Employs 7. 111.

PUEBLO (44,395) **Dreamland Theater,** 408 N. Main St., remodeled 20x90, investment $5,000. Twenty-three shows, 50 min. Changes daily. Screen 10x12, throw 60 ft. Electric Piano. Seats 200 @ 5c. A. M. Howell, mgr. Employs 7. 111.

STERLING (3,044) **Sterling Theater,** 104 Main St., remodeled 25x100, investment $2,500. Four shows, 1 hr. 10 min. Changes six times a week. Screen 9x12, throw 75 ft. Orchestra. Seats 310 @ 10c. E. D. Smith, owner. Employs 8. 31.

TRINIDAO (10,204) **Central Park Theater,** permanent 70x130, investment $100,000. Five shows, ½ hr. Changes three times a week. Screen 16x24, throw 78 ft. Orchestra. Trinidad Central Park Company, owners. Employs 4. 31.

TRINIDAD (10,204) **Isis Theater.** P. O. Box 238, remodeled 24x130, investment $3,000. Ten shows, ¾ hr. Changes daily. Screen 10½x15, throw 92 ft. Electric Piano. Seats 300 @ 5c. A. R. Wilson, owner. Employs 3. 31.

CONNECTICUT.

MOOSUP ( ) Peoples Theater, permanent 42x100, investment $15,000. One show, (v) 1¾ hrs. Changes three times a week. Screen 18x18, throw 68 ft. Orchestra. Seats 600 @ 10c. Ross Stevens, mgr. Employs 8. 41.

NEW HAVEN (133,605) **Daley's Theater,** 299 W. Water St., permanent 25x60, investment $9,000. Five shows, 1¼ hrs. Changes six times a week. Screen 12x14, throw 45 ft. Piano. Seats 214 @ 5-10c. John P. Daley, owner. Employs 6. 52.

DELAWARE.

NEWARK (1,913) **Star Theater,** Main St., permanent 30x60, investment $500. Three shows, 1¾ hrs. Changes six times a week. Screen 14x16, throw 58 ft. Piano. Seats 285 @ 5-10c. J. T. Crowe, mgr. Employs 4. 52.

DISTRICT OF COLUMBIA.

WASHINGTON (331,069) **Happyland Theater,** 1020 Seventh St., N. W., remodeled 80x30. Ten shows, 1 hr. Changes daily. Screen 14x12, throw 60 ft. Seats 250 @ 5c. Piano. Norman C. Wiser, mgr. Employs 8.

FLORIDA.

FORT MYERS (2,463) **Grand Theater,** First St., permanent 30x90, investment $12,500. Two shows, (v) 1½ hrs. Changes six times a week. Screen 12x16, throw 75 ft. Seats 350 @ 10-20c. Piano. John T. Henry, prop. Employs 4.

KEY WET (19,945) **San Carlos Theater,** Box 293, 50x145. Two shows, (v) 1 hr. Changes daily. Screen 23x36, throw 72 ft. Orchestra. Seats 1,100 @ 10-15-20c. J. F. Fleitas, mgr. Employs 16. 52.

MIAMI (5,471) **Arcade Theater,** 320 Twelfth St., remodeled 25x125, investment $4,000. Four shows, (v) 1¼ hrs. Changes daily. Screen 11x17, throw 86 ft. 6 in. Piano. Seats 350 @ 10c. Jaudon Bros., owners. Employs 6. 31.

MIAMI (5,471) **Marco Theater,** 305 Twelfth St., remodeled 26x75, investment $3,000. Four shows, 50 min. Changes daily. Screen 9 ft. 7 in.x12 ft. 1 in., throw 63 ft. 4 in. Piano. Seats 270 @ 10c. E. F. Macveigh, owner. Employs 5. 31.

PALATKA (3,779) **Grand Opera House,** First and Lemon St., permanent 50x137, investment $10,000. Three shows, (v) 1½ hrs. Changes six times a week. Screen 16x22, throw 70 ft. Piano. Seats 1,000 @ 5-10c. Louis Kablfield, owner. Employs 7. 52.

GEORGIA.

AUGUSTA (41,040) **Lake View Casino,** permanent 60x90. Two shows, (v) 1¾ hrs. Changes six times a week. Screen 20x20, throw 60 ft. Orchestra. Seats 800 @ 5-10c. J. H. Weisiger, treas. Employs 10. 31.

BARNESVILLE (3,068) **Pastime Theater,** remodeled 30x125, investment $800. Eight shows, (v) ¾ hr. Changes six times a week. Screen 12x15, throw 60 ft. Piano. Seats 130 @ 5c. Fred E. Way and Geo. W. Harris, owners. Employs 5. 31.

BRUNSWICK (10,182) **Grand Theater,** permanent 200x160, investment $50,000. Nine shows, ¾ hr. Changes daily. Screen 22x16, throw 90 ft. Orchestra. Seats 1,100 @ 5-10c. W. A. Finney, owner. Employs 20. 31.

CEDARTOWN (3,551) **Elito Theater,** Box 275, permanent 30x70, investment $6,000. Eleven shows, 1 hr. Changes six times a week. Screen 10x12, throw 55 ft. Seats 300 @ 5-10c. Orchestra. Thos. F. Thompson, mgr.

NEWNAN (5,548) **Palace Theatsr,** 22 Court Square, remodeled 25x85, investment $2,500. Ten shows, 40 min. Changes six times a week. Screen 9x12, throw 63 ft. Orchestra. Seats 200 @ 5-10c. J. P. Meriwether, mgr. Employs 5. 52.

QUITMAN (3,915) **Opera House,** Scriven St., permanent 50x125, investment $1,000. Two shows, (v) 1 hr. Changes six times a week. Screen 24x19, throw 65 ft. Seats 650 @ 5-10c. Piano. Employs 4.

VALOOSTA (7,656) **Montgomery Theater,** 114 W. Hill St., remodeled 24x100, investment $100,000. Eight shows, 1 hr. Changes six times. Screen 9x12, throw 75 ft. Seats 250 @ 5-10c. Orchestra. John McMillan. Employs 6.

IOAHO.

BOISE (17,358) **New Boz Theater,** 1008 Main St., permanent 50x118, investment $30,000. Six shows, 1 hr. 10 min. Changes two times a week. Screen 12x15, threw 85 ft. Orchestra. Seats 700 @ 10-25c. M. F. Bossner, mgr. Employs 11. 31.

Cosur d'Alene (7,291) **Rex Theater,** 305 Sherman St., permanent 30x100, investment $6,000. Five shows, 1 hr. Changes four times a week. Screen 16x16, throw 90 ft. Seats 450 @ 5-10c. Piano and Organ. O. R. Shern, prop. Employs 5.

GOODING (1,444) **Arcade Photoplay Theatsr,** remodeled 25x100, investment $1,500. Two shows, 1 hr. Changes three times a week. Screen 9x14, throw 83 ft. Piano. Seats 285 @ 10c. A. J. Schubert, owner. Employs 5. 52.

GOODING (1,444) **Arcade Photo-Play,** remodeled 25x100, investment $1,500. One show, 1 hr. Changes three times a week. Screen 12x14, throw 90 ft. Piano. Seats 400 @ 10c. Groves & Cushman, owners. Employs 4. 31.

IDAHO FALLS (4,827) **Star Theater,** Park Ave., remodeled 30x85, investment $2,400. Five shows, 35 min. Changes three times a week. Screen 14x18, throw 70 ft. Piano and Drum. Seats 240 @ 5-10c. W. C. Wilson, owner. Employs 4. 31.

MONTPELIER (1,924) **Family Theater,** Box 293, remodeled 40x50. Three shows, 1 hr. Changes three times a week. Screen 12x16, throw 45 ft. Piano. Seats 300 @ 5-10c. F. C. Bryan, owner. Employs 7. 31.

SUGAR CITY (391) **Rex Theater,** remodeled 20x50, investment $250. Two showe, 40 min. Changes one time a week. Screen 18x18, throw 40 ft. Piano. Seats 250 @ 10c. Geo. D. Kirby, owner. Employs 4. 52.

PAYETTE (1,498) **"The Emma" Theater,** permanent 30x145, investment $10,000. Three shows, (v) 1 hr. Changes six times a week. Screen 14x16, throw 90 ft. Piano. Seats 500 @ 10c. C. L. Dagg, mgr. Employs 6. 42.

ILLINOIS.

ABINGDON (2,464) **"Rose Bud" Theater,** remodeled 25x75, investment $1,000. Two shows, 1 hr. 10 min. Changes three times a week. Screen 9x12, throw 58 ft. Piano and Drum. Seats 200 @ 5-10c. L. E. Cutler, owner. Employs 3. 31.

CARROLLTON (2,323) **Bijou Theater,** remodeled 50x20, investment $500. Three showe, 45 min. Changes six times a week. Screen 16x18, throw 40 ft. Piano. Seats 175 @ 5-10c. F. W. Ashlock, owner. Employs 5. 22.

CHAMPAIGN (12,421) **Variety Theater,** 53 Main St., remodeled 22x90. Three shows, 90 min. Changes three times a week. Screen 17x12½, throw 70 ft. Piano. Seats 330 @ 10c. Julius Levin, Herman Lipstein, Soloman Bayard, owners. Employs 5. 31.

CHICAGO (2,185,283) **Cozy Theater,** 2253 W. Twelfth St., remodeled. Three shows, 50 min. Changes daily. 5c. J. De Lorme, mgr. Employs 5. 31.

CHICAGO (2,185,283) **Queen Theater,** 2543 W. North Ave., permanent 25x110, investment $4,000. Three shows, (v) 1 hr. Changes daily. Screen 12x15, throw 98 ft. Piano and Drum. Seats 300 @ 5c. H. E. Newell, owner. Employs 8. 42.

CHICAGO (2,185,283) **Thalia Theater,** 1905 Allport St., permanent 65x150, investment $20,000. Two shows, (v) 1½ hrs. Changes two times a week. Screen 14x20, throw 80 ft. Orchestra. Seats 925 @ 10c. Murray & Mahnke, owners. Employs 15. 42.

CHICAGO (2,185,283) **Victoria Theater,** Logan Square, permanent. Two shows, (v) 1½ hrs. Changes daily. Throw 70 ft. Orchestra. Seats 550 @ 10c. G. J. Atkins, mgr. Employs 12. 31.

CHICAGO (2,185,283) **Queen Theater,** 2543 W. North Ave., permanent 25x110, investment $4,000. Twelve shows, (v) 1 hr. Changes daily. Screen 12x16, throw 85 ft. Seats 300 @ 5c. Piano. H. E. Newell, mgr. Employs 7.

CHICAGO (2,185,293) **Garfield Theater,** 2844 W. Madison St., permanent 35x125. Four shows, 1 hr. Changes daily. Screen 15x24, throw 90 ft. Seats 700 @ 5e. Piano. Chas. H. Ryan, mgr. Employs 14.

CHICAGO (2,185,293) **New Lyric Theater,** 112 S. Halsted St., remodeled 25x125, investment $2,500. Continuous show, 1 hr. Changes daily. Screen 9x12, throw 90 ft. Seats 273 @ 5c. Orchestrion. E. W. Rohinson, mgr. Employs 5.

(To he continued.)

Information for Motography's M. P. Theater Directory

Name of Theater.....

Address.....

Town..... State.....

Are you Incorporated?..... Investment.....

What other houses do you operate?.....

.....

When was the house built?.....

Frontage and depth of house in feet?.....

Seating Capacity?.....

Admission Price?.....

How many shows per day?.....

Length of each show?.....

Do you show Vaudeville?.....

First run film?.....

What program?.....

How many changes per week?.....

How many employes in your theater?.....

Size of screen?.....

Length of throw?.....

House built for theater or remodeled?.....

What music do you use?.....

What Competition have you?.....

Date.....

Signed.....

Proprietor or Manager.

NOTE—Exhibitors are invited to use the above blank to supply the information requested. When properly filled out, please forward to Motography, Monadnock Bldg., Chicago for listing in Motography's M. P. Theater Directory. If you do not care to mutilate your magazine, ask us to send you a blank for similar purpose.





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Direction—**Romaine Fielding**

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"COUPON COLLECTORS"..... } Split Reel Comedies.....Tuesday, December 1st
"FOR A WIDOW'S LOVE"..... }
"THE HOUSE OF D'OR".....Two Reel Drama.....Wednesday, December 2nd
"THE GRIP OF THE PAST".....Two Reel Drama.....Thursday, December 3rd
"A BELIEVER IN DREAMS".....Drama.....Friday, December 4th
"BROWN'S COOK"..... } Split Reel Comedies.....Saturday, December 5th
"HE WANTED HIS PANTS"..... }

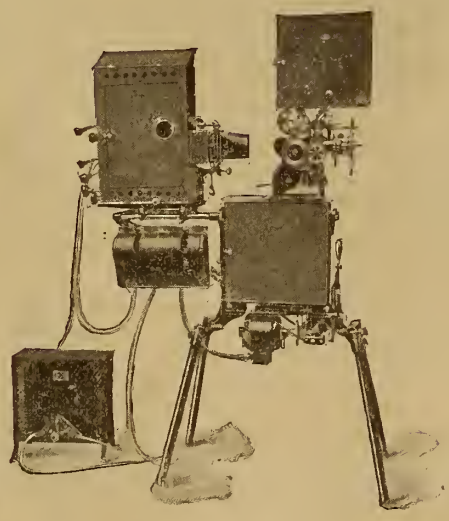
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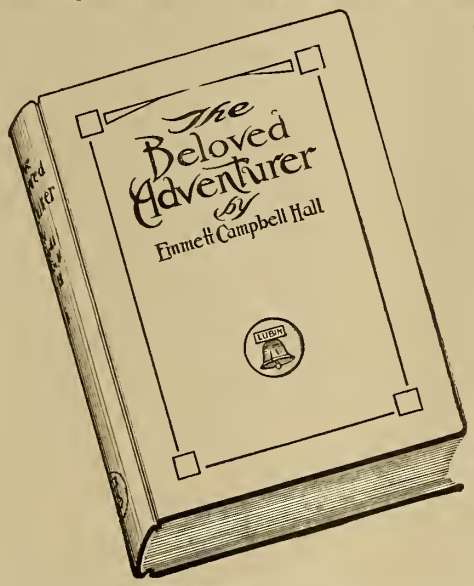
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"Snakeville's Blind Pig"

The bartender invents a scheme to serve his customers, but is not clever enough to deceive Sophie, the sheriff.

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"The Girl from Thunder Mountain"

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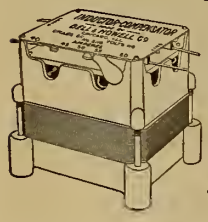
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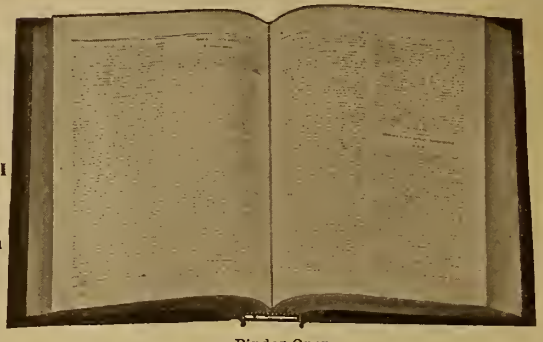
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Motography's M. P. Theater Directory

The information appearing on this page and that which will follow in subsequent editions of Motography has been secured by co-operation with our subscribers. We have thousands of similar reports which should be of great value to the motion picture trade field. Corrections and additions are invited.

ILLINOIS.

DANVILLE (27,871) **Colonial Theater,** E. Main St., remodeled 20x130, investment $8,000. Nine shows, (v) 45 min. Changes six times a week. Screen 10x14, throw 90 ft. Piano and Drum. Seats 350 @ 5c. O. L. Jarodski, owner. Employs 8. 31.

EASTON (407) **Gem Theater,** remodeled, investment $1,000. Three shows, 40 min. Changes three times a week. Screen 14x14, throw 45 ft. Piano and Drum. Seats 150 @ 10c. E. V. Furrer, mgr. Employs 5. 31.

FORREST (967) **Varsity Theater,** remodeled 30x100, investment $1,000. Two shows, (v) 1½ hrs. Changes six times a week. Screen 9x10, throw 50 ft. Piano and drum. Seats 250 @ 5-10c. C. E. Buckley, mgr. Employs 6. 52.

GALESBURG (22,089) **Nickelodeon Theater,** 53 S. Cherry St., remodeled 80x30, investment $5,000. Twelve shows, 30 min. Changes six times a week. Screen 11x9, throw 60 ft. Piano and Drum. Seats 200 @ 5c. W. J. and E. R. Kennedy, owners. Employs 7. 31.

GALVA (2,498) **Princess Theater,** permanent 24x100, investment $3,000. Six shows, (v) 1 hr. Changes six times a week. Screen 9x13, throw 70 ft. Piano. Seats 305 @ 10c. E. M. and C. G. Hutchinsen, owners. Employs 6. 31.

GALVA (2,498) **Columbine Photoplay Theater,** North Side, remodeled 21x80, investment $2,000. Five shows, 45 min. Screen 12x14, throw 52 ft. Piano, Drums and Bells. Seats 250 @ 5-10c. R. P. Dexter and F. Spaulding, owners. Employs 3. 51.

GENEVA (2,451) **Geneva Theater,** 100 State St., remodeled 22x86, investment $1,200. Four shows, 1 hr. Changes daily. Screen 11x13, throw 80 ft. Piano and Trap Drums. Seats 200 @ 10c. O. B. Studley, owner. Employs 5. 31.

GREENFIELD (1,161) **Opera House,** remodeled 45x80, investment $2,500. Two shows, (v) 1 hr. Changes twice per week. Screen 9½x14, throw 55 ft. Seats 375 @ 10c. Piano. Kincaid & Metcalf. Employs 4.

HINSDALE (2,451) **Hinsdale Theater,** permanent. Continuous show, 1 hr. 10 min. Changes daily. Seats 300 @ 10c. Piano. American Theater Co., prop. Employs 8.

JACKSONVILLE (15,326) **Lyric Theater,** remodeled 20x195. Five shows, 1 hr. Changes six times a week. Screen 8x12, throw 84 ft. 6 in. Piano. Seats 300 @ 5c. Jacoby & Thompson, owners. Employs 6. 52.

JOLIET (34,670) **Ruby Theater,** 303 Ruby St., permanent 22x120, investment $1,200. Three shows, 1 hr. Changes five times a week. Screen 10x11, throw 70 ft. Piano and Drums. Seats 230 @ 5c. Kelly & Wiesniesky, owners. Employs 6. 31.

LIBERTYVILLE (1,724) **Lyric Theater,** remodeled 20x60. Five shows, 55 min. Changes daily. Screen 9x12, throw 48 ft. Piano and Drums. Seats 140 @ 10c. J. T. Robertson, owner. Employs 5. 31.

LINCOLN (10,892) **Empire Theater,** 119 S. Kickpoo St., remodeled 20x115, investment $3,000. Five shows, (v) 55 min. Changes six times a week. Screen 9x12, throw 93 ft. Orchestra. Seats 425 @ 5c. Bennis & Noses, owners. Employs 6. 31.

MACOMB (5,774) **Grand Theater,** remodeled 20x119, investment $1,800. Three shows, (v) 70 min. Changes six times a week. Screen 12x14, throw 78 ft. Orchestra. Seats 380 @ 10c. H. B. Frank, owner. Employs 6. 42.

MACOMB (5,774) **Family Theater,** 30 West Side Square, remodeled 20x110, investment $1,000. Four shows, (v) 1 hr. Changes six times a week. Screen 10x12, throw 75 ft. Orchestra. Seats 450 @ 5-10c. M. J. Meyers, owner. Employs 4. 31.

MARSHALL (2,569) **Pythian Temple Theater,** permanent 44x122, investment $15,000. Three shows, (v) 1½ hrs. Changes four times a week. Screen 15x18, throw 65 ft. Orchestra. Seats 750 @ 5-10c. S. O. Tibbs, owner. Employs 10. 42.

MARSHALL (2,569) **Jiggles Theater,** 607 Main St., remodeled 24x122, investment $800. Five shows, (v) 1 hr. Changes daily. Screen 13x18, throw 90 ft. Piano and Drums. Seats 250 @ 10c. S. O. Tibbs, owner. Employs 6. 31.

METROPOLIS (4,655) **Elite Theater,** permanent 37x95, investment $2,000. Two sbows, (v) 1¼ hrs. Changes six times per week. Screen 12x20, throw 65 ft. Seats 450 @ 5-10c. Piano. James Slick, prop. Employs 6. 31.

McLEANSBORO (1,796) **Elite Theater,** remodeled 26x100, investment $1,000. Six shows, 50 min. Changes six times a week. Screen 18x14, throw 61 ft. Piano and Drums. Seats 200 @ 10c. J. M. Hobbs and Vaughan, owners. Employs 8. 31.

MOMENCE (2,201) **Theatorium,** Range St., remodeled 65x30, investment $1,000. Three shows, 1 hr. Changes daily. Screen 10x12, throw 40 ft. Piano. Seats 150 @ 10c. H. E. Hoag, owner. Employs 5. 31.

MT. CARMEL (6,934) **Thomas' Five-Cent Theater,** 402 Main St., remodeled 20x70, investment $1,500. Nine sbows, 45 min. Changes six times a week. Screen 12x14, throw 67 ft. Piano and Trap Drums. Seats 215 @ 5c. T. O. Thomas, owner. Employs 5. 31.

MURPHYSBORO (7,485) **Comedy Theater,** Eleventh and Jocust Sts., remodeled 45x90, investment $2,000. Four shows, 1½ hrs. Cbanges three times a week. Screen 20x20, throw 80 ft. Orchestra. Seats 215 @ 5-10c. W. F. Tieford, owner. Employs 6. 101.

NEWTON (2,108) **Gem Theater,** North Side Square, remodeled 20x150, investment $1,000. Two shows, 1¼ brs. Changes six times a week. Screen 10x12, throw 93 ft. Piano. Seats 275 @ 5-10c. S. D. Pidge, owner. Employs 4. 31.

NOKOMIS (1,872) **Holmes Opera House,** permanent 52x90, investment $16,000. Two shows, (v) 1½ hrs. Changes six times per week. Screen 15x18, tbrow 65 ft. Seats 700 @ 5c. Piano. W. A. Holmes, prop. Employs 4.

PEKIN (9,897) **Standard Theater,** Cor. Capitol and Elizabeth Sts., permanent 50x100. Two shows, (v) 1½ hrs. Changes daily. Screen 20x18, throw 50 ft. Orchestra. Seats 628 @ 10c. C. F. Dittmer, mgr. Employs 14. 31.

PONTIAC (6,090) **Bond Theater,** 301 W. Madison St., remodeled 40x76. Three shows, 1 hr. Changes daily. Screen 8x10, throw 45 ft. Seats 282 @ 5c. Orchestra. F. M. Boyd, prop. Employs 7.

SALEM (2,699) **Bijou Theater,** remodeled 32x80, investment $1,200. Five shows, 35 min. Changes six times a week. Screen 12x12, throw 60 ft. Orchestra. Seats 300 @ 5c. Joe M. Morrow, owner. Employs 5. 31.

SHELBYVILLE (3,590) **Cozy Photo-Play Theater,** 2004 W. Main St., permanent 26x88, investment $7,000. Three shows, (v) 1 hr. 10 min. Changes six times a week. Screen 10x14, throw 75 ft. 6 in: Piano and Traps. Seats 275 @ 10c. Morrow & Hahn, owners. Employs 4. 52.

SPRINGFIELD (51,678) **Lyric Theater,** 223 S. Fifth St., remodeled 40x75, investment $2,000. Thirteen shows. Changes daily. Screen 10x14, throw 64 ft. Electric Piano. Seats 400 @ 5c. H. T. Loper, owner. Employs 8. 101.

VERSAILLES (557) **Opera House,** remodeled 32x60, investment $700. Two shows a week, 1 hr. Changes two times a week. Screen 12x16, throw 50 ft. Piano. Seats 500 @ 10c. Bond & Glaze, owners. Employs 5. 41.

VILLA GROVE (1,828) **Lyric Theater,** remodeled 25x75, investment $1,200. Three shows, (v) 1 hr. 20 min. Changes six times a week. Screen 12x14, throw 60 ft. Orchestra. Seats 300 @ 5-10c. McCoy & Mann, owners. Employs 5. 31.

INDIANA.

ALBANY (1,289) **New Star Theater,** remodeled 35x110, investment $1,200. Three shows, (v) 1 hr. Changes six times per week. Screen 12x16, tbrow 72 ft. Seats 250 @ 5-10-15c. Piano. C. A. Duffy, mgr. Employs 7. 121.

ARGOS (1,088) **Vaudette Theater,** remodeled 22x60, investment $800. Three shows, (v) 1¼ hrs. Changes six times a week. Screen 8x12, throw 60 ft. Piano. Seats 150 @ 5-10c. R. A. Kuhn, owner. Employs 4. 31.

ATTICA (3,335) **Arcade Theater,** remodeled 22x90. Four shows, 40 min. Changes six times a week. Screen 13x13, throw 60 ft. Piano and Drums. Seats 139 @ 5c. M. R. Williamson, owner. Employs 5. 31.

ATTICA (3,335) **Theatorium Theater,** Perry St., remodeled. Four shows, 45 min. Changes six times a week. Screen 12x12, throw 60 ft. Piano and Traps. Seats 175 @ 5c. B. F. Hittle, owner. Employs 5. 31.

BEDFORD (8,716) **Colonial Theater.** 1013 W. Sixteenth St., remodeled 26x65, investment $1,000. Four shows, 1 hr. Changes six times a week. Screen 10x13, throw 55 ft. Piano and Drums. Seats 230 @ 5-10c. Chas. Oakley, mgr. Employs 7. 52.

BEDFORD (8,716) **Crystal Theater,** 1012-1014 W. 16th St., permanent 35x85, investment $5,000. Four shows, 1 hr. Changes six times a week. Screen 11x13, throw 69 ft. Piano and Drums. Seats 280 @ 5-10c. Chas. Oakley, mgr. Employs 7. 52.

BLOOMFIELD (8,838) **Colonial Theater,** remodeled 22x80, investment $900. Four shows, (v) 30 min. Changes daily. Screen 12x16, throw 50 ft. Piano and Drums. Seats 200 @ 5-10c. Haines & Knox, owners. Employs 6. 31.

BRADFORD ( ) **Grand Theater,** West Side Square, permanent 26½x100. Ten shows, 40 min. Changes six times a week. Screen 12x15, throw 83 ft. Piano and Drums. Seats 300 @ 5c. Chas. D. Murray, owner. Employs 10. 31.

DUGGER (1,226) **Cozy Theater,** permanent 20x120, investment $2,200. Three shows, (v) 1 hr. Cbanges six times a week. Screen 9x15, throw 80 ft. Orchestra. Seats 300 @ 10c. Dan Griffiths, owner. Employs 6. 52.

ELWOOD (11,028) **Lyric Theater,** permanent 22x90, investment $2,500. Nine shows, 45 min. Changes six times a week. Screen 9x12, throw 80 ft. Orchestra. Seats 300 @ 5c. H. F. Mosiman, owner. Employs 8. 31.

EVANSVILLE (69,647) **Main Theater,** 414 Main St., remodeled 20x100, investment $5,000. Fourteen shows, 40 min. Cbanges daily. Screen 9x12, throw 70 ft. Piano and Graphophone. Seats 185 @ 5c. D. C. Haynes, owner. Employs 6. 31.

GARRETT (4,149) **Royal Theater,** Randolph St., remodeled 25x80, investment $2,500. Six shows, 50 min. Changes six times a week. Screen 12x15, throw 70 ft. Piano and Violin. Seats 280 @ 5c. C. J. Rollins, owner. Employs 6. 52.

GAS CITY (3,224) **Nu Sho Theater,** Box 147, remodeled 22x80. Three shows, 1¼ hrs. Changes six times a week. Screen 9x12, throw 60 ft. Orchestra. Seats 175 @ 5c. W. Stewart, owner. Employs 6. 52.

INDIANAPOLIS (233,650) **My Theater,** 1075 Udell St., permanent 29x125, investment $4,500. Tbree shows. 1 hr. Changes daily. Screen 10x13, throw 107 ft. Seats 650 at 5c. Piano. Ed. J. Addy, mgr. Employs 5. 529.

INDIANAPOLIS (233,650) **Green's Theater,** 1044-46 Virginia Ave., permanent 40x125, investment $15,000. Three shows, 1 hr. Changes daily. Screen 14x18, throw 90 ft. Drums and Piano. Seats 570 @ 5c. Frank Green, owner. Employs 10. 41.

KOKOMO (17,010) **Star Theater,** Cor. Walnut and Buckeye, remodeled 22x87, investment $2,500. Fourteen shows, 40 min. Changes six times a week. Screen 10x14, throw 67 ft. Piano and Drums. Seats 197 @ 5c. Bert Hicks, mgr. Employs 9. 101.

LAFAYETTE (20,081) **Lyric Theater,** 632 Main St., remodeled 23x50, investment $1,500. Ten shows, 40 min. Changes six times a week. Screen 14x16, throw 45 ft. Piano and Drums. Seats 150 @ 5c. Roy M. Johnson, owner. Employs 5. 31.

LOWELL (1,235) **Lowell Opera House,** permanent 50x80, investment $300. Two shows, 1 hr. Changes three times a week. Screen 10x10, throw 48 ft. Piano and Violin. Seats 450 @ 10c. Foster & Hildebrandt, owners. Employs 5. 31.

MENTONE (728) **Crystal Theater,** remodeled 25x60. Three shows, (v) 1¼ hrs. Changes six times a week. Screen 9x12, throw 48 ft. Piano and Drums. Seats 175 @ 5-10c. Scott Pontius, owner. Employs 6. 41.

MONTPELIER (2,786) **Star Theater,** 211 S. Main St., remodeled 24x70, investment $2,000. Four shows, 40 min. Changes six times a week. Screen 9x11, throw 66 ft. Piano and Drums. Seats 175 @ 5c. L. E. Harding, owner. Employs 6. 31.

NEW CASTLE (9,446) **Theatorium Theater,** Cor. Broad and Fifteenth St., remodeled, investment $2,000. Two shows, 1 hr. Changes six times a week. Screen 10x12, throw 69 ft. Piano. Seats 200 @ 5c. Schmidt Bros., owners. Employs 5. 81.

(To be continued.)

Information for Motography's M. P. Theater Directory

Name of Theater.....

Address.....

Town..... State.....

Are you Incorporated?..... Investment.....

What other houses do you operate?.....

.....

When was the house built?.....

Frontage and depth of house in feet?.....

Seating Capacity?.....

Admission Price?.....

How many shows per day?.....

Length of each show?.....

Do you show Vaudeville?.....

First run film?.....

What program?.....

How many changes per week?.....

How many employes in your theater?.....

Size of screen?.....

Length of throw?.....

House built for theater or remodeled?.....

What music do you use?.....

What Competition have you?.....

Date.....

Signed.....

Proprietor or Manager.

NOTE—Exhibitors are invited to use the above blank to supply the information requested. When properly filled out, please forward to Motography, Monadnock Bldg., Chicago for listing in Motography's M. P. Theater Directory. If you do not care to mutilate your magazine, ask us to send you a blank for similar purpose.

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THE MASKED BALL
at which an immediate duel is interrupted by Princess Dehra.
The Major (Robt. Conness) and the
Arch Duke (Marc MacDermott) are paired

again gladdens the hearts of his many admirers by displaying in

The Colonel of the Red Hussars

that versatility and splendid dramatic bearing which has won him renown.

In richness of setting as well as in fine dramatic action this film is a splendid offering and will certainly command a full house. In three parts.

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(In Three Acts)

By MRS. WILSON WOODROW

This latest of Essanay's complete prize mystery plays produced in conjunction with The Ladies' World is a wholesome type of a triangular love tangle. The complete story with the exception of one paragraph will appear in the January number of The Ladies' World. Big prizes are offered by the magazine for the best written lost paragraph. It can be found only in the Essanay film; 5,000,000 readers will look for it to solve the mystery.

Released December 19 through the feature department of The General Film Company

---

Released Monday, December 21

"Their Cheap Vacation"

How a supposedly cheap vacation turned out to be a most expensive lark.

Released Tuesday, December 22

"The Volunteer Burglar"

A young author became a burglar to assist a strange girl in gaining her end. Adapted from The Munsey Magazines.

Released Wednesday, December 23

The Fable of

"The Husband Who Showed Up and Did His Duty"

By GEORGE ADE

A faithful young husband got sat on for being nice to friend wife's guests.

Released Thursday, December 24

"Slippery Slim Gets Square"

Slim avenges himself on his rival and wins a bride.

Released Friday, December 25

"Any Woman's Choice"

(In Two Acts)

A woman is compelled to choose between her husband who has deceived her and a mutual friend who has protected her. With Mr. FRANCIS X. BUSHMAN and Miss Beverly Bayne.

Released Saturday, December 26

"Broncho Billy and the Sheriff's Office"

(Reg. U. S. Patent Office)

A Western drama featuring Mr. G. M. ANDERSON.

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Known all around the world as "BRONCHO BILLY" is presented in

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This latest and greatest western drama is full of human interest. It is replete with dramatic incidents and holds the spectator spellbound from beginning to end.

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"In the Glare of the Lights"

AND

"The Plum Tree"

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IN TWO ACTS
Featuring Wm. Garwood and Vivian Rich **Release Monday, December 21, 1914** Direction of Thos. Ricketts

American Beauty Films

"BRASS BUTTONS"
A Farce Featuring an excellent cast of Beauty stars
Release Tuesday, December 22, 1914

"TIN CAN SHACK" A domestic drama replete with intense and throbbing situations.
Featuring Ed Coxen and Winnifred Greenwood
Direction of Henry Otto
Release Wednesday, December 23, 1914

Distributed exclusively through the United States and Canada by the Mutual Film Corporation

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who was made famous in the character of Braine in The Million Dollar Mystery—now appears in regular releases of

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Sunday, Dec. 20th. "Sid Nee's Finish." A play depicting the life of the Chinese laundryman, Sid Nee. Enacted by a star cast including Sydney Bracy, Fan Burke, Joe Phillips.

Tuesday, December 22nd. "Under False Colors." This drama is the first Thanhouser release featuring Florence La Badie since The Million Dollar Mystery appeared. It is an exceptional two-reel play with Florence La Badie in the title role, assisted by Miss Forbes, Virginia Waite, Mrs. Farrington and Frank Wood.

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Direction—**Joseph W. Smiley**

Comedy Drama — **ROSE COGHLAN and Ethel Clayton** in **"THE SPORTING DUCHESS"** — By Cecil Raleigh
Direction—**Barry O'Neil**

Comedy Drama — **"THE COLLEGE WIDOW"** Featuring **Ethel Clayton** and **George Soule Spencer.** — By George Ade
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"WHEN THE BLIND SEE" ..... Two Reel Drama ..... Thursday, December 17th
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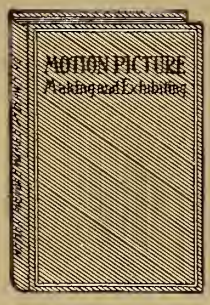
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Berlin Aniline Works, 213 Water St., New York, N. Y.

DEVELDPING TANKS.
Corcoran, A. J. 11 Jobn St., New York, N. Y.

DISPLAY FRAMES.
Newman Mfg. Co., 731 Sycamore St., Cincinnati, O.
Theater Specialty Mfg. Co., Cleveland, Ohio.

DRINKING FOUNTAINS.
Clow & Sons, Jas. B., Harrison St. Bridge, Chicago, Ill.

EXHAUST FANS.
Chicago Duplex Ventilating Co., Chamber of Commerce, Chicago.
Ilg Electric Ventilating Co., 154 Whiting St., Chicago, Ill.
Kimble Electric Co., 634 N. Western Av., Chicago, Ill.
Reynolds & Co., B. F., 414 N. Dearborn St., Chicago, Ill.
Sturtevant & Co., B. F., Hyde Park, Mass.
Western Electric Co., 463 West St., New York, N. Y.

FANS.
Bender, Geo., 124 Center St., New York, N. Y.
General Electric Co., Schnectady, N. Y.
Western Electric Co., New York, N. Y.
Westinghouse Electric Co., East Pittsburgh, Pa.

FILM CEMENT.
One Drop Oil Co., 15 S. Leavitt St., Chicago Ill.

FILM CLEANERS.
Mortimer Film Cleaning Co., Portland, Me.
Nat'l Water Proofing Co., Chicago, Ill.

FEATURE FILM EXCHANGES.
Allen Feature Film Co., 80 Union St., Providence, R. I.
American Feature Film Co., 162 Tremont St., Boston, Mass.
American Feature Film Co., 211 N. 13th St., Philadelphia, Pa.
Attractive Feature Film Co., 211 N. 13th St., Philadelphia, Pa.
Bee Feature Film Co., 407 E. Douglas St., Wichita, Kan.
Bland Feature Film Co., Alva, Okla.
Casino Feature Film Co., 2211 Dimes Bldg., Detroit, Mich.
Celebrated Players Feature Co., 64 Randolph St., Chicago, Ill.
Colgate Feature Service, 205 Nassau St., Denver, Colo.
Colonial Feature Film Co., 1629 Curtis St., Denver, Colo.
Consolidated Feature Film Co., 295 St. Catherine St.. W. Montreal, Can.
Cosmos Feature Film Corp., 126 W. 46tb St., New York, N. Y.
Eagle Film Co., 71 W. 23rd St., New York, N. Y.
Electric Theater & Supply Co., 303 Abbot Bldg., Philadelpbia, Pa.
Emby Feature Film Co., 145 W. 45th St., New York, N. Y.
Empress Feature Film Co., Merchants' Bank Bldg., Indianapolis, Ind.
European Feature Film Corp., 220 W. 42nd St., New York, N. Y.
Exclusive Film Co., 71 W. 23rd St., New York, N. Y.
Exclusive Feature Service, 314 Praetorian Bldg., Dallas, Tex.
Exhibitors Feature Film Co., 413 Summit, St., Toledo, Ohio.
Famous Players Film Excbange, 71 W. 23rd St., New York, N. Y.
Famous Players Film Service, 125 4th Av., Pittsburgh, Pa.
Famous Players Film Service, Box 1164, Calgary, Alberta, Canada.
Famous Players Film Co., 1331 Vine St., Philadelphia, Pa.
Famous Players Film Service, 11 Richb St., Toronto, Can.
Famous Players Film Service, 295 St. Catherine St., W. Montreal, Can.
Famous Players Feature Co., 37 S. Wabash Av., Chicago, Ill.
Famous Players Film Co., 28 W. Lexington St., Baltimore, Md.
Famous Players Star Feature Film Service, 555 Temple Ct., Minneapolis, Minn.
Famous Players Film Co., 31 Beach St., Boston, Mass.
Famous Players Film Service, Hamilton National Bank Bldg., Chattanooga, Tenn.
Feldman, H. E. & J. C., 1482 Broadway, New York, N. Y.
Film Exchange, The, 35 W. 39th St., New York, N. Y.
Florida Feature Film Co., 23 Mutual Life Bldg., Jacksonville, Fla.
Freund Feature Film Co., 145 W. 45th St., New York, N. Y.
G. & G. Feature Film Ex., 37 S. Wabash Av., Chicago, Ill.
Garbe Feature Fotofilm Co., G. F. 310 Mutual Life Bldg., Buffalo, N. Y.
Garrett, Burton, 35 Willoughby Bldg., Indianapolis, Ind.
General Special Feature Film Co., 112 N. La Saile St., Chicago, Ill.
Golden Gate Film Exchange, 514 W. 8th St., Los Angeles, Calif.
Golden Gate Film Exchange, 234 Eddy St., San Francisco, Calif.
Henry, J. H. & E. L., Empire Theater, Wincbester, Va.
International Feature Film Corp., New Birks Bldg., Montreal, Can.
Inter-Urban Amusement Co., 110 W. 40th St., New York, N. Y.
Kansas City Feature Film Co., 12th & Wyandotte Sts., Kansas City, Mo.
Keen-O-Scope Co., 247 N. 11th St., Philadelphia, Pa.
Keno Feature Film Co., 101 Fourth Av., Pittsburgh, Pa.
Liberty Feature Film Co., 1126 Vine St., Pbiladelphia, Pa.
Manhattan, Feature Film Co., 341 Fifth Av., New York, N. Y.
Mann Co., George M., 251 N. 13th St., Philadelphia, Pa.
Manufacturers' Film Agency, 220 W. 42nd St., New York, N. Y.
Modern Feature Film Co., 318 W. Court St., Cincinnati, Ohio.
Modern Film Co., 22 Clinton St., Newark, N. J.
Monarch Feature Film Co., 12th & Wyandote Sts., Kansas City, Mo.
Morgan Film Co., J. W., 1319 Walnut St., Kansas City, Mo.
Mountain States Features, 201 Boston Bldg., Salt Lake City, Utah.
National Feature Film Co., 1126 Vine St., Philadelphia, Pa.
Nebraska Feature Co., 1210 P St., Lincoln, Neb.
New Jersey Feature Film Co., 126 W. 46th St., New York, N. Y.
New Jersey Feature Film Co., 800 Broad St., Newark, N. J.
Northwestern Feature Film Co., 329 Oak St., Portland, Ore.
Northwestern Feature Film Co., 1216 Third Av., Seattle, Wash.
Notable Feature Film Co., 308 Boston Bldg., Salt Lake City, Utah.
Novelty Feature Film So., Inc., 228 Tremont St., Boston, Mass.
Orpheum Features, Candler Bldg., 220 W. 42nd St., New York, N. Y.
Page Amusement Co., 400 Observatory Bldg., Des Mones, Ia.
Peerless Film Exchange, 36 W. Randolph St., Chicago.
Peerless Film Co., 34 Willoughby Bldg., Indianapolis, Ind.
People's Amusement Co., West Park & Adler, Portland, Ore.
Phoenix Feature Film Co., 167 W. Washngton St., Chcago, Ill.
Photoplay Feature Co., 412 Ferry St., Pittsburgh, Pa.
Progressive Feature Film Co., 800 Broad St., Newark, N. J.
Progressive Feature Film Co., 642 Pacific Bldg., San Francisco, Calif.
Rayner Feature Film Co., 223 Third St., Dayton, Ohio.
Regal Feature Film Co., 381 Sixth Av., New York, N. Y.
Sedeg Feature Film Co., Lyric Theater Bldg., Indianapolis, Ind.
Sedig Fcature Film Co., 145 W. 45th St., New York, N. Y.
Sberry Feature Film Co., William L., 126 W. 46th St., New York, N. Y.
Southern Feature Film Assn., 65 Walton St., Atlanta, Ga.
Southern Feature Film Assn., New Orleans, La.
Southern Feature Film Program Assn., 1920 Main St., Dallas, Texas.
Southern Feature Film Service Corp., 309 S. Pacific Bldg., Houston, Texas.
Standard Feature Film Co., 635 Washington St., Boston, Mass.
Standard Feature Film Co., 415 Columbia Bldg., Cleveland, hio.
Starland Feature Film Co., 20th & Montgomery Av., Philadelphia, Pa.
Success Feature Film Co., 220 W. 42nd St., New York, N. Y.
Supreme Feature Film Co., 145 W. 45th St., New York, N. Y.
Texas Film Corp., 1917 Main St., Dallas, Texas.
Transfilm Bureau, E. & W., 110 W. 40th St., New York, N. Y.
Tri-State Feature Film Co., 710 E. Baltimore St., Baltimore. Md.
Union Film Co., 164 W. Washington St., Chicago, Ill.
Union Film Co., 216 Sixth Av., Des Moines, Ia.
Vita Film Co. of America, 145 W. 45th St., New York, N. Y.
Weed & Co., Geo. P., 806 Conover Bldg., Dayton, Ohio.
Weiland Feature Film Co., 212 Fourth Av., Pittsburgh, Pa.
Weinberg's Features, 145 W. 45th St., New York, N. Y.
Wichita Film & Supply Co., 117 N. Topeka Av., Wichita, Kansas.
Wolverine Feature Film Co., 209 Equity Bldg., Detroit. Mich.
Yale Feature Film Co., 303 Benoist Bldg., St. Louis, Mo.

FILM DISTRIBUTORS.
Alco Film Corporation, 218 W. 42nd St., New York, N. Y.
Albert Blinkhorn, 110 W. 40th St., New York, N. Y.
Alliance Films Corp., 126 W. 46th St., New York, N. Y.
Apex Film Service, 145 W. 45th St., New York, N. Y., with following branches:
Atlanta, Ga., 315 Rhodes Bldg.
Dallas, Texas.
Los Angeles, Cal., 802 S. Olive St.
San Francisco, Cal., Pantages Theater Bldg.
Box Office Attractions Co., 130 W. 46th St., New York, N. Y., with following branches:
Boston, Mass., 10 Piedmont St.
Chicago, Ill., Mallers Bldg.
Cleveland, Ohio, Columbia Bldg.
Dallas, Tex., 1907 Commerce St.
Denver, Colo., Ideal Bldg.
Kansas City, Mo., 928 Main St.
Minneapolis, Minn., Jewelers' Exchange Bldg.
Philadelphia, Pa., 1333 Vine St.
Pittsburg, Pa., 121 4th Av.
San Francisco, Cal., 107 Golden Gate Av.
Seattle, Wash., 1214 Third Av.
St. Louis, Mo., 3632 Olive St.
Syracuse, N. Y., Eckel Theater Bldg.
New York, N. Y., World's Tower Bldg., Cosmofotofilm Co.
Eclectic Film Co., 110 W. 40th St., New York, N. Y., with following branch offices:
Atlanta, Ga., 61 Walton St.
Boston, Mass., 65 Olympia Bldg., 3 Tremont Row.
Chicago, Ill., 5 S. Wabash Av., Mallers Bldg.
Cincinnati, Ohio, 217 E. 5th St.
Cleveland, Ohio, 622 Prospect Av., S. E.
Dallas, Texas, 202 Andrews Bldg.
Denver, Colo., Nassau Bldg.
Kansas City, 928 Main St.
Minneapolis, Minn., 109 Kasota Bldg., 4th & Hennepin Sts.
Los Angeles, Cal., 114 E. 7th St.
New Orleans, La., 910 Gravier St.
New York, N. Y., 115 E. 23rd St.
Omaha, Neb., 1312 Farnam St.
Philadelphia, Pa., 1235 Vine St.
Pittsburg, Pa., 715 Liberty Av.
Portland, Ore., 392 Burnside Av.
Salt Lake City, Utah, 68 S. Main St.
San Francisco, Cal., 67 Turk St.
Seattle, Wash., 810 Third Av.
St. Louis, Mo., 3210 Locust St.
Syracuse, N. Y., 214 E. Fayette St.
Washington, D. C., 7tb and E Sts., N. W.
General Film Co., 200 Fifth Av., New York, N. Y., witb following branch offices:
Albany, N. Y., 737 Broadway.
Atlanta, Ga., 314 Rhodes Bldg.
Baltimore, Md., 36 S. Eutaw St.
Bangor, Me., 123 Franklin St.
Boston, Mass., 218 Commercial St.
Buffalo, N. Y., 122 Pearl St.
Butte, Mont., 50 E. Broadway.
Calgary, Alta., Can., 85 McDougal Block.
Chicago, Ill., 19 S. Wabash Av.
Chicago, Ill., 139 N. Clark St.
Chcago, Ill., 429 S. Wabash Av.
Cincinnati, Ohio, 7th & Walnut Sts.
Cleveland, Ohio, 1022 Superior Av. N. E.
Columbus, Ohio, 26 W. Naghten St.
Dallas, Texas, 2017 Commerce St.
Denver, Colo., 1448-50 Champa St.
Detroit, Mich., 71 Griswold St.
Indianapolis, Ind., 24 W. Wasbington St.
Kansas City, Mo., 921 Walnut St.
Los Angeles, Calif., 822 S. Broadway.
Memphis, Tenn., 302 Mulberry St.
Milwaukee, Wis., 220 W. Water St.
Minneapolis, Minn., 1909 Hennepin Av.
Montreal, Can., 1243 Bleury St.
New Orleans, La., 840 Union St.
New York, N. Y., 440 Fourth Av.
New York, N. Y., 71 W. 23rd St.
New York, N. Y., 260 W. 42nd St.
Oklahoma City, Okla., 211 W. 2nd St.
Omaha, Neb., 208 S. 13tb St.
Philadelphia, Pa., 1308 Vine St.
Pittsburgh, Pa., 119 Fourth Av.
Pittsburgh, Pa., 436 Fourth Av.
Portland, Ore., 393 Oak St.
Rocbester, N. Y., 501 Central Bldg.
Salt Lake City, Utah, 260 Floral Av.
San Francisco, Calif., 138 Eddy St.
Syracuse, N. Y., Hippodrome Bldg.
Seattle, Wash., 819 Third Av.
Spokane, Wash., 120 Wall St.
St. Jobn, N. B., 126 Germain St.
St. Louis, Mo., 3610 Olive St.
Syracuse, N. Y., Hippodrome Bldg.
Toronto, Ont., Can., 172 King St., W.
Vancouver, B. C., Can., 440 Pender St. W.
Wasbington, D. C., Seventh & E. Sts., N. W.
Wheeling, W. Va., 1141 East Side Chapline St.
Wilkesbarre, Pa., 47 S. Pennsylvania Av.
Winnipeg, Man., Can., 220 Phoenix Block.
George Kleine Attractions, 166 N. State St., Chicago, Ill., with following branch offices:
Atlanta, Ga., 43 Moore Bldg., 10 Auburn Av.
Denver, Colo., 405 Railroad Bldg.
Los Angeles, Calif., 701 Majestic Theater Bldg.
Minneapolis, Minn., 210 Temple Bldg.
New York, N. Y., 226 W. 42d St.
Pittsburgh, Pa., 509 Lyceum Theater Bldg.
San Francisco, Calif., 653 Pacific Bldg.
Seattle, Wash., 322 Madison St.
Mutual Film Corporation, 29 Union Sq., New York, N. Y., with following branch offices:
Amarillo, Texas, 304 E. 4tb St.
Atlanta, Ga., 40¼ Luckie St.
Baltimore, Md., 28 W. Lexington St.
Boston, Mass., 1106 Boylston St.
Buffalo, N. Y., 272 Washington St.
Butte, Mont., Illinois Bldg.
Calgary, Alberta, Leeson & Lineham Block.
Charlotte, N. C., Com. Natl. Bank Bldg.
Chicago, Ill., 5 S. Wabash Av. 117 N. Dearborn St.

Cincinnati, Ohio, 111 E. 7th St.
Cleveland, Ohio, 106 Prospect, Av., S. E.
Columbus, Ohio, 422 N. High St
Dallas, Texas, 1807 Main St
Denver, Colo., 21 Iron Bldg.
Des Moines, Iowa, Cohen Bldg.
Detroit, Mich., 97 Woodward Av.
El Paso, Texas, 524 Trust Bldg.
Evansville, Ind., Keene Bldg.
Grand Rapids, Mich., 7-8 Hawkins Bldg.
Harrisburg, Pa., 9 N. 4th St.
Indianapolis, Ind., Willoughby Bldg.
Kansas City, Mo., Empress Theater Bldg.
Los Angeles, Calif., 738 S. Olive St.
Louisville, Ky., 2006 Inter Southern Bldg.
Memphis, Tenn., McCall Bldg.
Milwaukee, Wis., 301 Enterprise Bldg.
Minneapolis, Minn., 440-445 Temple Court.
Montreal, P. Q., 154 St. Catherine St.
New Orleans, La., 340 Carondelet St.
New York City, 71 W. 23rd St. 145 W. 45th St.
New York, N. Y., 145 W. 45th St.
Oklahoma City, Okla., 25 Hudson St.
Omaha, Neb., 1413-15 Harney St.
Philadelphia, Pa., 902 Filbert St., 4th Floor.
Pittsburgh, Pa., Pittsburgh Photoplay Co., 420 Penn Av.
Portland, Me., Fidelity Bldg.
Portland, Ore., 389 Oak St.
Regina, Sask., Can., 312 Westman Chambers.
Salt Lake City, Utah, 15 McIntyre Bldg.
San Francisco, Calif., 162-164 Turk St.
Seattle, Wash., 206 Green Bldg.
Sioux Falls, S. D., 209 W. 9th St.
Spokane, Wash., 408 First Av.
Springfield, Mass., 179 Dwight Av.
St. John, N. B., Waterloo St.
St. Louis, Mo., 9th & Pine Sts.
Syracuse, N. Y., 10 Welting Bldg.
Tampa, Fla., 405 Curry Bldg.
Toledo, Ohio, 410 Superior St.
Toronto, Ont., 15 Wilton Av.
Vancouver, B. C., 329 Carrall St.
Washington, D. C., 428 9th St. N. W.
Waterville, Me.
Wheeling, W. Va., Rms. 4 & 5, Register Bldg.
Wilkesbarre, Pa., 61 S. Pennsylvania Av.
Winnipeg, Man., McDermott Av.

Ramo Films, Inc., Columbia Theater Bldg., New York, N. Y., with following branch offices:
Denver, Colo., Nassau Bldg.
Des Moines, Ia., 519-520 Utica Bldg.
Kansas City, Mo., Gloyd Bldg.
Montreal, Can., 41 St. Catherine St., East.

Paramount Pictures Corp., 110 W. 40th St., New York, N. Y.

Photoplay Productions Releasing Co., 37 S. Wabash Av., Chicago, Ill.

Renfax Film Co., Inc., 110 W. 40th St., New York, N. Y.

Sawyer Film Mart, 1600 Broadway.

Sterling Camera & Film Co., 145 W. 45th St., New York, N. Y.

Strand Film Co., 145 W. 45th St., New York, N. Y.

Syndicate Film Corporation, 71 W 23rd St., New York, N. Y.

Syndicate Film Corporation, 5 S Wabash Av., Chicago, Ill.

United Booking Office Feature Picture Co., 708 Palace Theater Bldg., New York, N. Y.

Universal Film Manufacturing Company, 1600 Broadway, New York, N. Y., with following branch offices:
Albany, N. Y., Rex Film Exchange, 7 Maiden Lane.
Amarillo, Tex.
Atlanta, Ga., Consolidated Film & Supply Co., Rhodes Bldg.
Baltimore, Md., Baltimore Film Exchange, 412 E. Baltimore St.
Boston, Mass., New England Universal Film Exchange, 1100 Boylston St.
Buffalo, N. Y., Victor Film Service, 39 Church St.
Butte, Mont., William H. Swanson, Film Co.
Calgary, Alta., Canada, Canadian Film Exchange, Monarch Theater Bldg.
Charlotte, N. C., Interstate Films Co.
Chicago, Ill., Anti-Trust Film Co., 128 W. Lake St.
Laemmle Film Service, 204 W. Lake St.
Standard Film Exchange, 172 W Washington St.
Cincinnati, Ohio, Cincinnati-Buckeye Film Exchange, 236 W. 4th Av
Cleveland, Ohio, Victor Film Service, Prospect and Huron Sts.
Dallas, Tex., Consolidated Film & Supply Co., 1310 Elm St.
Denver, Colo., Wm. H. Swanson Film Co., Railroad Bldg.
Des Moines, Ia., Laemmle Film Service, 421 Walnut St.
Detroit, Mich., 87 Woodward Av.
Edmonton, Alta., Canada, Canadian Film Exchange, Monarch Theater Bldg.
El Paso, Tex., Consolidated Film & Supply Co., 805 Mills Bldg.
El Paso, Tex., Wm. H. Swanson Film Co., Little Capies Bldg.
Fort Smith, Ark.
Grand Rapids, Mich., 5 Hawkins Block.
Harrisburg, Pa., Interstate Films Co.
Indianapolis, Ind., Central Film Service Co., 113 W. Georgia St.
Kansas City, Mo., 12th and McGee Sts.
Los Angeles, Calif., California Film Exchange, 110 E. 4th St.
Louisville, Ky., Standard Film Exchange.
Memphis, Tenn., Consolidated Film & Supply Co., Falls Bldg.
Milwaukee, Wis., Milwaukee Film Exchange.
Minneapolis, Minn., Laemmle Film Service, 252A Hennepin Av.
Montreal, Quo., Canada, Canadian Film Exchange, 295 St. Catherine St.
Newark, N. J., Royal Film Exchange, 286 Market St.
New Haven, Conn., 850 Chapel St.
New Orleans, La., Consolidated Film & Supply Co., Maison Blanche Bldg.
New York City, 111 E. 14th St.
New York City (Mecca Branch), 1600 Broadway.
Oklahoma City, Okla., United Motion Picture Co., 112 Main St.
Omaha, Neb., Laemmle Film Service, 1312 Farnam St.
Philadelphia, Pa., Eagle Projection Co., 1304 Vine St.
Philadelphia, Pa., Interstate Films Co., 1304 Vine St.
Philadelphia, Pa., Philadelphia Film Exchange, 121 N. 9th St.
Phoenix, Arizona, California Film Exchange, Lewis Bldg.
Pittsburgh, Pa., Independent Film Exchange, 415 Ferry St.
Portland, Ore., Film Supply Co. of Regina, Sask., Canadian Film Exchange, Rex Theater Bldg.
Oregon, 385½ Alder St.
Salt Lake City, Utah, Wm. H. Swanson Film Co., McIntyre Bldg.
San Antonio, Tex., Consolidated Film & Supply Co.
San Francisco, Calif., California Film Exchange, 54 7th St.
Saskatoon, Sask., Canada, Canadian Film Exchange, Hunt Block.
Seattle, Wash., Film Supply Co., 1301 Fifth Av.
Spokane, Wash., Film Supply Co., 211 Jones Bldg.
Springfield, Mass., 317 Main St.
St. Louis, Mo., 2116 Locust St.
Tampa, Fla., Consolidated Film & Supply Co.
Toledo, Ohio, Toledo Film Exchange Co., 439 Huron St.
Toronto, Ont., Canada, Canadian Film Exchange, 11 Richmond St., W.
Vancouver, B. C., Canada, Canadian Film Exchange, 516 Holden Bldg.
Washington, D. C., Washington Film Exchange, 428 9th St., N. W.
Wheeling, W. Va.
Wichita, Kan., 155 N. Main St.
Wilkes-Barre, Pa., Exhibitors' Film Exchange, 61 S. Penn Av.
Winnipeg, Man., Canada, Canadian Film Exchange, Monarch Theater Bldg.

Warner's Features, 130 W. 46th St., New York, N. Y., with the following branch offices:
Atlanta, Ga., 319 Rhodes Bldg.
Boston, Mass., 207 Pleasant St.
Buffalo, N. Y., 23 Swan St., W.
Chicago, Ill., 37 S. Wabash Av.
Cincinnati, Ohio, 111 W. 5th Av.
Cleveland, Ohio, 112 Prospect Av.
Dallas, Tex., Main and Akard St.
Denver, Colo., 304 Idcal Bldg.
Detroit, Mich., 30 Campau Bldg.
Indianapolis, Ind., 106 E. Market St.
Kansas City, Mo., 921 Walnut St.
Los Angeles, Cal., 527 W. 8th St.
Minneapolis, Minn., 325 1st Av.
Montreal, Can., 360 St. Catherine St.
New Orleans, La., 826 Common St.
Philadelphia, Pa., 1202 Race St.
Pittsburgh, Pa., 406 Ferry St.
San Francisco, Cal., 217 Taylor St.
Seattle, Wash., 600 Union St.
St. Louis, Mo., 3628 Olive St.
Toronto, Can., 37 Yonge St.
Washington, D. C., 420 9th St., N. W.

World Film Corporation, 130 W. 46th St., New York, N. Y., with the following branch offices:
Atlanta, Ga., Forsyth Bldg.
Boston, Mass., 41 Winchester St.
Buffalo, N. Y., 503 White Bldg.
Chicago, Ill., 37 S. Wabash Av.
Cincinnati, Ohio, 224½ E. 4th St.
Cleveland, Ohio, 420 Columbia Bldg
Dallas, Tex., 204 Andrews Bldg.
Denver, Colo., Ideal Bldg.
Detroit, Mich., 68 Griswold Av.
Indianapolis, Ind., Willoughby Bldg.
Kansas City, Mo., 821-3 Gloyd Bldg.
Los Angeles, Cal., 733 S. Olive St.
Minneapolis, Minn., 410 Temple Ct.
New Orleans, 826 Common St.
Philadelphia, Pa., 1316 Vine St.
Pittsburgh, Pa., 127 4th Av.
San Francisco, Cal., 104 Golden Gate Av.
Seattle, Wash., 1214½ 3d Av.
St. Louis, Mo., Navarre Bldg., 6th and Chestnut Sts.
Washington, D. C., 811 "F" St., N. W.
Montreal, Canada, 167 Yonge St.
Toronto, Ont., Canada, 282 St. Catherine St. W.

FILM MANUFACTURERS.

Advance Motion Picture Co., 549 Peoples Gas Bldg., Chicago, Ill.
Albuquerque Film Mfg. Co., Inc., 406 Court St., Los Angeles, Calif.
All Star Feature Corporation, 220 W. 42nd St., New York, N. Y.
Ambrosia American Co., 15 E. 26th St., New York, N. Y.
American Film Mfg. Co., 6227 Broadway, Chicago, Ill.
American-Kinete Corporation, Longacre Bldg., New York, N. Y.
Apex Film Co., 145 W. 45th St., New York, N. Y.
Arctic Film Co., 220 W. 42nd St. New York, N. Y.
Balboa Amusement Producing Co., Long Beach, Calif.
Beauty Film Co., 6227 Broadway, Chicago, Ill.
Biograph Co., 807 E. 175th St. New York, N. Y.
Blinkhorn, A., 110 W. 40th St., New York, N. Y.
Bon Ray Film Co., Woodside, L. I., N. Y.
Bosworth, Inc., 648 Olive St., Los Angeles, Calif.
California Motion Picture Corp., 356 Pine St., San Francisco, Cal.
Centaur Film Co., Bayonne, N. J.
Chariot Film Co., 110 W. 40th St., New York, N. Y.
Cinema Co., Unity Bldg., Chicago, Ill.
Colorado Motion Picture Co., Canon City, Colo.
Columbia Educational Motion Picture Co., Hanan Mills Bldg., Detroit, Mich.
Commercial Motion Pictures, Inc., 102 W. 101st St., New York, N. Y.
Crystal Film Co., 430 Wendover Av., New York, N. Y.
Eclair Film Co., 126 W. 46th St., New York, N. Y.
Eclectic Film Co., 110 W. 40th St., New York, N. Y.
Edison, Thomas A., Inc., Orange, N. J.
Essanay Film Mfg. Co., 1333 Argyle St., Chicago, Ill.
Excelsior Feature Film Co., 110 W. 40th St., New York, N. Y.
Famous Players Film Co., 213 W. 26th St., New York, N. Y.
Favorite Players Film Co., Los Angeles, Calif.
Features Ideal, 126 W. 46th St., New York, N. Y.
Gaumont Company, 110 W. 40th St., New York, N. Y.
Great Northern Special Feature Film Co., 110 W. 40th St., New York, N. Y.
Hepworth American Film Corp., 110 W. 40th St., New York, N. Y.
Holland Film Co., 103 Lawrence Av., Rochester, Mass.
I C U Film Co., 1631 Republic Bldg., Chicago, Ill.
Industrial Moving Picture Co., 223 W. Erie St., Chicago, Ill.
Itala Film Company of America, 220 W. 42nd St., New York.
Kalem Company, 235 W. 23rd St., New York, N. Y.
Keystone Film Co., Longacre Bldg., New York, N. Y.
Kleine, George, 166 N. State St., Chicago, Ill.
Kinemacolor Company of America Mecca Bldg., 1600 Broadway, New York, N. Y.
Komic Film Co., New Rochelle, N. Y.
Lasky Feature Play Co., Jesse L., Longacre Theater, W. 48th St., New York, N. Y.
Liberty Motion Picture Co., 20 E. Herrman St., Philadelphia, Pa.
Life-Photo Film Corporation, 102 W. 101st St., New York, N. Y.
Lubin Mfg. Company, 20th St. and Indiana Av., Philadelphia, Pa.
Majestic Motion Picture Co., New Rochelle, N. Y.
Melies, G., 204 E. 38th St., New York, N. Y.
Mutual Film Corporation, 29 Union Square, W., New York, N. Y.
New York Motion Picture Corporation, Longacre Bldg., New York, N. Y.
Oz Film Mfg. Co., Santa Monica Blvd., Los Angeles, Calif.
Pasquali American Company, Inc., 110 W. 40th St., New York, N. Y.
Pathe Freres, 1 Congress St., Jersey City, N. J.
Photo Drama Co., Longacre Bldg., New York, N. Y.
Photoplay Productions Co., 220 W. 46th St., New York, N. Y.
Picture Playhouse Film Co., 110 W. 40th St., New York, N. Y.
Popular Photo Plays Corporation, Longacre Bldg., New York, N. Y.
Popular Plays & Players, 1600 Broadway, New York, N. Y.
Prieur, R., 110 W. 40th St., New York, N. Y.
Princess Film Company, New Rochelle, N. Y.
Progressive Motion Picture Corporation, 504 Times Bldg., New York, N. Y.
Ramo Films, Inc., Columbia Av., New York, N. Y.
Reliance Film Co., 537 Riverdale Av., Yonkers, N. Y.
Selig Polyscope Co., 20 E. Randolph St., Chicago, Ill.
Sherry Feature Film Co., Inc., Wm. L., Times Bldg., New York, N. Y.
Solax Company, Fort Lee, N. Y.
Thanhouser Film Corporation, New Rochelle, N. Y.
Trans-Oceanic Films, Inc., 145 W 45th St., New York, N. Y.
Union Features, 126 W. 46th St., New York, N. Y.
Universal Film Mfg. Company, 1600 Broadway, New York, N. Y.
Vitagraph Company of America, E. 15th St. and Locust Av., Brooklyn, N. Y.
Warner's Features, 130 W. 46th St., New York, N. Y.
World Film Corporation, 110 W. 40th 130 W. 46th St., New York, N. Y.

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Decorators Supply Co., Archer Av. and Leo St., Chicago, Ill.

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Dixie Film Exchange, 812 Locust, Owensboro, Ky.
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Eagle Film Co., Charlotte, N. C.
Empire Film Co., 150 E. 14th St., New York, N. Y.
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Enterprise Film Co., Greensboro, N. C.
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Feature Film Co., 725 Maison Blanche Bldg., New Orleans, La.
Feature Film & Calcium Lt. Co., 125 Fourth Av., Pittsburg, Pa.
Film Supply Co. of Pa., 63 S. Penna Av., Wilkesbarre, Pa.
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General Special Feature Film Co., 5 S. Wabash Av., Chicago, Ill.
Great Eastern Film Exchange, 219, 6th Av., New York, N. Y.

International Feature Film Co., 804 Wabash Av., Pittsburg, Pa.
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Knopp Film Exchange, 117 So. Main St., Bloomington, Ill.
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Miles Bros., 411 W. 8th St., Los Angeles, Cal.
Minneapolis Feature Film Exchange, Temple Court Bldg., Minneapolis, Minn.
Missouri Film Co., 517 Chemical Bldg., St. Louis, Mo.
Monarch Film Co., 403 Grand Av., Milwaukee, Wis.
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Navajo Film Co., 504 Gumbel Bldg., Kansas City, Mo.
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Pacific Film Exchange, Butte, Mont.
Pacific Film Exchg., 216 Seneca St., Seattle, Wash.
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Gunby Bros., Inc., 199 Third Av., New York, N. Y.
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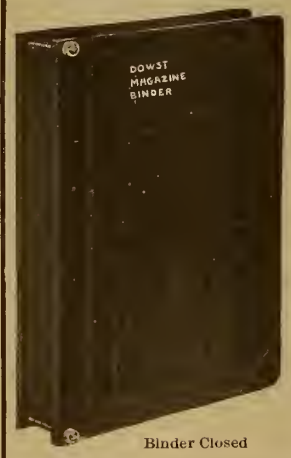
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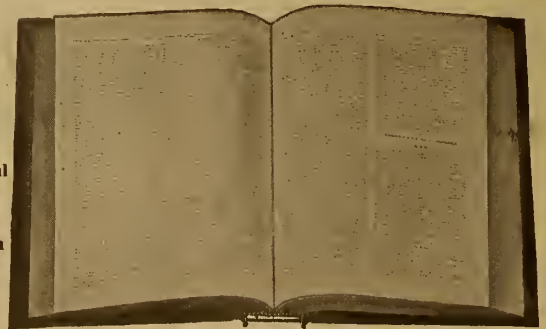
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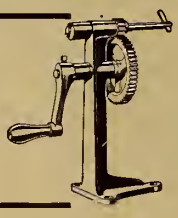
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WILLIAM FARNUM
IN A STUPENDOUS AND
IMPRESSIVE FILM VERSION OF
WILSON BARRETT'S
SUBLIME AND IMMORTAL DRAMA
"The Sign of The Cross"



IN FIVE PARTS

RELEASED DECEMBER 21ST.

The Foremost Film Classic Ever Produced in America
Produced by the

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Executive Offices, 213-229 West 26th St., New York City

NOTICE

Commencing on December 17th and continuing every Thursday thereafter, the regular licensed program will include a new one reel comedy of unusual merit.

Public demand for "funny pictures" is so overwhelming that one reel comedies have become a vital requisite to every daily program.

Exhibitors find it difficult—in many cases impossible—to secure **consistently good** comedies, and it is to meet precisely this condition that MinA Films have been devised.

They are the result of long, special study and practical test by one of the oldest and most successful manufacturers in the industry. MinA Films are recommended for your immediate consideration. Through all licensed exchanges and branches of the

General Film Co.

VITAGRAPH

New Policy for the New Year

Special Arrangement Has Been Made
With the Broadway Star Feature Company to Release

All the Three-Part Broadway Star Features

in the Regular General Film Service

Every Alternate Tuesday and Every Alternate Saturday

"TWO WOMEN" *Released Tuesday, January 5th*

"THE SAGE BRUSH GAL" *Released Saturday, January 16th*

Received the Highest Press Endorsements and Made the Biggest Kind of Hit at the Vitagraph Theatre

"TWO WOMEN"

"Such plays are an unusual occurrence."—*Dramatic Mirror.*
"The Soul Adventures of Two Women."
—*New York American.*
"A Powerful Drama of Life."—*Telegram.*
"A Virile Drama."—*Evening Sun.*

"THE SAGE BRUSH GAL"

"The story might have been written by Bret Harte."
—*Dramatic Mirror.*
"Drama, strong and heart-stirring."—*New York American.*
"Picture Play with a 'Punch.'"—*Variety.*
"A vivid picture of the early '50s."—*Evening Sun.*

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Cartoons from the New York American

MOVING UNIVERSAL PICTURES

Three Big Xmas Pictures—

chock full of that happy Yule Tide spirit that will send gobs of pure joy through any audience. Three human narratives, as Christmas-y as anything ever projected on the screen. Told in pictures in a beautiful way—by the cleverest of Universal Movie stars. Bristling Xmas atmosphere. Rich Xmas settings. Clever Xmas action. Young and old alike will applaud them. Talk about them. They will pack your house. They will insure your portion of the Xmas coin to be spent this season. Book these subjects immediately. Write or wire your exchange.

Monday, December 17th (Imp),—**Within the Gates of Paradise**—A one-reel subject, portraying a pathetic story of the suffering and want of a poor family—father, mother and two children. Husband out of work. Can't buy Xmas things for kiddies. Is interrupted—caught in the act—yet everything ends happy. Very dramatic. A real Xmas story beautifully told.

Wednesday, December 19th (Bison), 2 reels—**The Christmas Spirit**—featuring Murdock MacQuarrie in a story of a wrecked human life brought back to home and family through a strange accidental meeting. A story of wandering, suffering and strange experiences of an aged man, with a most unexpected ending, which brings joy to all.

December 24th (Rex), 2 reels—**The Big Sister's Christmas**—an amusing yet pathetic story of a mixed up love affair of four young folks, showing the big heartedness and the sacrifice the big sister was willing to make to bring joy to her younger sister. There's a fire, a rescue, plenty of dandy love scenes, and as usual everything ends up with that Universal punch that sends everybody away happy.

Get a Slice of the Xmas Money About to be Spent. Wire Your Exchange for These Subjects.

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Timely Words

The announcement of the Alliance Program was somewhat of a surprise to the trade in general.

Not so, however, to those who knew the many months of patient labor spent in crystallizing the scheme and in building the machinery of the gigantic organization.

The wheels have been turning since the 12th day of October, increasing in velocity and speed, until today the Alliance stands forth a tower of strength, and growing stronger every day.

The advertising of the Alliance has been honest. No false promises have been made. No wild statements of financial backing have been disseminated. The exhibitor's only interest is the picture on the screen, and the sole aim of the Alliance Films Corporation is to place on its program the best feature films that can be had, and it has done so.

The Alliance Films Corporation is not hampered or controlled by any manufacturing company. It reserves the right to buy film on the screen, and it sets the standard for its film productions.

This plan has the complete approval of such manufacturers as are sincere in their determination to produce good film and really put the money into them.

The quality of the productions will increase steadily. It must not be forgotten that the Alliance Program was launched in the midst of certain conditions existing in the trade, and that it has steadily pulled away from these conditions. It has accomplished wonders in a very short time, and in the near future will stand apart and alone, — and unquestionably the best program in the world.

Future announcements will show that the biggest and best things in filmdom are being done in the Alliance ranks, and that the exhibitor handling the Alliance Program will have reason to congratulate himself.

ANDREW J. COBE, General Manager

Alliance Films Corp.,
126 West 46th St., : N. Y. C.

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WILLIAM A. BRADY PICTURE PLAYS CO., INC., PRESENTS

Alice Brady *in*

"As Ye Sow"

BY THE LATE REV. JOHN SNYDER

Released December 21



PRESENTS FOR THE BENEFIT OF

The National American Woman Suffrage Association

the dramatic photoplay in 7 acts

"Your Girl and Mine"

in which such Broadway favorites as Olive Windham, Katherine Kaelred and Sydney Booth, are seen in addition to Dr. Anna Howard Shaw.

Suffrage organizations throughout the nation are selling tickets and your audience is ready whenever you announce this feature.

Released December 28

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Lewis J. Selznick, Vice-President and General Manager

130 WEST 46th STREET, NEW YORK

36 Branches throughout the United States and Canada

Alco Film Corporation

Announces

The following eloquent productions for the

SECOND ALCO QUARTER

Dec. 14	**Mabel Taliaferro**	IN (B. A. Rolfe)	**"The Three of Us"**
Dec. 21	**Marie Dressler**	IN (Alco)	**"Tillie's Romance"**
Dec. 28	**Florence Nash**	IN (Life Photo)	**"Springtime"**
Jan. 4	**Jane Cowl**	IN (All Star)	**"The Garden of Lies"**
Jan. 11	**Orrin Johnson**	IN (B. A. Rolfe)	**"Satan Sanderson"**
Jan. 18	**William H. Tooker and Catharine Countiss**	IN (Life Photo)	**"The Avalanche"**
Jan. 25	**Thomas Jefferson and Adelaide Thurston**	IN (Popular Plays)	**"The Shadows of a Great City"**

Past Productions Now Procurable at All ALCO EXCHANGES

The superb features from the studios of

All Star Feature Corporation
B. A. Rolfe Photo Plays, Inc.
Popular Plays & Players Co.
Life Photo Film Corporation

Alco Branches Girdle America

ALCO FILM CORPORATION

Walter Hoff Seely, Pres. **218 W. 42nd Street, New York City**



Wadsworth and Housman
in "The Courthship of the Cooks"
Released Dec. 30th, 1914.



Wadsworth and Housman
in "The Champion Process Server"
To be Released Jan. 4th, 1915.

Wadsworth and Housman in a New Kind of Edison Comedy

Real "Komic-All" Comedies

First of all, let us confess that we realize that our comedies in the past have not had the sparkling speed of our more serious releases. But now—and henceforth—it will be different. We thought the public **was** ready for comedy replete with real humor—that they had outgrown their old love for the slapstick of circus days. But we found they still want the slapstick—and with an ear to the ground and eye to what the public demands—we are quick to turn about and turn out, from now on, some of the most rollicking and side-splitting screams that ever tickled an audience—whirlwinds—gales of laughter that rip off the funniest, oddest and quaintest of comedy at spanking speed. Wait till you see "The Courtship of the Cooks" (to be released Dec. 30), or "The Champion Process Server" (to be released Jan. 4), if you want to see laughs ripped off every second. William Wadsworth and Arthur Housman—a comedy team not to be equalled on the screen, or stage—are featured in this new great string of comedies that prove these irresistible laugh-makers are past masters of the art of fun-making.

Other Forthcoming Edison Films:

WILLIAM WADSWORTH makes an excellent "Flirt" in a comedy by the same name by Gilbert White, and creates some side-splitting situations as he turns from girl to girl till at last he is pursued by all his rejected ones. **Released Dec. 14th.**

BARRY O'MOORE as "Octavius" takes the part of Santa Claus and gets mixed up with a burglar, who plays Santa Claus, too, in the same home. "The Adventure of the Wrong Santa Claus" is the title of the reel. **Released Dec. 21st.**

GERTRUDE McCOY plays the part of "The Stenographer" and brings into strong relief the economic necessities and pitfalls that beset the girl who earns her living. **Released Dec. 12th.** Gertrude McCoy also takes the part of "Mary" in "The Birth of our Saviour."

MARC MacDERMOTT plays a double role in "The Best Man"—as the jilted bridegroom and the real benedict. Much merriment is created by the many embarrassing situations. **Released Dec. 11th.** Marc MacDermott also figures in "A Premature Compromise" as "Lord Stranleigh," a dramatic representation of the famous Lord Stranleigh Series by Robert Barr. **Released Dec. 25th.**

BIGELOW COOPER maks a fine smuggler and counterfeiter in "Mr. Daly's Wedding Day," bribing both cop and cabby. **Released Dec. 28th.**

MABEL TRUNNELLE is certainly doing most excellent work in the series, "Olive's Opportunities," in which she figures as "Olive," the gypsy girl. One of this series is released every Tuesday. **Dec. 1st, 8th, 15th, 22nd, 29th.**

Fantasma, in thirty years, made ten millions gross. Book this greatest of features and cash in on its undying popularity and appeal.

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IN 5 PARTS

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To All Motion Picture Exhibitors Everywhere and to the Millions of Patrons, Who Always Welcome Lasky Features

Lasky Productions Already Released and Announced for the Near Future

September 7th
VIRGINIAN . . . Dustin Farnum

September 17th
BOBBY BURNIT . . Edward Abeles

October 12th
WHERE THE TRAIL DIVIDES . Robert Edeson

October 22nd
WHAT'S HIS NAME . . Max Figman

November 5th
READY MONEY . . . Edward Abeles

November 9th
MAN FROM HOME . Charles Richman

November 19th
CIRCUS MAN . . Theodore Roberts

November 30th
ROSE OF RANCHO . Bessie Barriscale
LASKY-BELASCO PRODUCTION

December 7th
THE GHOST BREAKER . H. B. Warner
By PAUL DICKEY and CHAS. W. GODDARD

December 24th
CAMEO KIRBY . . Dustin Farnum
By BOOTH TARKINGTON and HARRY LEON WILSON

January 4th
GIRL OF THE GOLDEN WEST ALL STAR Lasky-Belasco Cast
By DAVID BELASCO

January 21st
YOUNG ROMANCE . Edith Taliaferro
By WM. C. DeMILLE'S Successful Play

January 25th
THE GOOSE GIRL . Marguerite Clark
By HAROLD McGRATH COURTESY OF FAMOUS PLAYERS

January 28th
AFTER FIVE . . . Edward Abeles
By WM. C. and CECIL B. DeMILLE

February 15th
THE WARRENS of VIRGINIA . Blanche Sweet
By WM. C. DeMILLE SPECIAL LASKY-BELASCO PRODUCTION

Jesse L. Lasky Feature Play Co.

220 West 48th St. NEW YORK CITY

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Take 24 hours of preparation; add press notices *ad lib;* mix in a few dollars worth of advertising; let the concoction simmer for a week or two; then sit back and note the wonderfully sudden evaporation of the whole business.

In the successful launching of the stupendous nation-wide enterprise now universally known as the

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Drama	EDWIN ARDEN in "EAGLE NEST" Direction—Romaine Fielding	By Edwin Arden	Comedy Drama	ROSE COGHLAN and Ethel Clayton in "THE SPORTING DUCHESS" Direction—Barry O'Neil	By Cecil Raleigh
Drama	"THE DISTRICT ATTORNEY" Direction—Barry O'Neil	By Charles Klein	Comedy Drama	"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer. Direction—Barry O'Neil	By George Ade
Drama	"THE WHITE MASK" Featuring Lilie Leslie Direction—Joseph W. Smiley	By Clay M. Greene	Drama	"THE VALLEY of LOST HOPE" Direction—Romaine Fielding	By Shannon Fife

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Drama	(By Arrangement with Fred Mace) EVELYN NESBIT THAW and her son Russell William Thaw in "THREADS OF DESTINY" Direction—Joseph W. Smiley	By William H. Clifford

SIX REGULAR RELEASES EACH WEEK

"THE BELOVED ADVENTURER" Fifteenth of Series "In Port o' Dreams"	Drama	Monday, December 21st
"HIS SUICIDE" / "FLOSSIE'S DARING LOYALTY"	Split Reel Comedies	Tuesday, December 22nd
"THE SINGLE ACT"	Two Reel Drama	Wednesday, December 23rd
"A SOLDIER OF PEACE"	Two Reel Drama	Thursday, December 24th
"LURE OF THE GREEN TABLE"	Drama	Friday, December 25th
"BRANNIGAN'S BAND" / "A TROUBLESOME CAT"	Split Reel Comedies	Saturday, December 26th

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GOOD BYE TO OPTION$ NOTHING $UCCEED$ LIKE $UCCE$$
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Will Ourselves Take 50 Per Cent. Interest in Any of This Territory With Experienced, Live Business Getters.

Will Turn Over to All States Buyers Thousands of Dollars in Rental Offers Already Received After Film Is Exhausted As An Exhibition Show Feature.

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THE THIEF, by Henri Bernstein, with DOROTHY DONNELLY, creator of "Madame X," as produced by Charles Frohman at the Lyceum Theatre, New York, with Margaret Illington and Kyrle Bellew. Played to capacity for two years.

THE IDLER, by C. Hadden Chambers, with CHARLES RICHMAN and Cathrine Countiss, as produced by Daniel Frohman with an all-star cast at the Lyceum Theatre, New York.

SAMSON, by Henri Bernstein (not the biblical play), with WILLIAM FARNUM, as produced by Charles Frohman at the Criterion Theatre, New York, with William Gillette and Constance Collier and had a remarkable run.

A FOOL THERE WAS, by Porter Emerson Browne, with Edward Jose and Thedda Barra, as produced by Klaw and Erlanger at the Liberty Theatre, New York. ROBERT HILLIARD'S greatest triumph.

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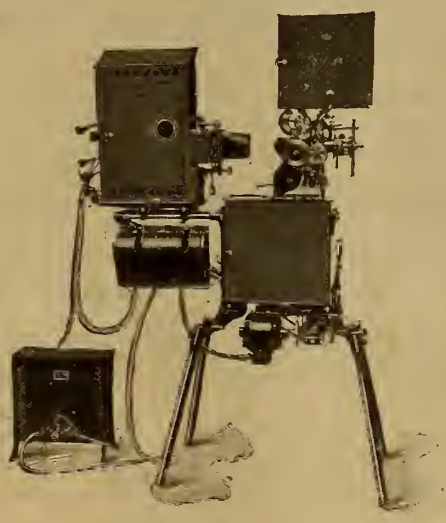
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RELEASED DECEMBER 7th

"IN THE NAME OF THE PRINCE OF PEACE"

FOUR ACTS OF
GRIPPING DRAMA AND THRILLING SPECTACLES
PRODUCED UNDER THE DIRECTION OF

J. SEARLE DAWLEY



FEATURING

LAURA SAWYER AND ROBERT BRODERICK





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SIX-A-WEEK

"THE FIRST TO STANDARDIZE PHOTOPLAYS"

Essanay

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Known all around the world as "BRONCHO BILLY" is presented in

"When Love and Honor Called"

(In 3 Acts)

By Frank Blighton, author of "What Happened to Mary?"

THIS fifth Essanay complete prize mystery play produced in conjunction with The Ladies World is a thrilling drama of western frontier life, with a beautiful underlying love plot. The complete story with the exception of one paragraph will appear in the February issue of The Ladies' World. Large prizes are being offered by the magazine for the best written lost paragraph. It can be found only in the Essanay film. 5,000,000 readers will look for it to solve the mystery.

Released January 18 through the feature department of the GENERAL FILM CO.

MR. FRANCIS X. BUSHMAN

The man voted the world's most popular photoplayer is presented in

"THE BATTLE OF LOVE"

(In Three Acts)

By MRS. WILSON WOODROW

This complete prize mystery play is a wholesome type of the triangular love tangle, full of dramatic situations and of intense interest.

RELEASED THROUGH FEATURE DEPARTMENT GENERAL FILM CO.

Released Monday, January 4

"Sweedie and the Sultan's Present"

Sweedie's dream almost proves fatal to her husband.

Released Tuesday, January 5

"The Gallantry of 'Jimmy' Rogers"

How the ever chivalrous "Jimmy" is made the victim of a huge joke. Adapted from The Smart Set Magazine.

Released Wednesday, January 6

The Fable of

"The City Grafter and the Unprotected Rubes"

By GEORGE ADE

How three city Con men found that it took the country Yaps to get their bank rolls.

Released Thursday, January 7

"The Battle of Snakeville"

Slippery Slim and Mustang Pete join forces and encounter the inhabitants of Snakeville.

Released Friday, January 8

"Surgeon Warren's Ward"

(In Two Acts)

A thrilling drama of love and intrigue in army life with Richard C. Travers and Ruth Stonehouse.

Released Saturday, January 9

"Broncho Billy and the Claim Jumpers"

(Reg. U. S. Patent Office)

A Western drama featuring Mr. G. M. ANDERSON.

MR. G. M. ANDERSON

is presented in

"The Tell-Tale Hand"

MR. FRANCIS X. BUSHMAN

is presented in

"In the Glare of the Lights"

and **"The Plum Tree"**

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TO THE PHOTOPLAY PUBLIC

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